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VITA

May 28, 1938... Born - Hazleton, Pennsylvania

1957............ B.A. The Pennsylvania State University, University Park, Pennsylvania

1957-1959...... Reporter-photographer, Hazleton (Pa.) STANDARD-SENTINEL daily newspaper

1959............ M.A. The Pennsylvania State University, University Park, Pennsylvania

1964............ Professional photography certificate, Country School of Photography, South Woodstock, Vermont

1964-1967...... Sports information director, photographer, assistant director of public information, audio-visual coordinator, Juniata College, Huntingdon, Pennsylvania

1967-1970...... Photojournalism instructor, Ball State University, Muncie, Indiana

1970-1972...... Teaching associate, Department of Photography and Cinema, The Ohio State University, Columbus, Ohio

PUBLICATIONS


FIELDS OF STUDY

Major Field: Photography

Studies in still photography and cinema; educational communications
# TABLE OF CONTENTS

VITA.................................................................................................................. ii
LIST OF TABLES.................................................................................................... iii
LIST OF FIGURES.................................................................................................. iv

Chapter

I. INTRODUCTION..................................................................................................... 1
   Statement of the Problem
   Related Literature
   Procedure

II. RESULTS: DEMOGRAPHIC DATA................................................................. 32

III. RESULTS: PHOTOGRAPHIC RATINGS AND IMPROVEMENTS OF
    NEWSPAPERS.......................................................................................... 42

IV. RESULTS: PHOTO PRACTICES............................................................. 65

V. RESULTS: ATTITUDES TOWARD PHOTO USE.......................................... 98

VI. RESULTS: VISUAL PERCEPTION........................................................... 109

VII. PHOTO POLICIES..................................................................................... 131

VIII. MAJOR PROBLEMS AND ISSUES REGARDING THE USE OF PHOTOGRAPHS
     IN AMERICAN NEWSPAPERS TODAY................................................... 136

IX. CONCLUSIONS............................................................................................. 148

APPENDIX

A. TEARSHEETS OF MODERN PHOTO USE........................................ 163
B. PHOTO POLICIES...................................................................................... 169
C. LETTERS.................................................................................................... 186
D. QUESTIONNAIRES................................................................................... 189

BIBLIOGRAPHY................................................................................................. 195
LIST OF TABLES

<table>
<thead>
<tr>
<th>Table</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Editor Respondents and Newspaper Ratings</td>
<td>33</td>
</tr>
<tr>
<td>2. Photographer Respondents and Newspaper Ratings</td>
<td>33</td>
</tr>
<tr>
<td>3. Age of Respondents</td>
<td>34</td>
</tr>
<tr>
<td>4. Education of Respondents</td>
<td>35</td>
</tr>
<tr>
<td>6. Newspapers: Columns Per Page</td>
<td>37</td>
</tr>
<tr>
<td>7. Photo Editors, Graphics Persons, Reporter-Photographers</td>
<td>39</td>
</tr>
<tr>
<td>8. Photo Practices: Assignments (Better-Rated Newspapers)</td>
<td>69</td>
</tr>
<tr>
<td>9. Photo Practices: Assignments (Poorer-Rated Newspapers)</td>
<td>70</td>
</tr>
<tr>
<td>10. Photo Assignments: Response Averages, Differences, t-Numbers</td>
<td>72</td>
</tr>
<tr>
<td>11. Who Makes Photo Assignments on Better-Rated and Poorer-Rated</td>
<td>75</td>
</tr>
<tr>
<td>Newspapers?</td>
<td></td>
</tr>
<tr>
<td>12. To Whom Are Photographs Submitted on Better-Rated and Poorer-</td>
<td>75</td>
</tr>
<tr>
<td>Rated Newspapers?</td>
<td></td>
</tr>
<tr>
<td>13. Photo Practices: Handling of Photos (Better-Rated Newspapers)</td>
<td>79</td>
</tr>
<tr>
<td>14. Photo Practices: Handling of Photos (Poorer-Rated Newspapers)</td>
<td>80</td>
</tr>
<tr>
<td>15. Handling Photographs: Response Averages, Differences, t-Numbers</td>
<td>81</td>
</tr>
<tr>
<td>Rated Newspapers?</td>
<td></td>
</tr>
<tr>
<td>Table</td>
<td>Page</td>
</tr>
<tr>
<td>----------------------------------------------------------------------</td>
<td>------</td>
</tr>
<tr>
<td>17. Who Selects How Photos Are Used on Better-Rated and</td>
<td>88</td>
</tr>
<tr>
<td>Poorer-Rated Newspapers?</td>
<td></td>
</tr>
<tr>
<td>18. Photo Practices: Staff Relationships (Better-Rated</td>
<td>92</td>
</tr>
<tr>
<td>Newspapers)</td>
<td></td>
</tr>
<tr>
<td>19. Photo Practices: Staff Relationships (Poorer-Rated</td>
<td>93</td>
</tr>
<tr>
<td>Newspapers)</td>
<td></td>
</tr>
<tr>
<td>20. Staff Relationships: All Newspapers. Response Averages,</td>
<td>94</td>
</tr>
<tr>
<td>Differences, t-Numbers.</td>
<td></td>
</tr>
<tr>
<td>21. Attitudes Toward Photo Use by Photographers and by Editors</td>
<td>101</td>
</tr>
<tr>
<td>22. Attitudes: Response Averages, Differences, t-Numbers of</td>
<td>102</td>
</tr>
<tr>
<td>Photographers and Editors</td>
<td></td>
</tr>
<tr>
<td>23. Most Qualified to Judge Photos in the Opinions of Editors</td>
<td>107</td>
</tr>
<tr>
<td>and of Photographers</td>
<td></td>
</tr>
<tr>
<td>24. Poorest Judges of Photos in the Opinions of Editors and</td>
<td>107</td>
</tr>
<tr>
<td>of Photographers</td>
<td></td>
</tr>
<tr>
<td>25. Photo Perception: Photographers and Editors. Response Averages,</td>
<td>121</td>
</tr>
<tr>
<td>Differences, t-Numbers.</td>
<td></td>
</tr>
<tr>
<td>26. Photo Perception: Photographers' Replies</td>
<td>122</td>
</tr>
<tr>
<td>26. Photo Perception: Editors' Replies</td>
<td>122</td>
</tr>
<tr>
<td>27. Photo Perception: Percentages. Photographers</td>
<td>123</td>
</tr>
<tr>
<td>27. Photo Perception: Percentages. Editors</td>
<td>123</td>
</tr>
</tbody>
</table>
# LIST OF FIGURES

<table>
<thead>
<tr>
<th>Figure</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Couple Resting at the Fairgrounds</td>
<td>111</td>
</tr>
<tr>
<td>2. Flattened Can for Re-Cycling</td>
<td>112</td>
</tr>
<tr>
<td>3. Children Playing under Water Fountain</td>
<td>113</td>
</tr>
<tr>
<td>4. Woman Readying to Jump from Atop Construction</td>
<td>114</td>
</tr>
<tr>
<td>5. Man Sitting on the Beach</td>
<td>115</td>
</tr>
<tr>
<td>6. Woman Watching while Her Home is Being Auctioned</td>
<td>116</td>
</tr>
<tr>
<td>7. Dead Soldier on the Streets of Saigon in Viet Nam</td>
<td>117</td>
</tr>
<tr>
<td>8. Two Priests Join a Picket Line</td>
<td>118</td>
</tr>
<tr>
<td>9. Little Girl in a New Neighborhood</td>
<td>119</td>
</tr>
</tbody>
</table>
Chapter 1

INTRODUCTION

Just a few years after Frenchman Louis J. M. Daguerre announced to the world his revolutionary invention, the new medium of photography proved it had another function besides copying art: to record the times.

Man always has had a desire to share ideas and tell things to others— as the scratches of images on the cave walls, the pictorial drawings in the pre-printing era, and the woodcuts indicate. Photography intensely extended this desire to communicate and to record important events. This function has been emphasized further through many threads of technological development.

It is in its communicative value that photography's most important contribution and influence are found, making it a powerful commentator on the world around us. What photography did best in its first century was to describe things as a witness, with clear statements and complete information being its highest virtues. Instead of photography being a reflection of the world as was thought in the past, today we see the world in terms of photography.

Throughout its young history, photography has forced us "to realize the strife and life, the hope and despair, the humanity and inhumanity of the world in which we find ourselves participants." 1

The roots of photographic reportage were firmly set with the extensive coverage of the Crimean War (1854-56) and the treasured documents of the Civil War by Mathew Brady and his photo team. Even with bulky equipment, slow lenses and films, and crude working conditions, the early photographers discovered photography as a convincing and informative medium.

Photography became more significant as technique and transmission processes improved. The camera changed from merely reporting events to looking for beauty, honesty and integrity, to commenting on life, and to correcting social abuses. ²

Some of the most enduring photographs in the history of America possess strong value as chronicles of life. In the 1870's William Henry Jackson's photographs of Yellowstone convinced the federal legislature into making this area our country's first national park. Around the turn of the century, Jacob Riis and Lewis Hine made photographs of poor working conditions, slum areas, immigrants and child labor, pointing out to society its obligations to these problems and influencing legislation designed to bring social reform.

During the 1930's, the Farm Security Administration photographers interpreted and commented with stark, realistic photographs that epitomized the grimness of drought and depression. Their work reflects how these things were regarded at that time -- as values, reactions, taste, life.

The faces of Margaret Bourke-White's sharecroppers, Dorothea Lange's country women, David Douglas Duncan's Koreans, and Werner Bischof's refugees are reminders of the dignity and compassion of people and the emotional impact communicated by photography.

W. Eugene Smith's deep, personally-involved photographic essays for Life magazine during the 1950's remain today as statements that testify to the "absolutely achieved reality." The tragedy-centered images of a rioting, resentful and reform-seeking youth in the 1960's have had much impact on social, racial and moral changes in our country.

These photographs have left indelible marks on the history of our society. They are more than witnessed reportage. They are indictments of people and evidence of a medium that can best bring life and reality so close.

Alfred Stieglitz maintained that "photography is more than factual recording of truthful observation—it can be an expression of emotional reaction to life." 3

In the past few years another reaction has been noted in the proliferation of photographic books and exhibitions which have become stirring outlets for communicating the photographer's concerns of man.

**Universality of Communicative Photography**

The communicative value of the photograph also has helped man to talk visually with man, serving as a catalyst in our understanding of one another and earning photography the literal label as a universal language.

---

One of the most profound examples of this universality is Edward Steichen's *Family of Man* which first was exhibited at the Museum of Modern Art in 1955, then at various places throughout the world, and later put into book form. Steichen conceived the *Family of Man* as a "mirror of the universal elements and emotions in the everydayness of life -- as a mirror of the essential oneness of mankind throughout the world." 4 His desire was to explain man to man through photographs.

Historian Robert Taft said that of all the pictorial forms, the photograph is "the most literal, the most factual, the most readily and rapidly obtained" and through the use of photography, "it should be possible to reach more rapidly that long sought goal -- the brotherhood of man." 5

In recent years, visual images via telecommunications are bringing all peoples of the globe together within seconds, involving us in each other's issues and ways of living. The communications satellite has enabled Americans to watch the funeral of Great Britain's Winston Churchill and President Richard Nixon's week-long trip to Communist China -- while they were happening. It has enabled the rest of the world to watch the launching of space rockets from Cape Kennedy and the historic walking on the moon by American astronauts. Overnight, the speed of transmission put photographs of John F. Kennedy's assassination and the first lunar steps on the front pages of most major daily newspapers in the world.

Today we take for granted television, telstar, photo-telegraphy, video recording and automatic transmission of photographs from outer space

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to earth thousands of miles away. It is incredible that the present communications revolution is occurring less than 90 years since the halftone process made possible quick and cheap reproduction of a photograph.

Influence of Photography as Communication

In the past two decades, with technological advancements and the insatiable desire to know and see, photography as a communications medium has gained immeasurably in importance. The dissemination of information has become highly competitive, with photography now the prime medium for informing people about the basic news of the day -- for describing, explaining and interpreting the world in which we live -- mainly via television.

People are cascaded with a continually-rising flood of images in magazines, motion pictures, advertising, educational aids, still photographs and on television -- all adding to their visual experience and all helping to meet their pervasive concern with communication.

Many educators have voiced concern over the fact that children today are picture-oriented before they are word-oriented, growing up accustomed to gaining much of their information through television and learning to read a new way-- visually. Hence, the approach to instruction has been undergoing changes to meet the realization that children do not spend as much time studying photographs and other visual aids as they do reading, but that they definitely are learning through visuals. Learning resources centers, media directors, and closed-circuit television are among many references becoming common to both the academic and community environments.

Undoubtedly, the impetus and rapid growth of photography in the past 35 years (including the popularity of the cartridge load and instant development) has justified the existence of photography as the most powerful
and universal means of communication. Photography provides a basically effective medium at the present time when "there is such all-pervasive desire for communication, directness of contact and immediacy in relationships." 6

If we accept William Saroyan's theory that "the more we look and the more we see, the more we want to look and the more there is to see," then we can expect an on-going confrontation with visual images. 7

People will be bombarded by more visual material than they can assimilate which means they will be spending more time looking at photographs while also becoming more discriminating about what they look at. Because of this greater exposure and conditioning to photographs, the audience will digest only what they are interested in, what strikes them with impact or what holds some other appeal.

**Newspaper Photography as Communication**

The increased exposure to all forms of photography has created a great challenge especially for the newspaper whose columns of type had been, for most of its history, the daily news source. Those most concerned with the newspaper's function to communicate have been meeting this challenge with dramatic and exciting uses of photographs. Others have been slow and discreet in their acceptance of photographs in their newspapers and continue to revere the typed word over the photograph.


It is a rare newspaper whose editorial management is not completely infused with the need to think pictures. But why have not more newspapers recognized the reportorial value and impact of photographs and grasped the necessity of using words and photographs in tandem? This problem has been only speculated. Tradition is blamed by many but this does not explain why tradition still controls the decisions of a medium that today is very influential in meeting our savory appetite to see what is going on in the world community. This discrepancy has plagued newspaper photography throughout its young history.

For example, a person expects to see visual images when he turns on his television set, just as he expects to see pages and pages of photographs when he flips through a picture magazine. But, historically, a person has not picked up the newspaper from his doorsteps, specifically to look at photographs. Today, in many communities in this country, he can do this. Unlike motion pictures, television and the picture magazines for which the visual image is paramount to their existence, newspaper photography had to fight its way into the already established word medium. On many newspapers this fight still is going on.

Part of the reluctance to using photographs in the earlier years was the difficulty and expense of reproduction. Another reason was the protest from staff artists whose hand work already had been an accepted part of the newspaper. Still another reason was the conservative attitude of the publishers themselves who opposed illustrations in any form.\(^8\)

By 1890 (10 years after the halftone process was invented), newspapers were classified as one of two types, relative to their use of

\(^8\) Taft, *op. cit.*, p. 446.
visuals: one saw the primary function of visuals as communication; the other concentrated on providing popular art reproduction of drawings and paintings. 9 A newspaperman who had great visual insight was William Randolph Hearst, one of the first to recognize the value of photographs and to use them lavishly in his newspapers. Part of his interest undoubtedly must have been circulation, for in the feverish 1890's the circulation race was on, and photography was considered a successful ingredient in helping to raise circulation.

With sufficient technology in photography and photo engraving developed by this time, a greatly expanded use of photography by newspapers was evidenced. Photojournalism soon got great impetus from the photo coverage of the Spanish-American War in Hearst's San Francisco Examiner and New York Journal; from the newspaper magazine supplements which hit the scene in New York and Chicago; and from the battle of photographs between Hearst's Journal, Joseph Pulitzer's World, and Ogden Reid's Herald. However, the most radical effect resulting from the halftone was the change in appearance of the newspaper from its original solid grey columns of type to columns broken up with photos. Also contributing strongly to photojournalism's sensational influence in the Nineties were such technological developments as dry plates, roll films, and the rotogravure process. But still, newspapers generally were incredibly slow to adapt to the photo age. Post cards, stereoscopic slides and albums were common outlets for news photographers in the early decades of the twentieth century.

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By the 1920's when the successful tabloid was new, full of photographs and more sensational than tabloid journalism today, major publishers feared that too great an emphasis on photographs, which were associated with tabloids, might lower the dignity of the American press. 10

This lower visual attitude long has been a thorn in the advancement of newspaper photography. At a convention of the Associated Press Managing Editors in 1935, a heated argument erupted because of a suggestion to devote part of the next year's convention to photography. Many of the editors said that this would be putting undue emphasis on the illustrative side of newspapers and that photographs should not be permitted to encroach upon the written word. But the suggestion was approved — giving birth to a "new consciousness of the value and the necessity of photographs in American newspapers." 11

Steady progress continued in both photo reporting and photo editing until World War II, but shortages of man-power and newsprint soon threw this progress into a slump. The fault has been placed on editors, publishers and photographers; on the lack of photo experience of persons making photo decisions; on the preference to keep things in the status quo; and on various other reasons.

Typical of the many complaints against the way photographs are handled are those condemning publishers and editors who still run their papers as they did in the days before photojournalism became a dominant force. As one photo editor put it: "...This is a picture age in which we live,


11 Ibid.
yet look at the appalling number of newspapers which give inadequate picture coverage to their readers, both in quality and quantity. One would think they had surrendered to television.\textsuperscript{12} Actually, television has been making the visual side of newspapers especially important.

At the other end of the perspective are the newspapers who have overcome that post-war slump by repackaging their product in more open, more attractive, and easier to read formats; treating photographs as news with judgment and discrimination, and accepting the marriage of photographs and words in meeting their communicative function. In these newspapers, photography has achieved status and recognition.

In the last 20 years, the ferment of newspaper photography has been raised not only by the public's increasing appreciation of photography, but also by the upsurge in photo treatment and photo effect. Accompanying this feeling is a sounder understanding of what photographs can do.\textsuperscript{13} We had not been so aware and so conscious of the role of photographs in our newspapers until television forced them to re-evaluate their photographic function. And photographs will continue to have a more important role in the changing newspaper of the future. We know that readers expect and want to see photographs. We know that photographs have high readership. We know that photographs have greater learning potential than words alone. Therefore, the case for the value of newspaper photographs has been made. And a look at many newspapers in the country indicates that the photo decision-makers do appreciate the visual significance of news.

\textsuperscript{12} "Whalley Places Blame for Poor Pix," Editor \& Publisher, August 27, 1955, p. 38.

Unfortunately, however, it will take many more years until the images of the one-column mug shots, line-ups of newly-elected officers, bent fenders and tragedies are erased from many readers' minds. These references are too often and unfairly equated with newspaper photography. True, many newspapers still use the so-called cliche photographs of handshakes and ribbon-cuttings, but so do the news magazines and so does television. But such images have been long indigenous to newspapers and, therefore, will take more deliberate face-lifting to change. Moreover, the hundreds of newspapers in this country that are doing exciting things with photographs in open, easy-to-read, magazine-style layouts do not fit the stereotyped description but rather are fulfilling the communicative function effectively and attractively.

Statement of the Problem

The major concern of this research is with how photographs are being used -- not with the quantity or content and not with the legal and ethical uses of photographs. The charge is that photo handling has not kept up with photo taking.

How the appearance of American newspapers is affected by their photo practices and by the attitudes of their editors and photographers towards photography is the problem. The main objective is to find out how the final appearance actually comes about. A premise followed by photo editing experts is that "communication is best achieved when pictures and words reinforce each other, when they can be made to work in concert." ¹⁴

The different approaches taken in handling photographs involve three main practices: 1) assignments (coverage and duties); 2) photo handling (sizing, cropping, placement, design); and 3) intra-staff relationships. Photo handling also has some dependence on the attitudes and visual perception of the persons working with the photographs. Each of these areas will be examined in this study.

Since the final appearance of a newspaper depends heavily on who decides how and what to do with photographs, major consideration is given in this study to the editors who make the final photographic decisions on most American newspapers and to the photographers whose work is the core ingredient being studied. Several profiles will be drawn.

The feeling for photographs is the key to successful photo editing. Those handling photographs "must live pictures, must sense pictures, must interpret every experience in the light of the picture it suggests," and their best guides are good taste and judgment and an understanding of what photographs can do best. 15 As one veteran photographer phrased it: "There just aren't enough photographers or editors who see feelingly." 16 Proven techniques and principles may help, but through the years photographic use has failed to keep pace with progress in photography itself.

To the writer's knowledge, no study has been made of the photographic capabilities of those who make the newspaper's photo decisions.

15 Kalish and Edom, op. cit., p. ix.

16 Howard Sochurek, "The Crisis in Photojournalism," Popular Photography, April 1963, p. 34.
Nor has the role of the photograph been defined in the surveys concerning trends and changes in newspaper design. This study attempts to provide a more complete picture of the handling of photographs in American newspapers so that a more common and reliable reference point of understanding will be available and applicable. Analysis between the photo practices of the better-rated and poorer-rated newspapers photographically will be made in a later chapter to establish guidelines for achieving more visual appeal in newspapers.

Several hypotheses underlie the problem to be researched:

1) Photographs are being used poorly in many newspapers because editors who have verbal backgrounds but no visual experiences control their use.

2) Too few persons on newspapers are qualified to do the job of photo editing, resulting in confusion as to the handling of photographs.

3) Many consider photos as space fillers and decorative page illustrations rather than as creative or communicative in themselves, much of the reason lying with the traditional reverence for the printed word.

4) Few newspapers have a written photo policy that establishes guidelines on photo usage.

5) The status of the photographer is below that of the reporter, making his efforts less motivating and less important than words.

6) The many newspapers that are successfully fulfilling their communicative function with photographs reflect a photo-thinking staff, led by a photo-conscious editor and knit together by respect and understanding of each other's abilities.
Almost two decades ago historian Frank Luther Mott noted a different emphasis for photography when he predicted that illustration will continue to flourish and will improve vastly. "...The improvement will not be in the number of pictures but in the more significant, better thought out, better processed, more beautiful and more powerful pictures." 17

American newspapers have been using more photographs than ever before, but many also have been using them more significantly with more communicative thought, as Mott suggested, and "better processed" — meaning presented effectively in the newspaper. This indicates a change in thinking among photographers and editors. Prior to the 1960's, more of their concern (according to periodical topics) was with improvement of professional skills, photo content, equipment and Canon 35 (which bars the camera from the courtroom). But in the past decade, more and more attention has been given to editor-photographer cooperation and understanding, the communicative potential of the photograph, the role of photo editing practices and of the photo editor on newspapers, and the approaches to attractive photo display.

Now in the 1970's, some photographers still are battling for equal status on their staffs and for more effective handling of photographs. Some are adamant with their cry that only those who know, appreciate and understand photographs should be editing them, and the quick back-hander is that editors are ruining their photographs with poor cropping, poor sizing, and poor placement.

On the other hand, many editors feel that they are the best determiners of what and how photographs should be used in newspapers. One speculation is that a new problem is arising because of better education and more visual sophistication by both photographers and editors—and by readers who often are strong influences. The degree to which both editors and photographers can be brought to an understanding of each other will determine the success of the role of photographs in newspapers. The newspaper team "most likely to achieve a happy blend of words and pictures consists of an editor who thinks visually and a photographer who thinks editorially. Each will respect the professionalism of the other." 18

The best known editor-photographer conflict—and indeed a classic one since it strongly jolted the career of a master photojournalist—was between W. Eugene Smith and Life during the 1950's when twice he quit photographing for the magazine because he and the managing editor could not agree on how Smith's photos should be used. Whose responsibility this is on American newspapers today is only one outcome of this study.

Little is known about the photographic role of editors. However, what photographers think about the use of photographs in newspapers has filled many columns is such periodicals as the National Press Photographer, Editor & Publisher and Journalism Quarterly. Many of these stories reflect dissatisfaction with editorial judgment, with one common aim being to condition editors to look as critically at their photographs as they look at their sentences and to edit for pace and impact. 19

18 Hurley and McDougall, op. cit.
19 Ibid., p. 6.
Furthermore, hours and hours have been spent at regional and national conferences discussing ways that photographers can help their editors make better choices of photographs. Editors are constantly being invited to these sessions in hopes of bringing the two groups to a better understanding of each other's problems. The School of Journalism at Ohio University two years ago started a Photo Editing Conference for Editors, with the intent of helping editors learn more about how to use photographs more meaningfully and with better display.

A pleasant outcome of the long-heard cry for more recognition of photography by newspapers is the exciting display of picture pages, essays, large-sized photographs and photo-type-art combinations, many in attractive magazine-style formats. Analysis of the successful decision-making factors employed by the better photographically-rated newspapers may offer guidelines for those not as capable of seeing the communicative function of photographs.

When people look at a picture page or at a photograph in any form used as communication, "it's the effectiveness, the way the picture... is presented, which makes for its value." This depends on how it is displayed, cropped and presented. 20

Further, a photograph that evokes is more effective than one that records because it stimulates the reader to identify with the subject content of the photograph or to involve himself in the story the photograph tells. Such a photograph communicates more to the reader. Hence, a person who uses photographs well is interested in the evocative quality.

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20 Bob Warner, "Writing with Camera Requires Education," Editor & Publisher, July 23, 1960, p. 46.
In photography, some newspapers have found the best answer to television—the medium having the greatest effect on the visual part of communication. Recent studies by the Television Information Office indicate that most people get their news from television, a priority once held by newspapers. Largely because of television, then, readers have become more conditioned to visual information. To remain competitive, newspapers have to comply with an approach that will help photographs say something—bigger, imaginatively, immediately and with impact. Otherwise, the newspaper will be left sitting on the doorstep.

The way newspapers play photographs should have changed long ago with the advent of television in the news media. The news magazines recognized the significance of visual news during the past decade, with full-page photo coverage on major national and international events becoming quite common. The success of the weekly National Observer, which packages its photographs effectively and uses many of them, is one example of a newspaper which took a magazine approach to its format. It also appears from observational study that it is in the Sunday editions where emphasis and attention is given to photographs by most newspapers. Undoubtedly, photography definitely dominates the visual scene today.

Editors are realizing that they cannot compete with television on the basis of immedicacy. "They’re going to have to offer quality, a better job with pictures, a better job on local news. Newspapers are going to become more and more like daily magazines." 21 Mainly because

of tradition, many changes had to come and man more still will have to come.

A good newspaper cannot afford to stay the same when the physical surroundings of humans and the conditions of "civilized" life are changing so fast. Gyorgy Kepes, a Hungarian teacher of design and co-founder of the Bauhaus, wrote almost a quarter of a century ago: "The laws of visual perception are conditioned by the visual habits of time. Visual communication can be efficient only if it adapts itself to the new landscape and the new psychology of contemporary man." 22

Some have called photography the "clearest illustration of culture," and others refer to the time in which we live as the "visual age" and the "image society." Photographer Irving Penn suggests that there may be "less and less reliance on the word and more and more on the picture." But regardless of label, this period in history will continue to see more communicative blending of words and photographs.

It seems essential, then, that newspapers use photographs to fulfill the communicative potential of which they are capable—not only to produce appealing, lively and exciting pages, but also to say something meaningful and with greater impact, to integrate words and photographs in explaining more clearly the increasingly complex and massive amount of information available, and to help convey the emotions that existed at the moment the photograph was made so that man can more easily and more understandably relate to man.

Related Literature

Two recent studies and one survey in the area of photo editing provide a foundation for research on the use of photographs in American daily newspapers.

One of the studies was an extensive journalism Masters' thesis that examined photo editing procedures and their effects on the larger newspapers in the United States. Don Hall of Indiana University in 1968 studied who was handling photo editing duties and how much space was being devoted to photographs on 55 metropolitan newspapers. His findings indicated that pictorial quality comes from within the individual who exercises authority over the creation and publication of photographs—namely, the photographers and the "word" editors. However, Hall's study did not show how to make a good photographic newspaper or how to prove "why some newspapers are excellent pictorially while others are terrible." He suggested further study in this area. The research reported in the following chapters establishes some guidelines for achieving better newspapers photographically.

The other study concerned the effective use of photographs as communication in the Richmond, Virginia, newspapers. Photo usage was studied for one month by David Ryan, staff photographer, with critiques of the same month's issues by two photo editing experts. Results showed that only a small percentage of the Richmond newspapers' photographs was

cropped, sized and played well, and that too many assignments were meaningless and a waste of time. 24

Several surveys have been conducted in the photo editing area, but one is particularly related to the research herein reported. The Associated Press Managing Editors Association in 1969 sought replies of photographers, photo editors and managing editors who were former photographers to the question: "Are managing editors communicating with their photographers?" Three major findings were that editors do not treat photographers as equals with word reporters; that the photographer is seldom involved in planning; and that communications could be improved if editors were educated on how to use photographs and if photographers were educated to be aware of editorial procedures and space problems. Another comment important to this research was that there are few editors who can describe to a photographer what their newspaper’s philosophy is as it pertains to photography. This involves photo policy which is a very vague term in the newspaper vocabulary.

A descriptive Masters’ study of the use of photographs in Florida weekly newspapers in 1964 found that the larger a newspaper’s circulation was, the more photographs were used per issue and the most satisfied the editors were with the number of photographs they used. Other findings were that insufficient space for photographs was one of the major problems reported by editors of the weeklies and that the percentage of photographs used on front pages was significantly larger than the per-

Several photographic surveys conducted during the past 20 years are mentioned because they concern some particular aspect of photo editing that may add greater insight to the amount of material available in this area.

The Connecticut News Photographers Association surveyed its members on various points such as equipment, future education plans and editing, and found that a little more than 55 per cent edit, crop and select their own photographs for use in their newspapers. If this figure is representative of photographers nationally, the common complaint against editors' selecting and handling photographs may require some explanation and further study. On the other hand, the Connecticut photographers noted too many meaningless assignments; hack, one-shot photographers, and unimaginative editors.

Sissors' study of newspaper designs found a small but growing movement toward modernizing designs, with some changes being very slight and others very dramatic. Suggested was additional study of and attention to the newer concepts (fewer columns, more white space, fewer stories per page, etc.) because they do not usually add to the production costs but do add excitement to the page.

Three smaller surveys also have some relevance to the current research: 1) of the trends in the use of photographs by The Christian

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27 Sissors, op. cit.
finding that when space was a factor, photos were cut altogether out of proportion to the cut in words; 23 2) of photojournalism schools, indicating that papers in their areas print more and bigger photos and that most photos are staff-produced; 29 and 3) of daily newspaper staffs by the National Press Photographers Association, finding an increased awareness of editors of the value of photos, larger photo staffs and greater photo interest among the smaller newspapers. 30

Other surveys made during the past three decades involve reader interest and response to newspaper photos. Because they have found a high reader acceptance of photos over word stories, these studies are mentioned to support the validity of studying photographic usage in newspapers. One early readership survey listed size as one of the most influential factors affecting photo readership. Size, as an important part of photo editing, is determined by the person handling the photo. This study will be concerned with size as one means of treating photographs.

Each of the studies and surveys mentioned above has suggested continuation of research and supports the fact that many aspects of pho-


30 Campbell Watson, "5,000 Cameramen Click for Newspapers," Editor & Publisher, November 7, 1959, p. 56.

to journalism (especially photo editing) need to be studied. The prevalence of photo editing issues discussed in various journalistic and photographic publications -- as well as at regional and national meetings -- further emphasizes the need for study and analysis. The research reported in the following chapters stems from a basic concern underlying most of this available material: the handling of photographs in American daily newspapers.

Because there is little research available in the field of photo editing, the many articles on the subject cannot be overlooked. They forcefully illuminate the everyday concerns with regard to photo usage of both photographers and editors. A few of the more common issues are herein cited.

Two great needs in newspaper photography were written about more often than any other topics: for a greater number of qualified and knowledgeable photo editors and word editors; and for more research of how photographs communicate meaning most effectively. Both needs are serious concerns today since the field of visual communication has become so all-pervasive in modern American life.

Articles concerning the first of these needs approached the problem in various ways. Some were very negative: that "too many picture editors know nothing about photography but, what is worse, they do not care to know anything about it and refuse to acquire any knowledge about photography;" 32 that most editors do not fully understand the communicative potential of photography and thus have not accepted photography for this

32 Bob Warner, "Newspapers Need Able Photo Editors," Editor & Publisher, June 4, 1960, p. 46.
and that the editor is ruining photographs by cropping and placing them poorly because he "knows nothing about them." 34

Some articles were positive: that the photo editor's role has been upgraded because the top editors are becoming more photo conscious and demanding more and better photographs daily; 35 "that the average photo editor is capable and has foresight and ingenuity but is in a perpetual rut going through a daily routine of assembling photo pages." 36

The second need, how photographs ought to be used for their greatest communicative function, is receiving more and more attention in magazines in recent years. "Packaging" (layout or display as a unit) is considered the most important thing today since it can make or destroy a photograph. These were some of the concerns expressed: noting that it is "not worth the photographer's time and effort if his photographs do not look good in the paper, so get the photographs working with words;" 37 charging that "too many photo handlers think small and mistake the photo's function as one of design rather than as one of communication;" 38 feeling that


34 Bob Warner, "Good Photographers Sout on Bad Editing," Editor & Publisher, August 12, 1961, p. 42.


36 James L. Collings, "Many Picture Editors in a Rut, Sarno Says," Editor & Publisher, June 1, 1957, p. 54.


38 "Editor's Treatment of Photos Analyzed," Editor & Publisher, December 13, 1969, p. 54.
there is almost a semi-literacy with respect to handling photos and that "the most erudite and literary newspaper in words can actually be only half-literate in its use of photographs;" 39 and suggesting that when the photographer edits and lays out his own photographs, "he experiences a refinement in his seeing because when he formalizes a statement in words and photographs, he understands what separates the significant from the 'nice but nothing' photographs." 40

The relationship between the editorial and photographic staffs of newspapers also has received much attention in magazine articles: urging that photographers be considered full-fledged partners in journalism rather than auxiliaries and suggesting that results will be better if the photographer and editor understand each other better; 41 charging that photographers are to blame for their work not being accepted because "they are not showing management what photographs can do;" 42 and having editors attend photo short courses and meetings so that both can understand one another's problems. 43

Other concerns of those writing about various aspects of editing indicated a strong undercurrent for educating the editor with photographs; 44 and a condemnation of newspapers for showing a complete

39 "Who's Editing the Pictures?" Editor & Publisher, July 15, 1961, p. 15.


42 Lopez, op. cit., p. 9.


44 "Education in Photos Urged for Editors," Editor & Publisher, November 18, 1961, p. 60.
lack of imagination in photo coverage and for leaving photo controls in the hands of word men. 45

Not much has been written on the future of photojournalism, but one story that does give an in-depth forecast on photo usage predicted photographs would be even more important in relation to the total news effort, one main cause being the growing editorial awareness that is producing more photo conscious newspapers. 46 Increased importance of photo usage is expected since photographs are playing a heavier and more competitive role in attracting an audience, meaning that if photographs are not handled effectively as communication, readers will turn elsewhere for their information.

The book situation is very poor regarding the area of photo editing. Only three books have covered this area, the most recent appearing within the past six months. They are Words and Pictures in 1952, 47 Picture Editing in 1958, 48 and Visual Impact in Print in 1971. 49

Hicks' book is a landmark in magazine photojournalism, mainly stressing the differences between and the interdependence of words and pictures in photojournalism. Picture Editing is a trailblazer in organizing the basic principles behind the handling of photographs in newspapers mainly,


48 Kalish and Edom, op. cit.

49 Hurley and McDougall, op. cit.
while the newest volume updates the principles of photo editing set down in the older books, emphasizes communication as the prime function of photographs, uses many photographic examples to get its message across, and attempts to bring precision to the language of photographic use.

Other books that deal with more specific aspects of photo editing are Photography Is A Language, a vintage book that analyzes photographic and editorial thinking needed in producing the picture story; \(50\) Family of Man, evidence of the biggest photo editing project in history; \(51\) and Photojournalism, a contemporary survey of newspaper and magazine photography, emphasizing the necessity of blending words and photographs. \(52\)

Procedure

To determine how the appearance of American newspapers is affected by the photo practices of newspapers and also by the photo attitudes of their editors and photographers, two mail surveys were conducted as part of this study.

In the first survey, 76 members of the National Press Photographers Association and 34 college photojournalism instructors who teach photo editing courses were asked to suggest names of newspapers that they consider among the best and among the poorest photographically in their areas in three circulation categories: large (110,000); medium (31,000 to 110,000); small (under 31,000). The only significance that circulation size had to the study, however, was to get a more adequate cross section of


\[51\] Edward Steichen, op. cit.

\[52\] Arthur Rothstein, op. cit.
papers. No tabloids, weeklies or Sunday editions were considered. Also requested were criteria upon which the respondent based his judgment of the newspapers he suggested.

Specifically, forms were mailed to 38 officers, clip contest chairmen and newsletter editors of the 11 NPPA regions throughout the country; 32 officers of state photo associations; and 6 members of the past and present NPPA executive committee.

The second survey, an eight-page questionnaire which provided the information for the study, was sent to editors and photographers or photo editors of 284 papers suggested by the respondents to the first survey. Using criteria based upon personal and professional experience, the writer added 16 papers, making the total mailing number 300--160 to editors and 140 to photographers (or photo editors). Of this total, 158 were from better-rated papers photographically and 142 from the poorer-rated papers. Editor & Publisher Yearbook 1971 was the official source of names, position titles and circulation figures.

The city editor was the editorial contact unless no city editor was listed in the Yearbook or mentioned on the survey form (some respondents offered names of editors and/or photographers of the papers they suggested). In such cases, the news editor was the choice. When neither of these positions was known, the managing editor was the choice, and when there was no managing editor, the editor was contacted. The reason for the city editor being the preferred contact was partly to keep a uniformity in the contact position and partly to reach the person most commonly making final photo decisions. 53

53 Hall, op. cit.
A breakdown shows that of the 160 questionnaires mailed to editors, 99 went to city editors (53 on better-rated papers; 46 on poorer ones); 26 to news editors (12 on better; 14 on poorer); 24 to managing editors (11 on better; 13 on poorer); and 11 to editors (6 on better; 5 poorer).

Names of photographers contacted in the survey were found either in the Yearbook or in the NPPA membership directory. When the name of the photographer was unknown, the questionnaire was sent to the attention of the chief photographer of the paper or to the photo editor if one was listed in the Yearbook. (The Yearbook lists photo editors and photo department managers, but generally not staff photographers).

Of the 140 photographers and photo editors contacted, 126 questionnaires went to photographers (65 on better-rated papers; 61 on poorer), and 14 to photo editors (10 on better; 4 on poorer papers).

Twenty more questionnaires were sent to editors than to photographers for this reason: The writer expected more photographers to respond because of her affiliation with NPPA and also because the problem being studied has been more a concern of photographers. Thus, hoping for a more even number of returns, more editors were contacted.

The questionnaire was divided into five parts: demographic data, photo practices, attitudes toward photo usage, visual perception (involving nine photos), and open-ended questions regarding personal photo views toward the respondents' own newspapers and regarding the major problems and issues of photo usage in American dailies today.

Demographic data included the respondents' age, education, editorial and photographic experiences, and the papers' size, printing processes, column sizes, and photo staff sizes. These factors, along with
a tabulation of the number of responses, will be examined in Chapter 2.

Open-ended questions asked the respondents to rate their papers photographically and to tell why they arrived at their decisions, to explain any photo improvements made on their papers in recent years, and to suggest what could make their papers better photographically. The findings are examined in Chapter 3.

Photo practices were surveyed through 46 questions on assignments, handling of photos, and editor-photographer relationships. A Likert-type scale of "regularly, occasionally, seldom, never" was used. The findings are examined in Chapter 4.

Eleven questions were asked on the respondents' attitudes toward photo usages, again using a Likert-type scale of "definitely agree," "generally agree," "generally disagree," "definitely disagree." The findings will be analyzed in Chapter 5.

Using a five-step semantic differential-type scale, respondents were asked to rate nine photos on these points: "communicates effectively to says nothing," "exceptionally imaginative to unimaginative," "has immediate impact to very unappealing," and "definitely would publish to definitely would not publish." The first three points involved the visual perception of editors and photographers, while the fourth involved more of a consideration of taste, content value and policy than perception of communication, imagination and impact. Findings will be examined in Chapter 6.

Five of the photos used in the study were offered (at the writer's request) by top photojournalists in the country. They were asked not to send a photograph that had won any award or that had been circulated widely (but one that they personally liked) so that respondents
would not be biased by the popularity of or familiarity with the photograph. The remaining four photographs used were from a photographer friend of the writer's and from the writer herself. Brief caption information was provided by the photographers.

The what, how, why, when and where of photo usage depends on someone's decision, and this decision reflects his or his management's policy—often considered a belief, philosophy or bias. Chapter 7 will discuss photo policies, several samples of which were sent to the writer by the respondents. These samples are included in Appendix B.

Another open-ended question asked the respondents to discuss what they felt were the major problems and issues regarding the use of photographs in American dailies today. What the editors and photographers said will be examined in Chapter 8. A conclusion of all findings plus suggested guidelines for improving the visual appearance of newspapers, based on the findings, will be made in Chapter 9.

Accompanying the questionnaires was a cover letter requesting tear-sheets of what the respondents considered as good uses of photographs in their newspapers and requesting a copy of the written photo policy if their newspaper had one. Samples of the letters sent to respondents and to photographers and photojournalism instructors who suggested names of better and poorer photographic newspapers, the form used in the first mail survey, the questionnaire, and samples of tearsheets also are included in the Appendices.
Chapter 2

RESULTS: DEMOGRAPHIC DATA

Before analyzing the practices, attitudes and problems that surround the use of photographs in American newspapers, information about the kinds of persons and newspapers included in this study will be examined in this chapter.

Of the 300 editors and photographers originally contacted via questionnaire, 126 or 41 per cent responded -- 56 editors and 70 photographers from 106 different daily newspapers in 42 states. Therefore, 20 newspapers were represented by more than one respondent. The reason for this duplication is that the initial intent was to contact one editor and one photographer from each newspaper, but after several of the first returns indicated that editors were passing on the questionnaires to photographers on their staffs, it was decided to contact editors and photographers of different newspapers.

Both offset and letterpress-printed newspapers were included (39 responding from offset newspapers and 87 from letterpress newspapers), with circulations from 8,000 to 800,000 -- giving an adequate cross section of dailies throughout the country.

Sixty-nine of the respondents (31 editors and 38 photographers) represented better-photographically newspapers as determined by the first survey of NPPA members and college photojournalism instructors. Fifty-

32
seven of the respondents (25 editors and 32 photographers) represented the poorer-rated newspapers (Tables 1, 2).

**TABLE 1**

EDITOR RESPONDENTS AND NEWSPAPER RATINGS

<table>
<thead>
<tr>
<th>Respondents</th>
<th>Better-rated</th>
<th>Poorer-rated</th>
<th>Totals</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Mailed</td>
<td>Replies</td>
<td>%</td>
</tr>
<tr>
<td>City Editor</td>
<td>53</td>
<td>18</td>
<td>.33</td>
</tr>
<tr>
<td>News Editor</td>
<td>12</td>
<td>5</td>
<td>.41</td>
</tr>
<tr>
<td>Managing Editor</td>
<td>11</td>
<td>6</td>
<td>.54</td>
</tr>
<tr>
<td>Editor</td>
<td>6</td>
<td>2</td>
<td>.33</td>
</tr>
<tr>
<td>Totals</td>
<td>82</td>
<td>31</td>
<td>.37</td>
</tr>
</tbody>
</table>

**TABLE 2**

PHOTOGRAPHER RESPONDENTS AND NEWSPAPER RATINGS

<table>
<thead>
<tr>
<th>Respondents</th>
<th>Better-rated</th>
<th>Poorer-rated</th>
<th>Totals</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Mailed</td>
<td>Replies</td>
<td>%</td>
</tr>
<tr>
<td>Photographers</td>
<td>65</td>
<td>34</td>
<td>.52</td>
</tr>
<tr>
<td>Photo editors</td>
<td>10</td>
<td>4</td>
<td>.40</td>
</tr>
<tr>
<td>Totals</td>
<td>75</td>
<td>38</td>
<td>.50</td>
</tr>
</tbody>
</table>

Of the 56 editors who responded, 29 were city editors, 8 news editors, 16 managing editors, and 3 editors. Of the 70 members of photography staffs responding, 64 were photographers and 6 were photo editors.
More specific information about the respondents and the newspapers participating in the study follows:

Respondents

Two items in the questionnaire directly concerned the editors and photographers: age and education.

Age: Four age brackets were included: Over 55, 36-55, 25-35, Under 25. More of the respondents (64) were in the 36-55 years of age bracket than in the other three combined: 48 between 25-35, 7 over 55, and 2 under 25. Five respondents did not give their age. The two under 25 years of age were a photographer and a photo editor, the latter being the only female participating in the study. Both were from better-rated newspapers. The editors were slightly older than the photographers. (Table 3).

<table>
<thead>
<tr>
<th>Age</th>
<th>Editors</th>
<th>Photographers</th>
<th>Totals</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>No.</td>
<td>No.</td>
<td>No.</td>
</tr>
<tr>
<td>Over 55</td>
<td>3 (.06)</td>
<td>4 (.06)</td>
<td>7 (.06)</td>
</tr>
<tr>
<td>36-55</td>
<td>30 (.59)</td>
<td>34 (.49)</td>
<td>64 (.52)</td>
</tr>
<tr>
<td>25-35</td>
<td>18 (.35)</td>
<td>30 (.42)</td>
<td>48 (.40)</td>
</tr>
<tr>
<td>Under 25</td>
<td>0 (.00)</td>
<td>2 (.03)</td>
<td>2 (.02)</td>
</tr>
<tr>
<td>Totals</td>
<td>51 (100)</td>
<td>70 (100)</td>
<td>121 (100)</td>
</tr>
</tbody>
</table>

Education. More than half of all respondents attended or were graduated from college and/or graduate school (92 of 122), but more editors (15 or 28%) than photographers (7 or 10%) attended or were graduated from
graduate schools. On the other hand, more photographers than editors terminated their education with high school (21 or 30% to 5 or 9%). Fewer respondents attended professional schools than high school or college (4 editors and 10 photographers). The writer defined "professional" as training in photography or related fields at other than a formal academic institution. In response to this question, the respondents included on-the-job experience, college photo courses, military schools, and photography and art institutes among their replies (Table 4).

### Table 4

**Education of Respondents**

<table>
<thead>
<tr>
<th>Education</th>
<th>Editors No.</th>
<th>%</th>
<th>Photographers No.</th>
<th>%</th>
<th>Totals No.</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>High School</td>
<td>5</td>
<td>.10</td>
<td>21</td>
<td>.30</td>
<td>26</td>
<td>.21</td>
</tr>
<tr>
<td>College</td>
<td>28</td>
<td>.54</td>
<td>32</td>
<td>.46</td>
<td>60</td>
<td>.50</td>
</tr>
<tr>
<td>Graduate School</td>
<td>15</td>
<td>.28</td>
<td>7</td>
<td>.10</td>
<td>22</td>
<td>.18</td>
</tr>
<tr>
<td>Professional</td>
<td>4</td>
<td>.08</td>
<td>10</td>
<td>.14</td>
<td>14</td>
<td>.11</td>
</tr>
<tr>
<td>Totals</td>
<td>52</td>
<td>100</td>
<td>70</td>
<td>100</td>
<td>122*</td>
<td>100</td>
</tr>
</tbody>
</table>

* Four respondents did not answer.

**Newspapers**

Various kinds of data were requested about the papers and their photographic staffs: circulation size, offset or letterpress printing, columns per page, whether or not they have a photo editor, graphics person, or reporter-photographers.

**Circulation Size.** The writer established three circulation sizes for the study: large (over 110,000), medium (31,000 to 110,000), small (under 31,000). Of all newspapers considered in the study, 41 were con-
sidered large, 40 medium, and 45 small. Of these figures, the large newspapers were almost equally divided between the better-rated newspapers photographically (20) and the poorer-rated ones (21). The medium newspapers included 22 better-rated and 18 poorer-rated newspapers, while the small ones were divided between 27 better-rated and 18 poorer-rated newspapers (Table 5).

**Printing Processes.** An evident change in recent years has been from letterpress to offset printing, allowing for better photographic reproduction and versatility. Six respondents said that they either were in the process of changing or expect to change to offset printing within the next few months. Although most of the newspapers included in the study are printed by letterpress (87 compared to 39 by offset), 29 or 42 per cent of the better-rated newspapers have offset facilities, while 10 or 17 per cent of the poorer-rated ones were printed offset (Table 5).

**TABLE 5**

**NEWSPAPERS: SIZE AND PRINTING PROCESS**

<table>
<thead>
<tr>
<th>Size</th>
<th>Better-rated</th>
<th></th>
<th>Poorer-rated</th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Offset No. %</td>
<td>Letterpress No. %</td>
<td>Totals No. %</td>
<td>Offset No. %</td>
<td>Letterpress No. %</td>
<td>Totals No. %</td>
</tr>
<tr>
<td>Large</td>
<td>3 .10</td>
<td>17 .43</td>
<td>20 .30</td>
<td>0 .0</td>
<td>21 .45</td>
<td>21 .38</td>
</tr>
<tr>
<td>Medium</td>
<td>6 .20</td>
<td>16 .40</td>
<td>22 .32</td>
<td>2 .20</td>
<td>16 .34</td>
<td>18 .31</td>
</tr>
<tr>
<td>Small</td>
<td>20 .70</td>
<td>7 .17</td>
<td>27 .38</td>
<td>8 .80</td>
<td>10 .21</td>
<td>18 .31</td>
</tr>
<tr>
<td>Totals</td>
<td>29 100</td>
<td>40 100</td>
<td>69 100</td>
<td>10 100</td>
<td>47 100</td>
<td>57 100</td>
</tr>
</tbody>
</table>
Columns Per Page. In 1965, several newspapers throughout the country were restyled to more open formats that permitted more effective display of photographs. The Christian Science Monitor was the first to change from an eight-column format to five columns, and the Louisville Courier-Journal and Times pioneered with six columns. The New York Herald-Tribune (now dead), the Los Angeles Times and several others joined the move to six columns that year, and the trend of the better-looking newspapers has been to wider and fewer columns per page.

<table>
<thead>
<tr>
<th></th>
<th>Better-rated</th>
<th>Poorer-rated</th>
<th>Totals</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>No.</td>
<td>%</td>
<td>No.</td>
</tr>
<tr>
<td>5</td>
<td>1</td>
<td>.02</td>
<td>0</td>
</tr>
<tr>
<td>6</td>
<td>15</td>
<td>.24</td>
<td>0</td>
</tr>
<tr>
<td>6 front, 4 inside</td>
<td>0</td>
<td>.0</td>
<td>1</td>
</tr>
<tr>
<td>6 front, 8 inside</td>
<td>15</td>
<td>.24</td>
<td>3</td>
</tr>
<tr>
<td>6 front, 9 inside</td>
<td>1</td>
<td>.02</td>
<td>0</td>
</tr>
<tr>
<td>7½ front, 8 inside</td>
<td>1</td>
<td>.02</td>
<td>0</td>
</tr>
<tr>
<td>8</td>
<td>22</td>
<td>.36</td>
<td>37</td>
</tr>
<tr>
<td>8 front, 9 inside</td>
<td>2</td>
<td>.03</td>
<td>1</td>
</tr>
<tr>
<td>9</td>
<td>1</td>
<td>.02</td>
<td>2</td>
</tr>
<tr>
<td>varies</td>
<td>3</td>
<td>.05</td>
<td>1</td>
</tr>
<tr>
<td>Totals</td>
<td>61</td>
<td>100</td>
<td>45</td>
</tr>
</tbody>
</table>

Since column size has been an advantageous change for photographic usage, the respondents in this study were asked for the number of columns used by their newspapers. Nine variations—from four to nine column widths—plus four situations where column widths vary from day to day were mentioned by the 106 respondents to this question. (Table 6). It appears indicative that the wider column does provide better use of photographs...
since the findings reveal that of the 61 respondents of the better-rated newspapers reporting, 32 of them are using six columns throughout the paper or on page one with various sized columns inside, whereas only four of the 45 respondents of the poorer-rated papers said wider columns are being used. However, 59 or 55 per cent of all respondents said the standard eight-column format is still used. The Monitor remains alone with five columns (Table 6).

Photo Editor. Although this study was not concerned with the specific role of the photo editor, the respondents were asked whether or not their newspapers had one and whether or not he also photographed in addition to performing his editing duties. The reasoning is that although the photo editor's jobs are defined in a variety of ways, this person is looked upon as the liaison between the photographic and editorial departments and as an advocate of good photographs and their use on a newspaper. Although 85 respondents (78 per cent of those answering the question) said that every newspaper should have a photo editor (see Chapter 5), almost half that number (39 per cent) actually do—55 per cent of the better-rated papers and 20 per cent of the poorer-rated ones (Table 7). Furthermore, 15 of the photo editors also photograph for their newspapers—13 on better-rated papers and two on poorer-rated ones. Eight of the 13 also were the chief photographers for their newspapers.

Graphics Person. A newly-emerging newspaper position in recent years is that of a graphic arts editor, or some similar title, who is responsible for all news art and photographic functions of the newspaper. This person is not replacing the photo editor but is largely concerned with better reproduction and better packaging of photographs and other
illuminations—how to integrate them with other elements of the newspaper. 55 This new breed among editors may provide great impetus toward hiring of competent persons on the photographic side of the staff since evidence shows photo editing education and training are still behind the times. 56,57

**TABLE 7**

<table>
<thead>
<tr>
<th>Position</th>
<th>Better-rated</th>
<th>Poorer-rated</th>
<th>Totals</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Have</td>
<td>Do Not</td>
<td>Have</td>
</tr>
<tr>
<td>Photo Editor</td>
<td>30   .55</td>
<td>27   .45</td>
<td>9    .20</td>
</tr>
<tr>
<td>Graphics Person</td>
<td>25   .42</td>
<td>35   .58</td>
<td>12   .26</td>
</tr>
<tr>
<td>Reporter-Photog</td>
<td>22   .43</td>
<td>38   .57</td>
<td>14   .30</td>
</tr>
<tr>
<td>Totals</td>
<td>80</td>
<td>100</td>
<td>35</td>
</tr>
</tbody>
</table>

Of the respondents from 106 newspapers answering the question, 34 per cent have a graphics persons on the staff—42 per cent of the better-rated newspapers and 26 per cent of the poorer-rated ones (Table 7). Whether or not this person handles photographs in the sense of determining how they are used was not explained, but several respondents identified the position as occupied by an artist or layout person.

56 Bob Warner, "Writing with Camera Requires Education," *Editor & Publisher*, July 23, 1960, p. 46.
Reporters-Photographers. Another factor that gives dimension to understanding the role of photography on the newspapers studied is the number of reporter-photographers employed. An assumption is that those newspapers which cannot afford adequate photographic departments or which do not consider the communicative value of photographs as equal with words generally employ reporter-photographers rather than full-fledged photographers. Generally, however, these persons are reporters who occasionally take pictures. The ultimate goal is that a reporter-photographer understands the complementary roles of words and photographs and practices them.

There exists among some persons the feeling that one person cannot write and photograph the story and do them equally well. Two respondents expressed this attitude, one adding that his newspaper has no reporter-photographers "thankfully." One reply was that "all reporters attempt photography at times," while another was that on occasion, the photographers do write.

The findings revealed that of the 106 newspaper respondents answering this question, 33 per cent have reporter-photographers--43 per cent of the better papers, 30 per cent of the poorer ones. The numbers reported are in addition to regular full-time photographers. This may appear paradoxical to the assumption stated above; however, many of the reporters who also photograph for the better-rated newspapers are stringers (according to the replies) who cover outlying areas of the newspaper's circulation. Nevertheless, this exact figure is not known and, even if it were, it might appear a rationalization since all photographic coverage is being considered, not just local coverage. Only two news-
papers among the poorer-rated group have reporter-photographers only, indicating that the rest had either photographers only or both.

**Summary.** The 56 editors and 70 photographers participating in this study represent 106 offset and letterpress newspapers from 8,000 to 800,000 circulations in 42 states. Slightly more than 50 per cent of the respondents are 36 years of age or older, and 67 per cent attended or were graduated from college—a higher percentage (82 per cent) being editors.

Most of the newspapers (87) were letterpress with eight-column formats, and most do not have photo editors, graphics persons or reporter-photographers (less than 40 per cent do have such positions). Many more of the better-rated papers, however, use less than eight-column formats than the poorer-rated papers (54 per cent to 8 per cent), and twice as many employ photo editors, graphics persons and reporter-photographers.

How and why respondents rated their newspapers photographically, what photographic improvements their newspapers have made recently, and what they think can make their newspapers better photographically will be examined in the next chapter.
Chapter 3

RESULTS:

PHOTOGRAPHIC RATINGS AND IMPROVEMENTS OF NEWSPAPERS

A person who has a secure job is not likely to "bite the hand that feeds him" -- as the saying goes. So it seems with the editors and photographers participating in this study. Their photographic ratings of their own newspapers were much higher than the judgments of others.

In order to determine why some newspapers are effective photographically and others are not, some means of separating better photographic newspapers from poorer ones was needed. This was decided by contacting persons involved daily with newspaper photography. Thus, 76 members of the National Press Photographers Association and 34 college photojournalism instructors who teach photo editing throughout the country were asked to suggest the names of six newspapers in their area that they considered among the best and among the poorest photographically (one each in three circulation sizes, therefore, a possibility of six names). An "average" choice was avoided because the writer felt that a larger number of newspapers could be placed too easily into this category than in the other two and that such an "average" classification would have defeated one of the aims of this study -- to determine what better-photographically-rated newspapers in this country are doing that the poorer ones are not so that guidelines could be suggested to help improve visual communication in the nation's newspapers.

42
Furthermore, it was felt that more accurate and thoughtful judgment would be made by the photographers and college instructors if they were forced to choose newspapers from among the best and among the poorest, rather than to suggest average newspapers. They complied satisfactorily and, in the space provided, indicated upon what criteria their judgments were based.

To obtain greater accuracy in the analysis of better-rated and poorer-rated newspapers, however, the 300 photographers and editors contacted in the main mail survey also were requested to rate their newspapers photographically and to state the reasons upon which they had based their decisions. The intent was to get a more understandable description of the newspaper. These respondents were given three choices: "one of the best," "mediocre," and "one of the poorest." The additional choice of "mediocre" was decided to determine whether or not respondents would more likely place their newspapers somewhere in between the two extremes of "goodness."

Ratings both above and below those of the NPPA photographers and instructors were made but more were above. One exception was the group of editors from better-rated newspapers. They all rated their newspapers as "one of the best."

The most surprising finding was that only one respondent of a poorer-rated newspaper actually rated his newspaper this way. He was a photographer whose newspaper is a small offset one where he said that routine assignments ran high and money for the photographic department ran low. However, among the returns made by "poorer-rated newspapers,
three were rated "one of the best" (all by photographers), 14 were rated between "one of the best" and "mediocre," and 35 were rated "mediocre." Other write-in ratings were "good," "fair to good," "fair," "above average." One editor did not answer the question, and a photo editor of one of the largest newspapers in the study rated his newspaper both "one of the best" and "one of the poorest," explaining that "we give great care to getting the best picture, but we have far to go in achieving good display."

Among the 38 photographers who responded from newspapers considered originally as "one of the best," two rated their newspapers between "mediocre" and "one of the best" and one as "mediocre." Two photographers added comments, saying that their newspapers were the best, not just "one of the best." One said his newspaper was "one of the best" for his area, and another said his paper was "one of the best" when space permitted. Overall, photographers rated their newspapers lower than editors.

Before this final categorization was made, however, eight newspapers that were suggested as both "one of the best" and "one of the poorest" by the NPPA members and college instructors were placed in just one of the groupings at the professional discretion of the writer. Personal knowledge of some of the newspapers and comments made on the questionnaire and on the initial survey form aided in this decision.

How an editor or a photographer rates his newspaper has much to say about the role of photography on that newspaper. In this chapter will be examined the reasons upon which the respondents based their ratings,
the photographic improvements that have been made in the past few years on these newspapers, and what the respondents said can make their newspapers better photographically.

"One of the Best" Newspapers

The handling of photographs, intra-staff communication, and the capabilities of photographers were the three most frequently mentioned reasons upon which ratings were based by respondents of all newspapers.

Of the better-rated ones, however, cooperation and demands from top management down, consistently strong photo emphasis, comparisons with other newspapers, photographic awards in state and national competitions, and competency of the photographers were the major reasons why editors and photographers thought their newspapers were "one of the best" photographically. Many of these reasons reflected photo practices, especially intra-staff cooperation and the handling of photographs.

Management was credited strongly for the effectiveness of better-rated newspapers photographically. Encouraging comments were that the management "has always appreciated and encouraged the use of photographs," "wants good pictures and wants them used well," and "encourages innovation."

Also recognizing the support of management and the staff in general were such comments as "a new talented managing editor who works with me on photo stories," "everyone from the publisher down is photo conscious," "the whole staff works well together," "an editor who realizes and demands good photography and picture use," and "a well-
balanced staff of dedicated persons."

Various reasons for the ratings concerning how photographs are handled by these newspapers included using "many multiple photo features," "full or half-page spreads once a week," "one or more local pictures on front pages," "consistently experimenting with magazine techniques," and "a better balance of pictures and words."

One photographer said his newspaper's "batting average in the use of photographs is better than 75% and improving."

High standards of quality also were mentioned frequently — in competition, technique and originality; in trying to make every photo "say something," and in making something meaningful out of the "blah assignments." Good reproduction was cited as an aid to improved photo usage by several respondents.

Outside influences actually received the greatest mention as reasons why editors and photographers rated their newspapers highly. However, three distinct influences were evident: comparing with other newspapers; awards won; and reactions from readers and peers.

Although the writer, as well as others concerned with the rapidly changing emphases of the mass media, believes that the place of each medium must be considered in light of the other media (printed and electronic), newspaper personnel in this study seem content to judge their worth and their paper's worth against the competition in their own medium. This approach, nevertheless, is more practical and more tangible than comparing with other media because common criteria may be difficult to establish over the entire media scale. Any
approach, however, is likely to be subjective but still can give a workable sense of direction.

Nevertheless, there is no doubt that newspapers are competitive with each other, and since the very fact of being a newspaper provides a common basis of comparison, the results are useful. The challenge is with the calibre of newspapers in the comparison — and with the persons making the judgments. For example, one photographer said he compares his newspaper's photo work with that in other publications his newspaper receives daily. Others compared their newspaper's photography with that in newspapers in their area, state and circulation size.

Several respondents backed their ratings with more cautious reasons, stating that they "don't use bad pictures that other newspapers do," that "other papers are not good," that "there are a lot of papers that are worse visually," and that "only a handful of newspapers in the country display and use pictures well." More definite was this view: "No newspaper in the country approaches effective photography and its use like ours."

Consistently performing well in state, regional and national competitions as a reason for their rating reflected the pride of many editors and photographers on better-rated newspapers. Recognitions like state and regional "Photographer of the Year," "Best Use of Photographs," "the only paper in the state to win three top awards this year," and "high standing in all competitions over the years," were spelled out by several respondents. A few photographers expressed extreme confidence in their own abilities, saying "I am the best photo-
grapher in the state" and "I make all the photographs for our newspaper" — and then mentioning several awards that they and others received. One photographer said that in the Associated Press Managing Editors competition in his state, his newspaper "usually runs 300% ahead of the closest contender in awards won." He is a chief photographer of a staff of four.

Reader and peer reaction is probably as unbiased a reason for rating a newspaper as any since it is usually unsolicited. Two respondents said their newspapers get letters from readers "commenting on fine photography" and "demanding extra copies of special photo publications." (One of the newspapers published three photo books of local community photography by its chief photographer. One book was sold simply as promotion to more than 10,000. The other two resulted from spectacular football seasons at the university in the town and sold 5,000 to 8,000 copies).

What perhaps is more encouraging to one's creative ego than a reader's letter is unsolicited respect from another newspaper or from a photographer of another newspaper. Some comments were that "other papers in the state look to us as an example of good pictures," "our photographers are constantly consulted by others," "other newspapers have asked about our experience and sought advice," and "other papers admire our work and quite often seek advice."

Since the newspaper's photography is the product of the photographer, it is expected that some credit be given to him for his newspaper's high photographic rating. Phrases such as "an excellent photo
staff," "good talented photographers," "a young and aggressive staff," and "prize-winning photographers," reflected the professional competency of photographers on these better-rated newspapers.

But other practices respecting the photographer's position specifically were "giving free reign to interpret assignments in visual terms," "encouraging enterprise through a photo bonus plan," and "getting most of their pictures published."

Although they rated their newspapers as among some of the best in the country, several respondents recognized that constant freshness in approach is always beneficial and said that they are constantly trying to improve and do better than the day before. A few respondents qualified their "yes-but" answers because of poor reproduction, occasional lack of space, and too many people making decisions.

"One of the Poorest" Newspapers

A much greater variety of reasons why newspapers were rated poorly photographically was given by editors and photographers of these newspapers. Inconsistency -- in layout, reproduction and performance -- played a big part in their reasons.

Three photo practices -- handling of photographs, assignments, and intra-staff relationships -- and inadequate photographs and photographers were the major concerns of these respondents.

"Poor use" and "not enough emphasis on photographs" were mentioned by more than three-fourths of the editors and photographers of poorly-rated newspapers. The comments went like this: "space usually given for improper play," "unimaginative in use of photographs and photo-
graphers," "seldom use different photos -- too many cliches,"
"interested only in routine shots," "photography is treated as
a means to illustrate word stories rather than as a means of commun-
ication in its own right," "pictures come after words and are chosen
to fit a hole or to please some group or club," "we don't play pic-
tures big enough," "photography still incidental to news story," and "series and layouts are not common." Tight space restrictions
were blamed for a large amount of poor photo usage.

Covering too many routine assignments like "plaque-service pin-
honor certificate photographs" was a frequent reason for a poor rating,
with several complaints about catering to business groups or any or-
ganizations "doing good," and about satisfying the readers who want
"the line-up, hand-shaking shots." Haphazard, unplanned and non-vis-
ually oriented assignments also were condemned.

Intra-staff problems were suggested frequently as a basis for
poor ratings by both editors and photographers. Apathy on the part
of management and editors, poor attitudes toward photography and pho-
to editing, out-dated ideas, and visually-inexperienced editors were
the major complaints.

That the "staff is too old" -- one said 50 per cent is over 50
years; another said 80 per cent of the photo staff is the same as 20
years ago -- and that "no one individual is responsible for photo
assignments and selection" hindered photo progress, according to
some photographers. In these situations, feature space and imagina-
tive use of photographs were generally nil.
"Word" people were blamed for part of the poor ratings. One photographer said: "Our picture editor knows nothing about photography and does not understand the importance of photographs. He is a word man. There is also little communication between photographers and desk editors."

A similar complaint was that "word people are selecting the photographs which appear in our paper and sometimes their taste isn't the best." Another said that they have "no editor experienced in graphics; therefore, there is overemphasis on words."

With insufficient "editorial push for quality art" (as compared to news copy), some photographers felt that they were fighting a one-sided visual battle -- and usually losing.

"Poor planning, poor hiring practices, no quality control, no picture editor" summed up the negative points by one prize-winning photographer who in his rating also commended his newspaper as a liberal one that "will tackle local problems with photos" and that provides good working conditions.

Displeasure with the quality of photographs and the ability of photographers was reflected in editors' reasons like this: "When our photographers are 'on' they're tops, but then when they are 'off,' we really suffer;" "inexperienced cameramen, lacking in technical know-how;" "little imagination by photographers," and "we fall short of good spot news pictures and good story-telling pictures." One respondent said his newspaper is trying to get away from "shoot and run" photography. Under-staffed, under-financed, and under-equipped photo departments also were mentioned by several
photographers.

On the other hand, in the ratings of poorer newspapers photographically, the photographers were praised for their part of the newspaper's operation: "have excellent photographers who produce uniformly good pictures," "some strong photographers," and "a very professional photo department." Yet insufficient time to make and edit photographs has lessened the impact of their efforts on too many newspapers.

Unlike the many positive comparisons made with other newspapers by the better-rated respondents, only a few of the poorer-rated ones in the reasons for their ratings referred to their competition: "I have seen better and poorer and yet a lot of our staff would stand against any publication, but day in-day out we can't stand up to the best."

And another photographer said: "Compared to papers from surrounding communities, I feel we are doing a good job, but on a nationwide basis, we still take the same pictures most other papers would not consider publishing." Still another offered: "We use more locally-made pictures than any other paper our size."

Many respondents noted room for improvement when giving reasons for their ratings, but more mentioned that they have made considerable progress and that photography generally was better than in the past. Two gave credit to new editors who understand the importance of photography. However, "sometimes we are great, sometimes poor," reflected many attitudes.
Before examining the improvements made in the past few years by newspapers in the study, it is significant to mention that an original intent of the survey was to mail questionnaires to one editor and one photographer of each newspaper considered for the study. However, early returns showed that several editors, upon receiving the questionnaire, passed it on to one of the staff photographers or photo editor to complete. It was decided, then, not to aim for responses from both an editor and a photographer from each newspaper. What is significant to this analysis on the rating of newspapers photographically, however, is that one-third of them did not agree with each other on how his newspaper stands photographically. Most of these disagreements were among those originally contacted as staffers from better-rated newspapers and, in three-fourths of them, the editor rated the newspaper better than the photographer did. The opposite was true among the two poorer newspapers of which the photographers rated their newspapers higher than the city editors did.

Some discrepancies in the reasons expressed by different persons from the same newspapers are noted with interest because they further define the communications gap existing between editorial and photography departments of newspapers.

A photo editor and a chief photographer of one large better-rated newspaper, for example, gave these conflicting comments: The photo editor rated his paper "mediocre" because "we no longer have the quality of photos we had a few years ago, and we don't have the space in-
side the paper we used to have, either." The photographer, however, rated his paper slightly above "mediocre," with support from a "very professional photo department and photos often are used very effectively." Although the photo editor noted such recent improvements as more and larger photographs throughout the paper, and more and better color, the photographer said that there was little overall improvement.

A similar situation is another better-rated newspaper, with the photo editor rating his paper "one of the best" and the photographer rating it between "one of the best" and "mediocre" — but both stating good photo usage as a reason. Both also said large pictures and an increase in picture pages were among recent improvements, but they expressed differences in what their newspapers could do to become even better photographically. The photo editor said "interest and enterprise by individual photographers," while the photographer said, "a photo editor or a director of photography who has absolute control over all visuals and photo assignments," indicating that they each feel the other can do much better.

Four situations in which the editor rated the newspaper better than the photographer did also indicated extreme differences in how they judged their papers photographically. In one case, the photographer blamed editorial use of photographs and apathy of management among his reasons, but the city editor gave no reasons for his "one of the best" rating.

In the second case, the photographer noted that not enough space
was available for good use of photographic quality, but the city editor said, "We try to make every photo say something and we compensate our photographers for enterprising." A third situation found the photographer complaining about little communication between photographers and editors and stating the need for a photo editor to use photos better, but with the editor crediting photo quality and intelligent use of photographers for his higher rating, and looking for more quality in future hard news photographs.

In the fourth case, the managing editor listed "high pay for photographers and good equipment" in his answer, while the photographer reflected an almost opposite view: "We win photo contests yet don't have finances to properly run the photo department."

Conversely, there were three situations in which the photographers rated their newspapers higher than the editors. Photographic awards and quality work by photographers were mentioned by the photographers as reasons for their higher rating, but the city editors gave various reasons such as an understaffed photo department, not enough big photos, too many cliches, not enough editorial support for quality photos, and "on-off photographers."

Photographic Improvements

What accounts for some of the photographic aspects of newspapers? Respondents in this study explained that using bigger photographs, more photographs, and better layouts; and adding more and better camera, darkroom and color equipment than previously were the valuable improvements by their newspapers in the past few years. The move from letter-
press to offset printing by several newspapers also has led to better use and emphasis on photographs than was possible with letterpress.

In addition to these major improvements, the better-rated newspapers considered restyling to modern formats (six columns, magazine design elements), adding picture pages, and giving increased attention to the role of both the photographer and the photographs as more basic to their betterment than the poorer-rated newspapers respondents indicated. The latter stressed more concern with the quality and kinds of photographs and with improved photo conditions.

Several poorer-rated newspapers said that there were no, or very little, improvements or a decline in progress. But only one better-rated newspaper respondent mentioned that despite slow, continual progress, tightening of space has made photo display difficult.

Analyzing some of the comments may add understanding to what has been done recently to improve newspaper photography.

This explanation of improvement by a photo director best reflects the situation of many better-rated newspapers: "a change in tone of pictures -- towards improved integration with stories and more emphasis on solid communicative aspects of pictures, using pictures as deliberate point makers. In layout, towards greater simplicity with more emphasis on quality and less on quantity."

Variations in support of this comment were "a trend toward involvement of photographers, with their participation in layouts," "a photo-oriented person screening assignments and developing photo ideas," and "considerable experimentation in page design and the practicality of different formats leading to more and bolder layouts."
Increased space was mentioned as a strong point by a few respondents who stressed views contrary to the "lack of space" cry discussed chronically by photographers at meetings and in periodicals. For example, one editor said photo space in his newspaper "has increased 60%," and the enormously increased size and number of single photographs and photo stories reported by the respondents would tend to question whether or not there really is a space problem. "More intelligent use" of photographs might be an answer.

A change in thinking toward photography accounts for most improvements made by poorer-rated newspapers in the past few years.

"We use the best photographs available, even if they are not related to the top news of the day" was one comment reflecting a new attitude toward photo usage, while another was using "more pictures related to the news of the day," denoting an almost opposite view.

Better quality photographs and more critical selection of photographs rated high among improvements: "75-80% of awards, presentations and posed pictures eliminated" and "more emphasis in graphic quality and the eye out for caption-only photographs,"

On the other hand, some improvements cited by poorer-rated respondents indicate long steps away from the level of acceptable photo usage recognized by photo editing experts today. For example, one editor said that more photographs are used now "to describe pages," and a photographer, in explaining his paper's elimination of cliche photographs, said more photos are used "to illustrate the news." Both "decoration" and "illustration" have not been considered communicative aspects of the photograph since they appear to connotate a secondary use. However, how the respondent defined the terms is unknown.
Although two respondents of the better-rated newspapers said that no improvements were made photographically in the past few years (one said drastic changes were made eight years ago), seven of the poorer-rated newspapers have not made any changes in photo usage, as reflected in comments like, "We will use a day-old wirephoto before a local photo" or that "I'm inclined to agree that newspapers are primarily for writers." But probably more unfortunate is the slide backwards instead of forward. A photographer for a metropolitan poorer-rated newspaper said: "The past three years have seen steady decline in the amount of space available for pictures, the types of assignments and the quality of pictures. Economy pressures and personnel changes have led to a reduction of picture-consciousness."

Another negative explanation for lesser rather than for more improvement was by a photographer of another large better-rated newspaper: "40 years ago the then publisher said he wanted ours to be a well-illustrated paper. And it became a national leader and pioneer. Two not-photo-interested publishers later, we've had picture page moved from back cover to inside and reduced to half-page." He added that it is the publisher who makes the difference.

These comments sound more like those being written in photographic publications and discussed at photo conferences. But as far as the results of this study, such comments were scarce.

Instruction was mentioned by three respondents among improvements made by their newspapers: "photo classes for reporters," "occasional instruction to reporter-photographers on what to look for in a picture assignment," and "reporter-photographers given photo policies and in-
structed on how to improve pictures by telling a story."

How Newspapers Can Be Better Photographically

One of the aims of this study is to suggest guidelines that will help newspapers who are not handling photographs effectively to make more communicative use of their photographs. These guidelines will be drawn mainly from the findings of the photo practices by newspapers participating in the study, but also from the findings of the reasons respondents gave for how they rate their newspapers photographically, and of the photo improvements that have been made recently on their newspapers. (These were examined previously.)

Guidelines also will be drawn from the results of what editors and photographers said can make their specific newspapers better photographically. Examining these results -- of both better-rated and poorer-rated newspapers -- is the purpose of this section.

Having more time to spend on assignments and having more space for photo use were the major measures that better-rated newspaper respondents said could help make their papers better photographically. Assignment time and space also were mentioned frequently by the poorer-rated respondents, but the addition of a photo editor with authority over photographs was the greatest suggested improvement that could help the photographic look of newspapers.

Better-rated newspapers. Dozens of improvements that would make newspapers look better photographically included -- in addition to more assignment time and space -- much more concern with staff cooperation and understanding than with other photo practices. Before elaborating
on some of these concerns, comments on the need for better handling of assignments and space will be discussed.

Reflecting the most needed practice were these comments: "more to research and develop some ideas of their own and more time on assignments," greater freedom for the photographer "to use his own judgment," "to follow up on his ideas," and "to explore the causes and effects of local issues."

Many of the needs for more space indicated the need for "better use of space." For example, a photo director said procedures are needed on his newspaper "to get space requirements more closely coordinated to the actually daily dummying of the paper's news hole."

Other comments on the use of space were the "need of editors who are willing to give good pictures proper display," "the selective use of space available for more imaginative photo play," and "the need for more of the editorial space for photographic display." Along with stating that his newspaper could be helped photographically with more space, one editor added, "and photographer's understanding space limitations."

"Awareness" was a necessary attribute to help strengthen the photo image of the better-rated newspapers. Suggested were "a continuing awareness of photo possibilities of the whole staff," and "a greater awareness of our editors on the visual impact that good play of photographs have on our readers."

Other staff concerns that would help improve the papers photographically were a photo editor in charge of total photo usage, one that is "fully trained and qualified in visuals, and not simply an-
other promoted desk man" (a frequent suggestion); a more even approach to good photography on the editor's part," and "more photographer authority in picture choices."

In addition to these staff concerns were the need for management and editors "to move more aggressively in covering news with more imagination -- to the point of experimenting occasionally," for "more decision-makers who really care about pictures," and for "more cooperation between photographers and editors on assignment."

Better mechanical reproduction and the change to offset also were mentioned by several respondents as measures that would improve the quality of photography in their newspapers. Two respondents thought a photo policy would help qualify better photo use.

Poorer-rated Newspapers. "A strong photo editor," one with power to select and arrange photographs, was the suggestion that most poorer-rated newspaper respondents said would help their newspapers photographically.

Some comments expanded further with "give a good photo editor real picture power" and "absolute control over all visuals and photo assignments." Others said that they need a photo editor "who would be able to bring editorial copy and photographers together in an ideal journalistic sense -- to play the story for what it is worth and the picture for what it is worth," and one "who has the authority to select, size and crop pictures to his taste and to work with photographers on selection of picture assignments."

More assignment time and more space also were mentioned as measures that would help the poorer-rated newspapers photographically. "Lesser
assignments" and "elimination of cliches" to allow more time for photographers to spend on features and other photo stories were mentioned frequently. "Advance planning" and "better organization of photos and assignments" would solve many problems, according to the suggestions made.

"Better planning by both photographers and editors who should discuss possibilities for pictures and features and actively pursue these goals" was one response for better photography. Another said: "We need still more open space and more sophisticated assignments, permitting photographers to work in greater depth."

The importance of photographs and the need for space were often tied together. For example, one respondent said that his newspaper could be better looking if a decision was made saying "pictures are important and must be given equal consideration with words for the available space."

Staff cooperation also was important to the photographic look of the poorer-rated newspapers. Representative comments were "more of the staff to think pictures as well as stories," "more cooperation from reporters and others in passing on picture ideas" and "need for an editor who understands visual communication and has enthusiasm for pictures."

Expressing the need for better organization and more emphasis on photographs to go with words, one photographer said: "We spend money and time getting reporters to meetings, but never send photographers to news stories which lend themselves to pictures."

A veteran photographer said that "too often we are pushed unnecessarily against the deadline gun and it doesn't result in well-executed
pictures with attractive composition" He added that more consideration of the photographer's job and more advanced planning are necessary toward helping the appearance of the newspaper.

Other suggestions for photographic improvement included "more and better story-telling photos and features," and better reproduction and use of them. Some specifics were "more lighter, feature-type photos," "more candids of people in everyday activities," "better use of what is given to the editors," and "more photographs with a message or story to tell."

Thus, the realization by management, editorial staff and photographers that photography is "a good communicative medium which can effectively increase readership and circulation" would lead to achieving the above-discussed needs for better-photographically-looking newspapers. As one photographer said: "The single, most important factor in making a better newspaper photographically is a publisher who wants it to be better."

Summary: Editors and photographers both tended to rate their newspapers higher photographically than other photographers and photojournalism instructors did nationally. The newspapers categorized as "one of the best" photographically most frequently credited this rating to staff cooperation and photo awareness, consistently strong photo emphasis, awards won, and the competency of their photographers. Inconsistency was the reason given why newspapers were rated "one of the poorest"—inconsistency in handling photos, in reproduction, and in staff misunderstanding of photos.
Major photographic improvements made by newspapers in recent years were using better, bigger and more photographs and layouts; and adding more and better camera, darkroom and color equipment. The main practices that could help make newspapers better photographically were providing more time to spend on assignments and more space for photo display. The addition of a photo editor was frequently suggested by the poorer-rated newspapers.

In the next chapter, results of the photo practices on participating newspapers will be discussed.
Chapter 4

RESULTS: PHOTO PRACTICES

An analysis of the use of photographs in newspapers involves information about the photo practices employed by newspapers plus an evaluation of the attitudes of editors and photographers toward photo usage. To be examined in this chapter are these photo practices: assignments, handling of photographs after they have been submitted to the desk, and intra-staff relationships involving the role of photographs on newspapers and mainly concerning editor-photographer communication.

Two distinctions will be drawn throughout the study: one between what the better-rated and poorer-rated newspapers are doing photographically (with the aim to provide guidelines for better visual communication and appearance on newspapers), and one between how the editors and photographers each view the photographic situation on newspapers (with the aim to suggest ways to obtain better understanding of each other's jobs and problems). Photographic practices are concerned with the first distinction.

To determine whether differences exist between what the better-rated and poorer-rated newspapers are doing photographically, the number of responses to each of the "regularly-occasionally-seldom-never" choices was totalled for each group of newspaper respondents. A numerical value was
determined for each response choice with 4 being assigned to "regularly," 3 to "occasionally," 2 to "seldom," and 1 to "never." This value rating was used for all but nine statements of photo practices—the nine being weighted 1-2-3-4 for the choice rating. This distinction was made so that the most preferred frequency of the practice was rated "4" and the least preferred, rated "1." That is, statements that indicated an acceptable practice on newspapers today were valued on the 4-3-2-1 basis, whereas statements that indicated an unacceptable practice were weighted on the 1-2-3-4 basis. An average response was then calculated for each statement for the two groups of newspapers. The distinction of these statements will be discussed in this chapter. Percentages of responses per each choice in each statement also were determined for the number of respondents which varied throughout.

The differences between the response average for each statement by the better-rated and the poorer-rated newspapers then were calculated. These apparent differences, of course, might be due to chance rather than to representing actual differences between what the better-rated newspapers as a group do with photographs and what the poorer-rated ones do. Therefore, a "t" statistic was found for each photo practice and for the three distinct sections of photo practices: 1) assignments; 2) handling of photographs; and 3) intra-staff communication. The "t" statistic, or number, stands for the statistically significant difference between the two groups of newspapers. In the next chapter, the "t" statistic will stand for the statistically significant differences between editors and photographers. This formula was used in the calculations:
\[
\sqrt{\frac{nm}{n+m} (x-y)}
\]

\[
\sqrt{\frac{\frac{1}{2}xi^2 - n\bar{x}^2 + \frac{1}{2}yi^2 - m\bar{y}^2}{n+m-2}} = t
\]

The better-rated newspapers were designated as "X" and the mean of all responses as "x." The poorer-rated newspapers were designated as "Y," with the mean as "y." "n" equalled the number of responses from the better-rated newspapers, and "m" equalled the number of responses from the poorer-rated newspapers. The number of responses for each statement was designated as "Xi" and "Yi" for the better-rated and poorer-rated papers, respectively.

The critical value of "t" with a .05 level of confidence is 1.96. This means that when two distributions of results are compared with the "t" test—if the value equals or exceeds 1.96—there is a high probability that the results occurred from systematic effects, rather than from random effects. References also are made to a .01 level of confidence (2.55) and to a .001 level of confidence (3.29)—meaning a higher probability that results were not from random effects. The "t" number and levels of confidence are shown in the tables throughout the chapters.

The same approach and the same calculations were used in determining differences between the attitudes and visual perception of editors and photographers. These findings will be examined in Chapters 5 and 6.
Photo Assignment

The photo assignment is one inevitable practice on all newspapers. Little attention has been given in photo editing literature to the assignment, and what is available deals mostly with the constant battle over the routine or cliche assignment like proclamation signings, check presentations, and handshakes. This is also one of the most discussed complaints of newspaper photographers at regional and national gatherings.

Nevertheless, 60 per cent of the poorer-rated newspapers and 41 per cent of the better-rated papers cover cliche assignments regularly. Only 4 per cent of the latter papers never photograph such assignments (Tables 8,9). A statistically significant difference (.30) was found.*

Two respondents from better-rated newspapers qualified their affirmative replies to covering cliche assignments, saying that although their newspapers cover fires and tragedy accidents, they do not cover meetings and new officers (terms used in the questionnaire). A respondent from a poorer-rated newspaper said that cliches are used only if the photograph itself "is a good one," implying that the assignment actually is made and covered and that the decision on using the photograph is determined after seeing the final print.

Competition with newspapers in the same city, however, has caused some newspapers to resort to so-called routine coverage because they feel that readership of such events is high. For example, one better-rated newspaper's managing editor reported that over the years, his paper has tried to do away with the cliche photograph. "We just REFUSE

* P<.05 level of confidence (t=2.06)
<table>
<thead>
<tr>
<th></th>
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<th></th>
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<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Photogs turn in unassigned photos.</td>
<td>63</td>
<td>43 .68</td>
<td>19 .30</td>
<td>1 .01</td>
<td>0 .0</td>
<td>3.69</td>
</tr>
<tr>
<td>2. Photogs get free time to do features.</td>
<td>60</td>
<td>32 .53</td>
<td>20 .46</td>
<td>0 .0</td>
<td>0 .0</td>
<td>3.53</td>
</tr>
<tr>
<td>3. Photogs know something about story before going on assignment.</td>
<td>63</td>
<td>42 .66</td>
<td>21 .33</td>
<td>0 .0</td>
<td>0 .0</td>
<td>3.69</td>
</tr>
<tr>
<td>4. Photogs submit creative photos.</td>
<td>55</td>
<td>37 .67</td>
<td>18 .32</td>
<td>0 .0</td>
<td>0 .0</td>
<td>3.67</td>
</tr>
<tr>
<td>5. Editors and photogs discuss photo assignment ideas.</td>
<td>60</td>
<td>24 .40</td>
<td>25 .41</td>
<td>11 .18</td>
<td>0 .0</td>
<td>3.22</td>
</tr>
<tr>
<td>6. Photogs discuss assignments with photo editor only.</td>
<td>38</td>
<td>14 .36</td>
<td>13 .34</td>
<td>10 .26</td>
<td>1 .01</td>
<td>3.05</td>
</tr>
<tr>
<td>7. Photogs and reporter writing story discuss photo assignments.</td>
<td>63</td>
<td>23 .36</td>
<td>28 .44</td>
<td>12 .18</td>
<td>0 .0</td>
<td>3.17</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Unacceptable Practices **</th>
<th>No.</th>
<th>Regularly</th>
<th>Occas.</th>
<th>Seldom</th>
<th>Never</th>
<th>Response Averages</th>
</tr>
</thead>
<tbody>
<tr>
<td>8. Photogs have more than 3 assignments daily.</td>
<td>55</td>
<td>26 .46</td>
<td>19 .34</td>
<td>10 .18</td>
<td>0 .0</td>
<td>1.74</td>
</tr>
<tr>
<td>9. Photo coverage is given to such situations as car accidents, fires, meeting and new officers.</td>
<td>65</td>
<td>27 .41</td>
<td>26 .40</td>
<td>9 .13</td>
<td>3 .04</td>
<td>1.81</td>
</tr>
</tbody>
</table>

Average: All Responses 3.05

* Valued at Regularly (4); Occasionally (3); Seldom (2); Never (1).
** Valued at Regularly (1); Occasionally (2); Seldom (3); Never (4).
Table 9

PHOTO PRACTICES: ASSIGNMENTS (POORER-RATED NEWSPAPERS)

<table>
<thead>
<tr>
<th></th>
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<th></th>
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<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Photogs turn in unassigned photos.</td>
<td>53</td>
<td>25</td>
<td>.47</td>
<td>20</td>
<td>.37</td>
<td>8</td>
<td>.15</td>
<td>0</td>
<td>.0</td>
<td>3.32</td>
</tr>
<tr>
<td>2. Photogs get free time to do features.</td>
<td>55</td>
<td>10</td>
<td>.18</td>
<td>24</td>
<td>.43</td>
<td>18</td>
<td>.32</td>
<td>3</td>
<td>.05</td>
<td>2.74</td>
</tr>
<tr>
<td>3. Photogs know something about story before going on assignment.</td>
<td>53</td>
<td>22</td>
<td>.41</td>
<td>24</td>
<td>.45</td>
<td>6</td>
<td>.11</td>
<td>1</td>
<td>.01</td>
<td>3.26</td>
</tr>
<tr>
<td>4. Photogs submit creative photos.</td>
<td>55</td>
<td>18</td>
<td>.32</td>
<td>30</td>
<td>.54</td>
<td>7</td>
<td>.12</td>
<td>0</td>
<td>.0</td>
<td>3.20</td>
</tr>
<tr>
<td>5. Editors and photogs discuss photo assignment ideas.</td>
<td>53</td>
<td>14</td>
<td>.26</td>
<td>22</td>
<td>.41</td>
<td>17</td>
<td>.32</td>
<td>0</td>
<td>.0</td>
<td>2.92</td>
</tr>
<tr>
<td>6. Photogs discuss assignments with photo editor only.</td>
<td>29</td>
<td>4</td>
<td>.13</td>
<td>11</td>
<td>.37</td>
<td>8</td>
<td>.27</td>
<td>6</td>
<td>.26</td>
<td>2.44</td>
</tr>
<tr>
<td>7. Photogs and reporters writing story discuss assignments.</td>
<td>51</td>
<td>19</td>
<td>.37</td>
<td>19</td>
<td>.37</td>
<td>12</td>
<td>.23</td>
<td>1</td>
<td>.01</td>
<td>3.09</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
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<th></th>
<th></th>
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<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>8. Photogs have more than 3 assignments daily.</td>
<td>50</td>
<td>18</td>
<td>.36</td>
<td>27</td>
<td>.54</td>
<td>5</td>
<td>.10</td>
<td>0</td>
<td>.0</td>
<td>1.74</td>
</tr>
<tr>
<td>9. Photo coverage is given to such situations as car accidents, fires, meetings and new officers.</td>
<td>55</td>
<td>33</td>
<td>.60</td>
<td>16</td>
<td>.28</td>
<td>6</td>
<td>.10</td>
<td>0</td>
<td>.0</td>
<td>1.51</td>
</tr>
</tbody>
</table>

Average All Responses: 2.71

* Valued at Regularly (4); Occasionally (3); Seldom (2); Never (1).
** Valued at Regularly (1); Occasionally (2); Seldom (3); Never (4).
to take them, period," he said, adding that this has been doubly difficult because their sister newspaper will take anything—"all the cliches in the world." This statement also implies another feeling expressed by several respondents as well as by some writers—that readers expect to see themselves pictured in situations and that herein lies the "bread-and-butter" assignments.

Making reference to this point was another editor of a top-rated newspaper: "Because of recent competition of sorts (a newspaper in the area), we are now using a mess of club and check-passing shots that we used to pass. We hate it but we feel it's necessary until it (that new paper) disappears."

When the Washington Star changed its photo policy in 1966, I.W. Hill, the managing editor, explained the new approach this way:

Type is flexible... it can be wrapped, cut, and, best of all, thrown away. From this moment, I want all stories cut by one-third. We are going to run a lot of pictures. We are going to run good pictures... The Problem we seek to overcome is the tendency, common to many newspapers, to use routine pictures, cliche pictures, pictures that, when viewed objectively for content, may in fact be very bad pictures. 58

Of all 126 respondents from better-rated and poorer-rated papers in this study, the greatest significant difference (.79) between the two groups was found in giving photographers free time (enterprising) to do features of their own choice.* More than half of the better-


* P<.001 level of confidence (t=6.25)
rated newspapers (53 per cent) permit this practice regularly, while only 10 per cent of the poorer-rated papers do. Furthermore, every paper in the study at least occasionally provides free time for photographers, but 37 per cent of the poorer-rated papers seldom or never do (Tables 8,9,10).

Comments offered by respondents on this practice varied from "we give our staff of four photographers a free-wheeling operation and they do a lot of enterprising," to "the boss just says to read the paper or go out and come back and surprise him. I feel that this is passing the buck to the photo people and everything flows down hill." Another respondent explained a bonus plan to encourage "free time shooting."

<table>
<thead>
<tr>
<th>Practice</th>
<th>Response Averages</th>
<th>Diff.</th>
<th>&quot;t&quot;</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Submitting unassigned photos.</td>
<td>3.69</td>
<td>3.32</td>
<td>.37</td>
</tr>
<tr>
<td>2. Free time to do features.</td>
<td>3.53</td>
<td>2.74</td>
<td>.79</td>
</tr>
<tr>
<td>3. 3 or more assignments daily.</td>
<td>1.74</td>
<td>1.74</td>
<td>0</td>
</tr>
<tr>
<td>4. Knowing about story beforehand.</td>
<td>3.69</td>
<td>3.26</td>
<td>.43</td>
</tr>
<tr>
<td>5. Submitting creative photos.</td>
<td>3.67</td>
<td>3.20</td>
<td>.47</td>
</tr>
<tr>
<td>6. Discussing ideas with editors.</td>
<td>3.22</td>
<td>2.92</td>
<td>.30</td>
</tr>
<tr>
<td>7. Discussing assign w/photo eds.</td>
<td>3.05</td>
<td>2.44</td>
<td>.61</td>
</tr>
<tr>
<td>8. Discussing assign w/reporter.</td>
<td>3.17</td>
<td>3.09</td>
<td>.08</td>
</tr>
<tr>
<td>9. Covering cliche assignments.</td>
<td>1.51</td>
<td>1.81</td>
<td>.30</td>
</tr>
<tr>
<td>Total Averages</td>
<td>3.05</td>
<td>2.71</td>
<td>.34</td>
</tr>
</tbody>
</table>

* P≤.05 level of confidence  
** P≤.01 level of confidence  
*** P≤.001 level of confidence
Other assignment practices much more frequently found among better-rated papers are submitting creative (imaginative) photographs (.47 difference)* knowing something about the story the photograph will accompany before going on assignment (.43 difference),** and submitting unassigned photographs (.37 difference).*** On the other hand, 38 percent of photographers on poorer-rated papers seldom or never carry out any of these practices (Tables 8, 9, 10).

Communication concerning assignments was defined by a photographer from a poorer paper this way: "I certainly have ideas, but when I can draw from everyone in the newsroom for possible ideas, the job is easier because they might think of something that I might have passed by. The job of a newspaper is a team effort and you can't have a lot of individuals trying to beat everyone else." This statement indicates the necessity of constant communication between all members of a newspaper staff. Further discussion on this point will be examined later in this chapter.

In all assignment practices but one, the better-rated newspaper respondents' averages were higher than those of the poorer-rated papers. The exception was having more than three assignments daily for which the response average of both groups was equal—between regularly and occasionally (Tables 8, 9, 10). Response choices for this practice (as for the coverage of cliches) was valued 1-2-3-4, meaning that having more than three assignments daily is not considered as acceptable

---

*P<.001 level of confidence (t=4.36)
**P<.001 level of confidence (t=3.47)
***P<.01 level of confidence (t=3.10)
practice. A survey of Connecticut news photographers in 1971 revealed an average of five assignments daily. 59

Who Makes Assignments? Two questions were asked in the survey about who makes photo assignments and to whom photos are submitted following the assignment. The city editor was the person most often mentioned as the one making assignments—by 21 per cent of all respondents, indicating that a wide variety of persons performs this duty (Table 11). Write-ins for "other" were wire, state, women, family, feature, sports, society and education editors.

Since no previous studies have established who should handle photo editing duties, no values were given in this study to the choices. Therefore, the duties of staff members will be examined only on a percentage basis to determine photo assignment responsibilities. Similar examination will be made later in this chapter and in Chapter 5 concerning the duties of deciding, selecting and judging photos.

In Hall's study, the city editor overall performs slightly more of the photo editing duties than any other staffer, but the photo editor makes more photo assignments on the newspapers he studied. 60

Submit to Whom? In the second performance question, "To whom do photographers submit their assignments?" the city editor again ranked highest (25 per cent) by both groups, most often mentioned

60 Hall, op. cit.
Table 11
WHO MAKES PHOTO ASSIGNMENTS
ON BETTER-RATED AND POORER-RATED NEWSPAPERS?

<table>
<thead>
<tr>
<th>Staffer Making Assignments</th>
<th>Better-rated Replies</th>
<th>Better-rated %</th>
<th>Poorer-rated Replies</th>
<th>Poorer-rated %</th>
<th>Totals Replies</th>
<th>Totals %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Publisher</td>
<td>3</td>
<td>.02</td>
<td>1</td>
<td>.01</td>
<td>4</td>
<td>.02</td>
</tr>
<tr>
<td>Editor</td>
<td>12</td>
<td>.08</td>
<td>4</td>
<td>.05</td>
<td>16</td>
<td>.07</td>
</tr>
<tr>
<td>Managing Editor</td>
<td>20</td>
<td>.12</td>
<td>12</td>
<td>.16</td>
<td>32</td>
<td>.13</td>
</tr>
<tr>
<td>News Editor</td>
<td>16</td>
<td>.10</td>
<td>8</td>
<td>.11</td>
<td>24</td>
<td>.11</td>
</tr>
<tr>
<td>City Editor</td>
<td>34</td>
<td>.22</td>
<td>17</td>
<td>.23</td>
<td>51</td>
<td>.23</td>
</tr>
<tr>
<td>Photo Editor</td>
<td>23</td>
<td>.15</td>
<td>6</td>
<td>.08</td>
<td>29</td>
<td>.12</td>
</tr>
<tr>
<td>Photographer</td>
<td>13</td>
<td>.08</td>
<td>3</td>
<td>.04</td>
<td>16</td>
<td>.07</td>
</tr>
<tr>
<td>Reporter</td>
<td>24</td>
<td>.15</td>
<td>11</td>
<td>.14</td>
<td>35</td>
<td>.14</td>
</tr>
<tr>
<td>Others**</td>
<td>13</td>
<td>.08</td>
<td>14</td>
<td>.18</td>
<td>27</td>
<td>.11</td>
</tr>
<tr>
<td>**Totals</td>
<td>158</td>
<td>100</td>
<td>76</td>
<td>100</td>
<td>234</td>
<td>100</td>
</tr>
</tbody>
</table>

* More than one person named by some respondents.
** Wire, state, women, family, sports, society, education desks.

Table 12
TO WHOM ARE PHOTOGRAPHS SUBMITTED
ON BETTER-RATED AND POORER-RATED NEWSPAPERS?

<table>
<thead>
<tr>
<th>Staffer Receiving Photos</th>
<th>Better-rated Replies</th>
<th>Better-rated %</th>
<th>Poorer-rated Replies</th>
<th>Poorer-rated %</th>
<th>Totals Replies</th>
<th>Totals %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Publisher</td>
<td>0</td>
<td>.0</td>
<td>0</td>
<td>.0</td>
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<td>.0</td>
</tr>
<tr>
<td>Editor</td>
<td>6</td>
<td>.05</td>
<td>0</td>
<td>.0</td>
<td>6</td>
<td>.03</td>
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<tr>
<td>Managing Editor</td>
<td>26</td>
<td>.23</td>
<td>12</td>
<td>.17</td>
<td>38</td>
<td>.21</td>
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<tr>
<td>News Editor</td>
<td>15</td>
<td>.13</td>
<td>12</td>
<td>.17</td>
<td>27</td>
<td>.15</td>
</tr>
<tr>
<td>City Editor</td>
<td>22</td>
<td>.20</td>
<td>24</td>
<td>.35</td>
<td>46</td>
<td>.25</td>
</tr>
<tr>
<td>Photo Editor</td>
<td>27</td>
<td>.24</td>
<td>5</td>
<td>.07</td>
<td>32</td>
<td>.18</td>
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<td>Photographer</td>
<td>1</td>
<td>.01</td>
<td>0</td>
<td>.0</td>
<td>1</td>
<td>.01</td>
</tr>
<tr>
<td>Reporter</td>
<td>3</td>
<td>.03</td>
<td>8</td>
<td>.12</td>
<td>11</td>
<td>.06</td>
</tr>
<tr>
<td>Others**</td>
<td>12</td>
<td>.11</td>
<td>6</td>
<td>.12</td>
<td>20</td>
<td>.11</td>
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<tr>
<td>**Totals</td>
<td>112</td>
<td>100</td>
<td>69</td>
<td>100</td>
<td>181</td>
<td>100</td>
</tr>
</tbody>
</table>

* More than one person named by some respondents.
** Wire, state, women, family, feature, sports, society desks.
by the poorer-rated newspapers (35 per cent) than by the better-rated papers (20 per cent). On the better papers, however, photographers submit their photographs most often to the photo editor (24 per cent), while only 7 per cent do so on poorer-rated papers (Table 12). As with the previous "duty" question, photographs are submitted to more than one person on most newspapers.

Summary. The better-ranked newspapers in this study more regularly give their photographers free time to do features of their own choice than any other assignment practice as compared to poorer-rated papers photographically. Other practices more regularly followed by top-rated papers are submitting creative and unassigned photos, knowing something about the story before going on assignment, and discussing photo ideas with editors. Both groups more regularly cover cliche assignments but no difference was found in the number of assignments that photographers have daily.

The city editor was the person most often making assignments as well as the person to whom photo assignments are submitted on both groups of papers, but the practice was widely performed by various staff members. More photos are submitted to the photo editor and to the managing editor on the better-rated newspapers.

Handling (or treatment of) Photographs

What is done with a photograph is the most readily and easily observed practice of a newspaper. This section focuses on the specific
ways and means" of handling photographs. These can be looked at from various approaches: the physical treatment of the photograph on the page, the content and value of the photograph, and the appearance reflected in the final presentation.

Newspapers have been repackaging their product in recent years, and an obvious example is the change in appearance of the New York Times -- for most of its history called the "grey lady" of the profession because of its narrow columns, condensed light-face type and minor use of photographs. To what extent photographs are helping newspapers to look better and to read more easily depends on the ways in which words and photographs are being used together. Many newspapers reflect good photo images, but many also need to improve vastly in order to attract and hold the attention of today's busy and selective reader.

In an age when photojournalism is playing an increasingly important role in the communications field, people not only want to read about events, but they also expect to see them -- and if the presentation of the photographs has great impact, it can turn the reader into a "viewer" who accepts the newspaper for its visual as well as its word information.

How photographs are being treated is the focus of this section, for layout can be thrown together haphazardly and, thereby, decrease the intended communication. When a staff is not committed to thinking photographically, the only approach a newspaper has to produce visually attractive pages is to concentrate on the occasional outstanding treatment of photographs by the few who do care.

Two ways of handling photographs to provide increased visual attraction were more frequently practiced by the better-rated newspapers than
by the poorer ones. They were using photo page layouts and contempor-
art magazine designs.

More specifically, greatest significant differences were found be-
tween the two groups in using partial page layouts (.66), * contemporary formats and picture pages (each .65), ** magazine style layouts (.64), *** and photo-text-illustration combinations (.51); **** (Table 15).

The poorer-rated newspapers more frequently look the same photo-
graphically daily (.57 difference), # use photos as space fillers (.54), ## and use a poor communicative photo rather than none at all (.49). ### All three practices are considered less acceptable than the others (Table 15).

Page layouts. The "packaged" photo layout is one comforting answer
to newspapers which are attempting to provide in-depth photo coverage
and a more attractive appearance. And the newspapers in this study
have found the answer. Findings indicate a slightly more regular use
of partial page layouts than full pages—a move likely caused by tight-
er editorial space reported by several respondents. Many of these
"packaged" essays are being boxed, screened and used in combination
with type--some magazine design elements.

No distinction was made as to whether or not the full-page spreads
were in-depth photo stories or a collection of various subjects.

---

*P < .001 level of confidence (t=4.71)
**P < .001 level of confidence (t=4.71; t=4.02)
***P < .001 level of confidence (t=4.05)
****P < .01 level of confidence (t=2.69)
#P < .01 level of confidence (t=3.48)
##P < .01 level of confidence (t=3.25)
###P < .01 level of confidence (t=3.08)
### Table 13

**PHOTO PRACTICES: HANDLING OF PHOTOS (BETTER-RATED NEWSPAPERS)**

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Feature photos on page one.</td>
<td>59</td>
<td>31.52%</td>
<td>24.40%</td>
<td>4.06%</td>
<td>0.0</td>
<td>3.45</td>
</tr>
<tr>
<td>2. Photo displays on front pages.</td>
<td>64</td>
<td>21.32%</td>
<td>27.42%</td>
<td>13.20%</td>
<td>3.04%</td>
<td>3.12</td>
</tr>
<tr>
<td>3. Pictorial photographs.</td>
<td>59</td>
<td>33.55%</td>
<td>24.40%</td>
<td>2.33%</td>
<td>0.0</td>
<td>3.53</td>
</tr>
<tr>
<td>4. Photo display reflects contemporary look.</td>
<td>69</td>
<td>36.52%</td>
<td>29.42%</td>
<td>4.05%</td>
<td>0.0</td>
<td>3.45</td>
</tr>
<tr>
<td>5. Photos used in combination with other illustrations and type.</td>
<td>59</td>
<td>30.50%</td>
<td>23.38%</td>
<td>4.07%</td>
<td>2.03%</td>
<td>3.44</td>
</tr>
<tr>
<td>6. Full page photo spreads.</td>
<td>62</td>
<td>29.46%</td>
<td>24.38%</td>
<td>6.09%</td>
<td>3.06%</td>
<td>3.27</td>
</tr>
<tr>
<td>7. Partial page photo essays.</td>
<td>62</td>
<td>30.48%</td>
<td>28.45%</td>
<td>3.04%</td>
<td>1.01%</td>
<td>3.40</td>
</tr>
<tr>
<td>8. Big photos (4 or more columns).</td>
<td>69</td>
<td>49.71%</td>
<td>20.28%</td>
<td>0.0</td>
<td>0.0</td>
<td>3.70</td>
</tr>
<tr>
<td>9. More local photos than wirephotos.</td>
<td>64</td>
<td>43.67%</td>
<td>18.28%</td>
<td>2.31%</td>
<td>1.01%</td>
<td>3.60</td>
</tr>
<tr>
<td>10. Local feature photos concentrated.</td>
<td>69</td>
<td>42.60%</td>
<td>25.36%</td>
<td>2.28%</td>
<td>0.0</td>
<td>3.57</td>
</tr>
<tr>
<td>11. More hard news photos than features.</td>
<td>69</td>
<td>15.21%</td>
<td>29.42%</td>
<td>25.36%</td>
<td>0.0</td>
<td>2.50</td>
</tr>
<tr>
<td>12. Photos placed on pages before copy.</td>
<td>65</td>
<td>29.44%</td>
<td>25.38%</td>
<td>7.10%</td>
<td>4.06%</td>
<td>3.21</td>
</tr>
<tr>
<td>13. Photos used as an integral part of paper.</td>
<td>62</td>
<td>57.91%</td>
<td>4.64%</td>
<td>1.01%</td>
<td>0.0</td>
<td>3.90</td>
</tr>
<tr>
<td>14. Photo layouts designed in magazine style.</td>
<td>62</td>
<td>26.41%</td>
<td>27.43%</td>
<td>6.09%</td>
<td>3.04%</td>
<td>3.17</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Unacceptable Practices **</th>
</tr>
</thead>
<tbody>
<tr>
<td>15. Photos used as space fillers.</td>
</tr>
<tr>
<td>16. Using poor communicative photo rather than no photo at all.</td>
</tr>
<tr>
<td>17. Photos mainly illustrate stories.</td>
</tr>
<tr>
<td>18. Paper looks the same photographically from day to day.</td>
</tr>
</tbody>
</table>

* Valued at Regularly (4); Occasionally (3); Seldom (2); Never (1).
** Valued at Regularly (1); Occasionally (2); Seldom (3); Never (4).
# Table 14

**PHOTO PRACTICES: HANDLING OF PHOTOS (POORER-RATED NEWSPAPERS)**

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Feature photos on page one.</td>
<td>54</td>
<td>18 .33</td>
<td>27 .50</td>
<td>7 .12</td>
<td>2 .03</td>
<td>3.06</td>
</tr>
<tr>
<td>2. Photo displays on front pages.</td>
<td>49</td>
<td>13 .27</td>
<td>17 .34</td>
<td>13 .27</td>
<td>6 .12</td>
<td>2.83</td>
</tr>
<tr>
<td>3. Pictorial photographs.</td>
<td>45</td>
<td>15 .33</td>
<td>25 .55</td>
<td>5 .11</td>
<td>0 .0</td>
<td>3.22</td>
</tr>
<tr>
<td>4. Photo display reflects contemporary look.</td>
<td>51</td>
<td>12 .23</td>
<td>22 .43</td>
<td>12 .23</td>
<td>5 .09</td>
<td>2.60</td>
</tr>
<tr>
<td>5. Photos used in combination with other illustrations and type.</td>
<td>46</td>
<td>13 .26</td>
<td>21 .45</td>
<td>8 .18</td>
<td>4 .08</td>
<td>2.93</td>
</tr>
<tr>
<td>6. Full page photo spreads.</td>
<td>51</td>
<td>10 .19</td>
<td>15 .29</td>
<td>23 .45</td>
<td>3 .05</td>
<td>2.62</td>
</tr>
<tr>
<td>7. Partial page photo essays.</td>
<td>51</td>
<td>9 .17</td>
<td>23 .45</td>
<td>16 .31</td>
<td>3 .05</td>
<td>2.74</td>
</tr>
<tr>
<td>8. Big photos (4 or more columns).</td>
<td>49</td>
<td>20 .40</td>
<td>23 .47</td>
<td>6 .12</td>
<td>0 .0</td>
<td>3.28</td>
</tr>
<tr>
<td>9. More local photos than wirephotos.</td>
<td>54</td>
<td>22 .40</td>
<td>27 .50</td>
<td>5 .09</td>
<td>0 .0</td>
<td>3.31</td>
</tr>
<tr>
<td>10. Local feature photos concentrated.</td>
<td>56</td>
<td>24 .42</td>
<td>27 .47</td>
<td>4 .07</td>
<td>1 .01</td>
<td>3.50</td>
</tr>
<tr>
<td>11. More hard news photos than features.</td>
<td>50</td>
<td>14 .28</td>
<td>22 .44</td>
<td>12 .24</td>
<td>2 .04</td>
<td>2.24</td>
</tr>
<tr>
<td>12. Photos placed on pages before copy.</td>
<td>51</td>
<td>16 .31</td>
<td>14 .27</td>
<td>13 .23</td>
<td>8 .15</td>
<td>2.74</td>
</tr>
<tr>
<td>13. Photos used as an integral part of paper.</td>
<td>51</td>
<td>33 .64</td>
<td>13 .25</td>
<td>5 .09</td>
<td>0 .0</td>
<td>3.54</td>
</tr>
<tr>
<td>14. Photo layouts designed in magazine style.</td>
<td>54</td>
<td>5 .09</td>
<td>25 .46</td>
<td>18 .33</td>
<td>6 .11</td>
<td>2.53</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Unacceptable Practices **</th>
<th>No.</th>
<th>Regularly</th>
<th>Occas.</th>
<th>Seldom</th>
<th>Never</th>
<th>Response Averages</th>
</tr>
</thead>
<tbody>
<tr>
<td>15. Photos used as space fillers.</td>
<td>50</td>
<td>11 .22</td>
<td>16 .32</td>
<td>14 .28</td>
<td>9 .18</td>
<td>2.42</td>
</tr>
<tr>
<td>16. Using poor communicative photo rather than no photo at all.</td>
<td>50</td>
<td>13 .26</td>
<td>23 .46</td>
<td>13 .26</td>
<td>1 .02</td>
<td>2.04</td>
</tr>
<tr>
<td>17. Photos mainly illustrate stories.</td>
<td>51</td>
<td>20 .39</td>
<td>25 .49</td>
<td>6 .11</td>
<td>0 .0</td>
<td>1.72</td>
</tr>
<tr>
<td>18. Paper looks the same photographically from day to day.</td>
<td>54</td>
<td>19 .35</td>
<td>25 .46</td>
<td>8 .14</td>
<td>2 .03</td>
<td>1.88</td>
</tr>
</tbody>
</table>

* Valued at Regularly (4); Occasionally (3); Seldom (2); Never (1).

** Valued at Regularly (1); Occasionally (2); Seldom (3); Never (4).
One of the photographers from a better-rated newspaper added to his answer that his newspaper staff "tries not to do picture pages but story pages." Judging from the tearsheets sent to the writer by the respondents, about half of the full-page spreads were thematic (no extensive word story but mostly just photographs with captions). However, several were in-depth word-photo stories such as epilepsy, alcoholism and childbirth.

TABLE 15
HANDLING PHOTOGRAPHS
RESPONSE AVERAGES, DIFFERENCES, t-NUMBERS

<table>
<thead>
<tr>
<th>Practice</th>
<th>Response Average</th>
<th>Diff.</th>
<th>'t'</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Page one features.</td>
<td>3.45</td>
<td>3.06</td>
<td>.39</td>
</tr>
<tr>
<td>2. Front page photo displays.</td>
<td>3.12</td>
<td>2.83</td>
<td>.29</td>
</tr>
<tr>
<td>3. Pictorial photographs.</td>
<td>3.53</td>
<td>3.22</td>
<td>.31</td>
</tr>
<tr>
<td>4. Contemporary look.</td>
<td>3.45</td>
<td>2.80</td>
<td>.65</td>
</tr>
<tr>
<td>5. Photos-text-illustration.</td>
<td>3.44</td>
<td>2.93</td>
<td>.51</td>
</tr>
<tr>
<td>6. Picture pages.</td>
<td>3.27</td>
<td>2.62</td>
<td>.65</td>
</tr>
<tr>
<td>7. Partial page essays.</td>
<td>3.40</td>
<td>2.74</td>
<td>.66</td>
</tr>
<tr>
<td>8. Big photographs.</td>
<td>3.70</td>
<td>3.28</td>
<td>.42</td>
</tr>
<tr>
<td>9. Local photos over wirephotos.</td>
<td>3.60</td>
<td>3.31</td>
<td>.29</td>
</tr>
<tr>
<td>10. Local features.</td>
<td>3.57</td>
<td>3.50</td>
<td>.07</td>
</tr>
<tr>
<td>11. Hard news over features.</td>
<td>2.50</td>
<td>2.24</td>
<td>.26</td>
</tr>
<tr>
<td>12. Photos as space fillers.</td>
<td>2.96</td>
<td>2.42</td>
<td>.54</td>
</tr>
<tr>
<td>13. Photos placed on page first.</td>
<td>3.21</td>
<td>2.74</td>
<td>.47</td>
</tr>
<tr>
<td>14. Poor photo rather than none.</td>
<td>2.53</td>
<td>2.04</td>
<td>.49</td>
</tr>
<tr>
<td>15. Photos as illustration.</td>
<td>1.94</td>
<td>1.72</td>
<td>.22</td>
</tr>
<tr>
<td>16. Paper looks same daily.</td>
<td>2.45</td>
<td>1.88</td>
<td>.57</td>
</tr>
<tr>
<td>17. Photos as integral part.</td>
<td>3.90</td>
<td>3.54</td>
<td>.36</td>
</tr>
<tr>
<td>18. Magazine style formats.</td>
<td>3.17</td>
<td>2.53</td>
<td>.64</td>
</tr>
<tr>
<td>Total Averages</td>
<td>3.23</td>
<td>2.79</td>
<td>.44</td>
</tr>
</tbody>
</table>

*P≤.05 level of confidence
**P≤.01 level of confidence
***P≤.001 level of confidence
Modern Appearance. Much discussion in the newspaper profession today is centered around new concepts of design. Trade publications regularly critique new and different formats in typography and layout, and more attention is being given at editorial and photographic meetings to page makeup. The trend to more modern formats has not reached its peak yet, but newspapers are realizing that they cannot remain static at a time when the rest of the physical environment is changing so fast. Changes through the years—be they even slight—are evidence that those most concerned agree that the newspaper does not have to look like it always has looked in the past. If this thought were prevalent, newspapers still would be using headlines halfway down the column with one or two single column photographs here and there throughout the paper. Some dramatic changes have been seen in more horizontal makeup, wider and fewer columns, elimination of column rules, photo units combined with graphic effects, more white space and bigger photographs in a greater variety of shapes. Television and the rise of special interest magazines are two reasons why newspapers are looking to the picture magazine for its elements of style. Newspapers that today are being commended by photographic and typographic organizations as the best-looking are reflecting many of these changes regularly. And best-looking in over-all design has meant consistently more exciting in appearance and more interesting as a news source.

That better-rated newspapers are more modern-looking in appearance than poorer-rated papers is indicated by the regularity in their use of modern formats (Tables 13, 14). Fifty-two per cent of the better-rated papers regularly reflect a contemporary look, and 41 per cent regularly
design their layouts in magazine style. The poorer-rated papers, on the other hand, seldom or never look modern—31 per cent and 44 per cent, respectively. Incredibly, six respondents (four from top photographic papers) either questioned the practice or said they did not know what "contemporary" means (Tables 13, 14).

A photographer on a better-rated paper added this comment, reflecting the magazine approach being used widely by some highly respected papers today: "The goal of all layout work is to achieve the proper balance (an intuitive judgment) of picture, text, and headline within a simple, straightforward presentation, utilizing collateral benefits of graphics, headline styles or design aids such as screens and borders."

Experimentation was a key word in discussions of modern design. One photographer explained that he is constantly experimenting, using techniques pioneered by the picture magazines as visual design aids to the point where his newspaper's photographers "communicate freely to the reader, and not merely illustrate."

Another practice reflecting modern design is the combination of photographs with text and other illustrations (such as using type over photos or artwork to supplement the visual story). Eighty-eight per cent of the better-rated newspaper respondents said they use photographs in such combinations regularly or occasionally (50 per cent daily). Seventy-one per cent (26 per cent daily) of the poorer-rated papers do (Tables 13, 14).
Size. Size is another determining factor of good photo usage, with a .42 statistically significant difference between the response averages of both groups of newspapers (Tables 13, 14). "Big and bold" has been the plea of advocates for attractive papers. One photo-conscious managing editor whose paper has built a reputation for playing photos big said that when an editor realizes he has a very good photo, he must truly be bold enough to make room in the paper for a bold presentation because "...more good pictures are lost through a chicken-hearted approach than for any other reason." 61

The papers participating in this study reflect this "philosophy" since 71 per cent of the better papers and 40 per cent of the poorer ones regularly use photos four or more columns in size (Tables 13, 14).

Content and Value. Historically, the "hard" news photo was supreme in the newspaper field, starting with the first printed halftone of "Shantytown" in 1880 and the tragic San Francisco fire photo of 1906, to the political assassinations and war tragedies of recent years. Television, however, has had the greatest effect on lessening the importance of "hard" news photos in papers which in the past decade have been concentrating more on local features. In fact, the term "feature paper" has been used much recently, referring to papers which no longer cover the spot and daily routine news-making events. "General" news photos of local, national and international events, on the other hand, continue to be used by newspapers, most often in an illustrative way.


*P ≤.001 level of confidence (t=4.00).
Three questions showing significant difference concerned the kinds of photographs used. Better-rated papers had higher averages than the poorer-rated ones in using pictorial photographs (.31), * in using more local photographs over wirephotos (.29), ** and in using more hard news over features (.26) ***. The response averages of the two groups in their use of local features was more alike than for any other practice, with both occasionally using local features (Tables 13, 14, 15). (Pictorial photos are those in which aesthetic quality is more dominant than news value).

Commenting on the question of using local photographs, three respondents of poorer-rated papers said they use both local features and wire photographs on a 50-50 basis. The photo director of one of the top papers in the country said he tries not to make the division between news and features but prefers to call such photos news-features.

Placement of Photos. Photographs traditionally have been used best on front pages—mainly because of the importance of "hard" spot news—and as newspapers are growing to multiple sections, page one of each section is becoming the attraction page. A recent study of 262 picture pages in six large newspapers found more of them inside, but since then, one newspaper which placed 84 per cent of its picture pages inside, no longer runs full-page photo layouts. 62

---

*P ≤ .001 level of confidence (t=2.66)
**p ≤ .01 level of confidence (t=2.50)
***p ≤ .05 level of confidence (t=1.23)

Newspapers in this study reflect an occasional trend concentration of photo displays on page one. This trend is encouraging if it means that photos are displayed well throughout the newspaper (as one respondent explained) because one of the charges against the way photographs are placed in newspapers has been that beyond page three, the columns get greyer with type.

Higher response averages were given by respondents of better-rated papers to the use of page one features (.39 difference)* and to the use of front page photo displays (.29).** Fifty-two per cent of better papers regularly run page one features but 15 per cent of poorer-rated papers seldom or never do (Tables 13, 14, 15).

Another question concerning placement was whether or not photographs are placed on the pages before copy (word stories) is. Significant difference (.47)** was shown in this practice, with 44 per cent of the better-rated papers regularly doing it compared to 31 per cent of the poorer papers. Fifteen per cent of the poorer-rated papers never place photos before copy is layed out (Tables 13, 14, 15).

Whether photographs or word stories are placed first on a page is important in the allocation of editorial space which today is reported to be tighter than ever before. It is assumed, therefore, that if photographs are given preference, they will receive better play than if they have to be fitted around words. The findings, thus, do not correspond with the comments complaining about the lack of space for photos.

*P ≤ .01 level of confidence (t=2.78)
**P ≤ .05 level of confidence (t=1.57)
***P ≤ .001 level of confidence (t=2.59)
Four photo practices were considered unacceptable, with a 1-2-3-4 value given for the regularly-occasionally-seldom-never choices respectively. These practices are using photographs as space fillers and as mere illustration, using a poorly communicative photo rather than none at all, and looking the same photographically from day to day. In all four cases, the poorer-rated papers follow these practices more often than do the better-rated ones. An interesting finding is that none of the better-rated papers use photos regularly as space fillers while 22 per cent of the poorer-rated papers do (Tables 13, 14).

Who Selects and Decides? Who performs the duties concerning the uses of photographs analyzed in this section adds another dimension to the examination. The city editor was named most often as the one who selects what photographs are used in newspapers participating in this study: 24 per cent of all papers (35 per cent poorer; 20 per cent better). The news editor, photo editor and managing editor on better-rated papers select photos almost as often as the city editor (19 per cent, 18 per cent, 17 per cent, respectively). This finding raises again the unanswered question of the role of the photo editor on daily newspapers (Table 16).

The ranking of who decides how photographs are handled is identical with the ranking of who selects what photographs (discussed above), with 23 per cent saying the city editor decides and 21 per cent saying the news editor decides. It is recalled that in the earlier pages of this chapter, the city editor also was found to be the person who made most photo assignments and the person to whom assignments were submitted. The city editor was a more final choice on the poorer-rated papers,
### Table 16
**Who Selects What Photos Are Used On Better-Rated and Poorer-Rated Newspapers?**

<table>
<thead>
<tr>
<th>Staffer Selecting Photos</th>
<th>Better-rated</th>
<th></th>
<th>Poorer-rated</th>
<th></th>
<th>Totals</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>No.</td>
<td>%</td>
<td>No.</td>
<td>%</td>
<td>No.</td>
</tr>
<tr>
<td>Publisher</td>
<td>1</td>
<td>.01</td>
<td>0</td>
<td>.00</td>
<td>1</td>
</tr>
<tr>
<td>Editor</td>
<td>3</td>
<td>.02</td>
<td>3</td>
<td>.04</td>
<td>6</td>
</tr>
<tr>
<td>Managing Editor</td>
<td>34</td>
<td>.17</td>
<td>9</td>
<td>.13</td>
<td>43</td>
</tr>
<tr>
<td>News Editor</td>
<td>36</td>
<td>.19</td>
<td>8</td>
<td>.11</td>
<td>44</td>
</tr>
<tr>
<td>City Editor</td>
<td>37</td>
<td>.20</td>
<td>24</td>
<td>.35</td>
<td>61</td>
</tr>
<tr>
<td>Photo Editor</td>
<td>35</td>
<td>.16</td>
<td>6</td>
<td>.08</td>
<td>41</td>
</tr>
<tr>
<td>Photographer</td>
<td>22</td>
<td>.12</td>
<td>8</td>
<td>.11</td>
<td>30</td>
</tr>
<tr>
<td>Reporter</td>
<td>5</td>
<td>.03</td>
<td>7</td>
<td>.10</td>
<td>12</td>
</tr>
<tr>
<td>Others **</td>
<td>14</td>
<td>.08</td>
<td>6</td>
<td>.08</td>
<td>20</td>
</tr>
<tr>
<td><strong>Totals</strong></td>
<td>187</td>
<td>100</td>
<td>71</td>
<td>100</td>
<td>258</td>
</tr>
</tbody>
</table>

* More than one person named by some respondents.
** Sports, society, family, women's desks.

### Table 17
**Who Decides How Photos Are Used On Better-Rated and Poorer-Rated Newspapers?**

<table>
<thead>
<tr>
<th>Staffer Deciding Use of Photos</th>
<th>Better-rated</th>
<th></th>
<th>Poorer-rated</th>
<th></th>
<th>Totals</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>No.</td>
<td>%</td>
<td>No.</td>
<td>%</td>
<td>No.</td>
</tr>
<tr>
<td>Publisher</td>
<td>0</td>
<td>.00</td>
<td>1</td>
<td>.01</td>
<td>1</td>
</tr>
<tr>
<td>Editor</td>
<td>11</td>
<td>.07</td>
<td>5</td>
<td>.06</td>
<td>16</td>
</tr>
<tr>
<td>Managing Editor</td>
<td>24</td>
<td>.16</td>
<td>17</td>
<td>.20</td>
<td>41</td>
</tr>
<tr>
<td>News Editor</td>
<td>30</td>
<td>.19</td>
<td>21</td>
<td>.25</td>
<td>51</td>
</tr>
<tr>
<td>City Editor</td>
<td>30</td>
<td>.19</td>
<td>24</td>
<td>.29</td>
<td>54</td>
</tr>
<tr>
<td>Photo Editor</td>
<td>29</td>
<td>.19</td>
<td>3</td>
<td>.04</td>
<td>32</td>
</tr>
<tr>
<td>Photographer</td>
<td>12</td>
<td>.00</td>
<td>3</td>
<td>.04</td>
<td>15</td>
</tr>
<tr>
<td>Reporter</td>
<td>0</td>
<td>.00</td>
<td>3</td>
<td>.04</td>
<td>3</td>
</tr>
<tr>
<td>Others **</td>
<td>10</td>
<td>.12</td>
<td>6</td>
<td>.07</td>
<td>24</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>154</td>
<td>100</td>
<td>83</td>
<td>100</td>
<td>237</td>
</tr>
</tbody>
</table>

* More than one person named by some respondents.
** Sports, society, family, women's desks.
however, (20 per cent), while the city, news and photo editors on the better-rated papers equally decide how photos are used (19 per cent). The 12 per cent of "others" who make photo decisions on the better papers cannot be discounted since they are special desk editors for sports, society, family and woman's sections of the newspaper (Table 17).

It appears reasonable to recognize that since the city editor on all newspapers does most of the photo editing duties than any other person, he should be the person best educated and knowledgeable in all aspects of photo editing. Comments from many respondents, however, indicate that he is not the best qualified person in handling photos.

Summary. Regular use of partial page layouts, picture pages, contemporary magazine formats, and photos combined with text and other illustrations characterize the better-rated newspapers in this study. Poorer-rated papers more often take the same approach to handling photos daily, use photos as space fillers, and prefer a poor communicative photo rather than none. Both groups were more alike in their use of local features, of photos as illustration, of hard news, and of front page photo displays.

Concerning photo editing duties, the city editor most often selects photographs and determines how they are used in all newspapers, but various other staff members also make these decisions. The photo editor on better-rated papers rated much higher as the selector and decider of photos than on poorer papers but about as much as city and news editors on their own papers.
**Intra-Staff Relationships**

How well the newspaper staff communicates photographically and how well it becomes involved in understanding the photographic side of the operation is the concern of this section on photo usage. The assumption is that a paper which communicates among its staff also communicates more effectively with its readers.

The lack of communication between photographers and editors has been an accepted charge for years by both editorial and photography staffs. The concern for closing the gap has become greater in the past decade since the photographer has caught up professionally with the word man and, therefore, the "pecking order" on the newspaper staff has been reshuffled. Where much of the problem lies, according to published reports, is that editors and photographers are trying to achieve the same goal but they are not speaking the same language. Photographers constantly blame editors for not having visual backgrounds and awareness, for not accepting photographers as essential members of the newspaper team, and for not recognizing the camera as a communicative tool used by a photo communicator. 63

One photo director explained the gap that he feels has resulted in needless confrontation and confusion evident in the pages of many newspapers:

> It's time editors and photographers have the common sense to realize they are stuck with each other and the only way out of the miasma of poor assignments, poor pictures...and poor play...is mutual respect and dialogue. 64

---


Cooperation and Understanding. The critical concern is whether or not cooperation and understanding exists between the editorial and photography departments of the newspaper. And the editor is the key person.

Editors who understand the importance of photographs and demand effective handling of them account largely for the high photographic rating of most newspapers in this study. The greatest significant difference (.79) between the response averages of the two groups of newspapers was found in the editor's stifling of photographic coverage. More "never" responses (49 per cent) were given by respondents of the top papers than to any other practice examined in the study. However, editors regularly deter photo coverage on 15 per cent of the poorer-rated papers and occasionally on 35 per cent of these papers (Tables 18, 19, 20).

Similarly, editors on 77 per cent of the better-rated papers are regularly enthusiastic about handling photographs for their newspapers, whereas only 37 per cent of those on poorer-rated papers are, according to the respondents. A difference of .70 was found in the response averages to this practice. Perhaps more significant is the 63 per cent of the poorer-rated papers with editors who seldom or never seem excited about their photo responsibilities (Table 20). This finding seems discouraging since another result of the study found the city editor doing most of the assigning, selecting and deciding of photographs.

\*P<.001 level of confidence (t=4.87)
\*\*P<.001 level of confidence (t=4.42)
### Table 18

**PHOTO PRACTICES: STAFF RELATIONSHIPS (BETTER-RATED NEWSPAPERS)**

<table>
<thead>
<tr>
<th>Acceptable Practices *</th>
<th>No. Reply</th>
<th>Regularly No. %</th>
<th>Occas. No. %</th>
<th>Seldom No. %</th>
<th>Never No. %</th>
<th>Response Averages</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Paper gives equal consideration to photographers and reporters.</td>
<td>70</td>
<td>47 .67</td>
<td>17 .24</td>
<td>2 .02</td>
<td>1 .01</td>
<td>3.64</td>
</tr>
<tr>
<td>2. Cooperation exists between our editorial and photography departments.</td>
<td>64</td>
<td>52 .81</td>
<td>10 .15</td>
<td>2 .03</td>
<td>0 .0</td>
<td>3.78</td>
</tr>
<tr>
<td>3. Someone from photo department attends editorial staff meetings.</td>
<td>64</td>
<td>34 .50</td>
<td>28 .41</td>
<td>5 .07</td>
<td>0 .0</td>
<td>3.33</td>
</tr>
<tr>
<td>4. Photographers show an understanding of editorial space limitations.</td>
<td>67</td>
<td>34 .50</td>
<td>28 .41</td>
<td>5 .07</td>
<td>0 .0</td>
<td>3.43</td>
</tr>
<tr>
<td>5. Editors show an understanding of the photographers' limitations and problems.</td>
<td>62</td>
<td>28 .45</td>
<td>30 .48</td>
<td>4 .06</td>
<td>0 .0</td>
<td>3.68</td>
</tr>
<tr>
<td>6. Photographers are both word and photo communicators.</td>
<td>64</td>
<td>9 .14</td>
<td>19 .29</td>
<td>29 .45</td>
<td>7 .10</td>
<td>0.53</td>
</tr>
<tr>
<td>7. Newspaper staff &quot;thinks pictures.&quot;</td>
<td>68</td>
<td>25 .36</td>
<td>30 .44</td>
<td>12 .17</td>
<td>1 .01</td>
<td>3.92</td>
</tr>
<tr>
<td>8. Photographers attend regional and/or national editors' conferences.</td>
<td>64</td>
<td>8 .12</td>
<td>22 .34</td>
<td>19 .29</td>
<td>15 .23</td>
<td>1.70</td>
</tr>
<tr>
<td>9. Editors attend regional and/or national photographers' conferences.</td>
<td>66</td>
<td>6 .09</td>
<td>18 .27</td>
<td>22 .33</td>
<td>20 .30</td>
<td>0.52</td>
</tr>
<tr>
<td>10. Editors seem enthusiastic about handling photos for their papers.</td>
<td>62</td>
<td>48 .77</td>
<td>9 .14</td>
<td>4 .06</td>
<td>1 .01</td>
<td>3.68</td>
</tr>
<tr>
<td>11. Photographers seem proud to have their photos used in their papers.</td>
<td>63</td>
<td>48 .76</td>
<td>15 .23</td>
<td>0 .0</td>
<td>0 .0</td>
<td>3.17</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Unacceptable Practice **</th>
<th>No. Reply</th>
<th>Regularly No. %</th>
<th>Occas. No. %</th>
<th>Seldom No. %</th>
<th>Never No. %</th>
<th>Response Averages</th>
</tr>
</thead>
<tbody>
<tr>
<td>12. Editors stifle photo coverage</td>
<td>63</td>
<td>0 .0</td>
<td>6 .09</td>
<td>27 .42</td>
<td>30 .49</td>
<td>4.87</td>
</tr>
</tbody>
</table>

* Valued at Regularly (4); Occasionally (3); Seldom (2); Never (1).
** Valued at Regularly (1); Occasionally (2); Seldom (3); Never (4).
Table 19
PHOTO PRACTICES: STAFF RELATIONSHIPS (POORER-NEWSPAPERS)

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Paper gives equal consideration to photographers and reporters.</td>
<td>49</td>
<td>21 .42</td>
<td>13 .27</td>
<td>12 .27</td>
<td>2 .04</td>
<td>3.08</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2. Cooperation exists between our editorial and photography-departments.</td>
<td>51</td>
<td>31 .60</td>
<td>14 .27</td>
<td>4 .07</td>
<td>2 .03</td>
<td>3.45</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3. Someone from photo department attends editorial staff meetings.</td>
<td>51</td>
<td>19 .37</td>
<td>11 .21</td>
<td>8 .15</td>
<td>13 .25</td>
<td>2.70</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4. Photographers show an understanding of editorial space limitations.</td>
<td>50</td>
<td>22 .44</td>
<td>22 .44</td>
<td>5 .10</td>
<td>1 .02</td>
<td>3.30</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5. Editors show an understanding of the photographers' limitations and problems.</td>
<td>49</td>
<td>17 .34</td>
<td>20 .40</td>
<td>10 .20</td>
<td>2 .04</td>
<td>3.06</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6. Photographers are both word and photo communicators.</td>
<td>51</td>
<td>11 .21</td>
<td>11 .21</td>
<td>19 .37</td>
<td>10 .19</td>
<td>2.45</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7. Newspaper staff &quot;thinks pictures.&quot;</td>
<td>50</td>
<td>8 .16</td>
<td>16 .32</td>
<td>23 .46</td>
<td>3 .06</td>
<td>2.58</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8. Photographers attend regional and/or national editors' conferences.</td>
<td>48</td>
<td>3 .06</td>
<td>14 .29</td>
<td>13 .27</td>
<td>18 .37</td>
<td>2.04</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9. Editors attend regional and/or national photographers' conferences.</td>
<td>51</td>
<td>3 .05</td>
<td>14 .27</td>
<td>17 .33</td>
<td>17 .33</td>
<td>2.05</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10. Editors seem enthusiastic about handling photos in their papers.</td>
<td>53</td>
<td>20 .37</td>
<td>18 .33</td>
<td>9 .62</td>
<td>6 .11</td>
<td>2.98</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11. Photographers seem proud to have photos used in their papers.</td>
<td>50</td>
<td>26 .50</td>
<td>20 .40</td>
<td>4 .08</td>
<td>0 .0</td>
<td>3.44</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Unacceptable Practice**</th>
<th>No.</th>
<th>Regularly No.</th>
<th>Regularly %</th>
<th>Occas. No.</th>
<th>Occas. %</th>
<th>Seldom No.</th>
<th>Seldom %</th>
<th>Never No.</th>
<th>Never %</th>
<th>Response Averages</th>
</tr>
</thead>
<tbody>
<tr>
<td>12. Editors stifle photo coverage.</td>
<td>53</td>
<td>8 .15</td>
<td>19 .35</td>
<td>12 .22</td>
<td>14 .26</td>
<td>2.60</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

* Valued at Regularly (4); Occasionally (3); Seldom (2); Never (1).
** Valued at Regularly (1); Occasionally (2); Seldom (3); Never (4).
If an editor is interested, enthusiastic and knowledgeable about photo usage, he also is more likely to include the photographer in editorial decisions and to better understand the problems facing the photographer. This inference holds true in this study. High response averages of better-rated papers resulted in a .63 significant difference in attendance at editorial staff meetings and a .62 difference in the editor's understanding of photographers' problems. Photographers on 60 per cent of the better-rated papers regularly attend staff meetings (37 per cent on poorer papers), but less than half (45 per cent) of the editors from better-rated papers regularly understand photographer's problems. The difference is most evident in the 20 per cent of editors on poorer-rated papers seldom following this practice (only 6 per cent on other papers). (Tables 18, 19, 20).

Table 20

STAFF RELATIONSHIPS: ALL NEWSPAPERS
RESPONSE AVERAGES, DIFFERENCES, t-NUMBERS

<table>
<thead>
<tr>
<th>Practice</th>
<th>Response Average</th>
<th>Diff.</th>
<th>&quot;t&quot;</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Better</td>
<td>Poorer</td>
<td></td>
</tr>
<tr>
<td>1. Equal consideration of photogs.</td>
<td>3.64</td>
<td>3.08</td>
<td>.56</td>
</tr>
<tr>
<td>2. Staff cooperation.</td>
<td>3.78</td>
<td>3.45</td>
<td>.33</td>
</tr>
<tr>
<td>3. Attendance at staff meetings.</td>
<td>3.33</td>
<td>2.70</td>
<td>.63</td>
</tr>
<tr>
<td>4. Understanding editorial problems.</td>
<td>3.43</td>
<td>3.30</td>
<td>.13</td>
</tr>
<tr>
<td>5. Understanding photo problems.</td>
<td>3.68</td>
<td>3.06</td>
<td>.62</td>
</tr>
<tr>
<td>6. Word-photo communicators.</td>
<td>2.55</td>
<td>2.45</td>
<td>.10</td>
</tr>
<tr>
<td>7. &quot;Think pictures&quot; staff.</td>
<td>3.16</td>
<td>2.58</td>
<td>.58</td>
</tr>
<tr>
<td>8. Editors stifle photo coverage.</td>
<td>3.39</td>
<td>2.60</td>
<td>.79</td>
</tr>
<tr>
<td>9. Attend editors meetings.</td>
<td>2.35</td>
<td>2.04</td>
<td>.31</td>
</tr>
<tr>
<td>10. Attend photographers meetings.</td>
<td>2.15</td>
<td>2.05</td>
<td>.10</td>
</tr>
<tr>
<td>11. Enthusiastic editors.</td>
<td>3.68</td>
<td>2.98</td>
<td>.70</td>
</tr>
<tr>
<td>12. Proud photographers.</td>
<td>3.76</td>
<td>3.44</td>
<td>.32</td>
</tr>
<tr>
<td>Total Averages</td>
<td>3.08</td>
<td>2.73</td>
<td>.35</td>
</tr>
</tbody>
</table>

*P<.05 level of confidence  **P<.01 level of confidence  ***P<.001 level of confidence
Also indicative of effective intra-staff relationships are these practices that reflect significant differences between the response averages of both groups of papers: a "think pictures" staff (.58),* equal consideration of photographers and reporters (.56),*** staff cooperation (.33),*** and photographers who are proud to have their photographs run in their newspapers (.32).**** The better-rated papers had higher response averages in all four practices (Table 20).

More better-rated papers are occasional "think pictures" staffs (44 per cent) while more poorer-rated papers are seldom "think pictures" staffs (46 per cent).

A managing editor from a top-rated paper said that if one intends to produce an excellent photo paper all the time, all members of the staff must be involved and aware of the newspaper's communicative function both visually and verbally. To accomplish this, he said, "demands a full effort by the full staff, a general attitude of picture awareness. This manifests itself in day-in and day-out consistently good pictures... excellent execution of routine assignments, and proper display of the pictures."

Although equal consideration of photographers and reporters is a regular commodity on 67 per cent of the better-rated papers and on 42 per cent of poorer papers (Tables 18, 19). this finding does not correspond with the chronic pleas found in professional periodicals to raise the

*P<.001 level of confidence (t=3.92)
**P<.001 level of confidence (t=3.88)
***P<.01 level of confidence (t=2.71)
****P<.01 level of confidence (t=3.17)
status and image of the newspaper photographer, to allow him equivalent time to complete assignments, to accept him as important to the staff operation as the reporter, and to recognize him as a professional. According to this study, these complaints do not speak for the entire profession. On the other hand, most newspapers in this country have one or two photographers doing essentially the same reporting job (visually) as an entire staff of reporters. Yet more of these photographers are meeting their task competently. What is discouraging, however, are the newspapers with large photo staffs who hardly know any of the reporters or editors but rather work directly with a photo assignments person, a photo editor, or a chief photographer.

Staff cooperation is more regularly evident on better-rated papers than any other practice (81 per cent to 60 per cent on poorer-rated papers).

One example of misunderstanding and perhaps of loose cooperation was described by an editor whose better-rated newspaper publishes two editions with separate staffs (except society and photography). What results, he wrote, is "a split personality in which photographers are working to please two managing editors with diverse opinions on photography" and a "pronounced lack of direction or purpose in the photo department and in photo use."


It is expected that a photo conscious editor leads to a photo oriented newspaper which leads to a satisfied photographer. This was so in this study, but the expectation went even further since half of the respondents from poorer-rated papers said that their photographers are proud to have their photos run in this paper. This statement about the pride of photographers is the only one to which no seldom or never replies were made by respondents of better-rated papers. Moreover, 76 per cent from better-rated papers said their photographers regularly are proud to have their photographs used in their papers, while 50 per cent of those from poorer-rated papers said this feeling exists regularly.

Summary. Most evident on the better newspapers, according to the highest response averages, is having enthusiastic editors who understand photographers' problems and do not stifle photo coverage, having photographers who are proud to have their photos used in their papers and who attend editorial staff meetings, having "think pictures" staffs which are cooperative and consider photographers as equal to reporters. Poorer-rated papers had lower averages on all practices.

In the next chapter, the attitudes of editors and photographers toward photo usage will be examined.
Chapter 5

RESULTS: ATTITUDES TOWARD PHOTO USE

Most of the available literature on photo editing places the roses on the photographers and the thorns on the editors. Past surveys, as well as this study, have shown that the "word" editors (rather than the photo editors) are the photo decision-makers on newspapers, indicating that problems of how photographs are being used are basically those of editors.

Historically, the newspaper editor has been responsible for the final product, but as photography began to take its place in the columns of type, this responsibility began to be questioned from a visual standpoint. When photojournalism made its swift and impressive mark on the mass media -- from the thirties to the fifties -- many editors did not understand what photography could do. The shift in both the role of the photograph and of the photographer became very complex and difficult to fit into the traditional word medium. Furthermore, the flexibility and freedom that the small camera provided tended to increase the editor's responsibility since many more images were being put before him. 67

This has been the source of much of the conflict still existing between the editorial and photographic departments of the newspaper. Few problems existed when the photograph was depended upon to liven up the columns of type, but as the communicative potential became recognized, the photograph's role in the newspaper took on new meaning.

Photographic dimensions expanded very rapidly -- to graphically forceful photo stories and emotionally-revealing images. Generally, however, a shift in the role of the editor had not been realized, and he had not been visually-ready to cope with this mushrooming advancement of photography as an integral part of the newspaper's communicative function. Through the years, many editors have met this broadened responsibility. The problem rests with those who have not.

As a result, many newspaper photographers today are having a difficult time communicating with editors who retain yesterday's ideas on the role of the photography in the American newspaper. The paradox of this whole situation is that many editors in this country do know, do understand, and do handle photographs adequately in their newspapers. They tend to be overshadowed, however, by the over-abundance of complaints against "word men" who do a poor job of communicating with photographs. This is one of the main thrusts of this study -- to find out how both editors and photographers score on this issue.

Attitudes of editors and photographers were sought. The sample of 126 who responded is considered relevant because it represents a cross-section of newspapers with circulations from 8,000 to 800,000 in small towns and large cities, of newspapers that are rated by their colleagues
as among the best and among the poorest photographically, of newspapers which are progressively modern and keeping up with changes in society and others which are tradition-bound.

The attitudes expressed by the respondents in this section reflect their personal newspaper experiences. The analysis will center entirely on the attitudes of editors and photographers participating in the study, not on their newspaper's photographic rating as was the distinction in the analysis of photo practices in Chapter 4.

All attitudinal responses were calculated to a "t" number by figuring the average value of each response with the formula explained in the previous chapter. Statistically significant differences then were determined between the response averages of the two groups. The choice were "definitely agree," "generally agree," Generally disagree," and "definitely disagree" and were valued 4-3-2-1, respectively.

Qualified to Edit Photos. Findings of the attitudes of editors and photographers toward photo use reflect the constant complaint against editors by newspaper photographers. Of nine attitudinal questions, only three showed statistically significant differences between the two groups, with the photographers being more in agreement than the editors. The greatest statistical differences were in these statements: "Most photographers think word editors do not know how to use photos" (.61 difference),* "Every newspapers should have a photo editor" (.56),** and "Too few people in the newspaper profession are qualified to edit photos" (.40).*** Photographers were in definite

*P .001 level of confidence (t=4.75).
**P .001 level of confidence (t=4.61).
***P .001 level of confidence (t=3.81).
Table 21

ATTITUDES TOWARD PHOTO USE BY PHOTOGRAPHERS AND BY EDITORS

<table>
<thead>
<tr>
<th>Response</th>
<th>Average **</th>
</tr>
</thead>
<tbody>
<tr>
<td>Def. Agree**</td>
<td>Gen. Agree**</td>
</tr>
<tr>
<td>No.</td>
<td>Reply No.</td>
</tr>
<tr>
<td>Photographers</td>
<td></td>
</tr>
<tr>
<td>1. Few qualified to edit photos.</td>
<td>70</td>
</tr>
<tr>
<td>2. Editor decides final photo use.</td>
<td>67</td>
</tr>
<tr>
<td>3. Photo ed decides final photo use.</td>
<td>60</td>
</tr>
<tr>
<td>4. Photogs think eds don't know pix.</td>
<td>68</td>
</tr>
<tr>
<td>5. Eds consider photogs as cameramen.</td>
<td>68</td>
</tr>
<tr>
<td>6. Photo eds are word men.</td>
<td>63</td>
</tr>
<tr>
<td>7. Young breed makes better photos.</td>
<td>63</td>
</tr>
<tr>
<td>8. Every paper should have photo ed.</td>
<td>66</td>
</tr>
<tr>
<td>9. Every paper needs a photo policy.</td>
<td>65</td>
</tr>
</tbody>
</table>

Editors |
| 1. Few qualified to edit photos. | 47 | 14 | .29 | 29 | .51 | 4 | .08 | 0 | .0 | 3.21 |
| 2. Editor decides final photo use. | 52 | 18 | .34 | 22 | .42 | 10 | .19 | 2 | .03 | 3.07 |
| 3. Photo ed decides final photo use. | 52 | 16 | .30 | 21 | .40 | 10 | .19 | 5 | .09 | 2.92 |
| 4. Photogs think eds don't know pix. | 45 | 9 | .20 | 26 | .57 | 8 | .17 | 2 | .04 | 2.93 |
| 5. Eds consider photogs as cameramen. | 46 | 18 | .39 | 14 | .30 | 9 | .19 | 5 | .10 | 2.98 |
| 6. Photo eds are word men. | 45 | 16 | .35 | 11 | .24 | 14 | .31 | 4 | .08 | 2.87 |
| 7. Young breed makes better photos. | 45 | 12 | .27 | 15 | .33 | 11 | .24 | 7 | .15 | 2.55 |
| 8. Every paper should have photo ed. | 52 | 18 | .34 | 15 | .28 | 11 | .21 | 8 | .15 | 2.67 |
| 9. Every paper needs a photo policy. | 52 | 30 | .57 | 19 | .36 | 2 | .03 | 1 | .01 | 3.46 |

* Definitely Agree, Generally Agree, Generally Disagree, Definitely Disagree.
** Valued at 4 (Definitely agree), 3 (Generally agree), 2 (Generally disagree), 1 (Definitely disagree).
agreement to the first and third statements—60 per cent and 62 per cent, respectively, directly conforming to the situation discussed on the previous pages of this chapter. Editors, on the other hand, generally agree that editors do not know how to use photographs (57 per cent), and that few persons are qualified to edit photographs (51 per cent). (Tables 21, 22). To the statement concerning the need of a photo editor on every newspaper, slightly less than half of the photographers definitely agreed (44 per cent; 34 per cent of editors), but the statistical difference is caused by the 36 per cent of the editors who disagreed that every paper should have a photo editor (Table 21). Fourteen per cent of the photographers disagreed.

Table 22

<table>
<thead>
<tr>
<th>Attitude Statement</th>
<th>Photogs.</th>
<th>Editors</th>
<th>Diff.</th>
<th>&quot;t&quot;</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Few qualify to edit photos.</td>
<td>3.61</td>
<td>3.21</td>
<td>.40</td>
<td>3.81***</td>
</tr>
<tr>
<td>2. Ed decides final photo use.</td>
<td>2.74</td>
<td>3.07</td>
<td>.33</td>
<td>1.88</td>
</tr>
<tr>
<td>3. Photo ed decides final use.</td>
<td>3.01</td>
<td>2.92</td>
<td>.09</td>
<td>.54</td>
</tr>
<tr>
<td>4. Photogs say eds don't know pix.</td>
<td>3.54</td>
<td>2.93</td>
<td>.61</td>
<td>4.75***</td>
</tr>
<tr>
<td>5. Eds consider photogs cameramen.</td>
<td>3.35</td>
<td>2.98</td>
<td>.37</td>
<td>1.93b</td>
</tr>
<tr>
<td>6. Photo eds are word men.</td>
<td>3.17</td>
<td>2.87</td>
<td>.30</td>
<td>1.86</td>
</tr>
<tr>
<td>7. Young breed makes better photos.</td>
<td>3.23</td>
<td>2.67</td>
<td>.56</td>
<td>4.61***</td>
</tr>
<tr>
<td>8. Every paper should have photo ed.</td>
<td>2.71</td>
<td>2.55</td>
<td>.16</td>
<td>.81</td>
</tr>
<tr>
<td>9. Every paper needs a photo policy.</td>
<td>3.61</td>
<td>3.46</td>
<td>.15</td>
<td>.90</td>
</tr>
</tbody>
</table>

Total Averages: 3.26 3.01 .25 4.54

*P ≤ .05 level of confidence
**P ≤ .001 level of confidence
Although no statistically significant differences were found between the two groups in the remaining six attitude statements, discussion of them will center around response percentages and social significance.

**Photo Editor.** Closely allied with the feeling of a lack of qualification in the photo editing area is the required qualification of photo editors. Many feel that only visually-educated photo editors should head the photo desks of newspapers. Others are completely against the appointment of photo editors from the reporter ranks—the consenses being that reporters are the poorest judges of photos on newspapers (more on this later in this chapter). The conflict exists, then, in whether or not a photo editor must have previous photographic orientation. No publisher would hire an editor without writing or reporting experience, yet this analogy is not drawn for the qualification of the photo editor.

Nonetheless, editors in this study more definitely feel (35 per cent) that photo editors are word men with verbal backgrounds than photographers who were in more general agreement (49 per cent). However, more than twice as many editors as photographers disagreed that photo editors are word men (39 per cent of editors to 15 per cent of photographers). (Table 21).

**Decision-Maker.** Photographers agreed more (81 per cent) to letting the photo editor decide the final use of photographs (70 per cent of editors), but the editors only slightly more agreed (76 per cent) to letting the editor be the final decision-maker (68 per cent of photographers). It is recalled that the city editor is the person deciding how photos are used in most newspapers, with the photo editor being fourth,
according to a finding earlier in Chapter 4. This finding where the photographers more definitely chose the photographers as the ones to make final photo decisions and the editors were more even in their opinions between the editor and photo editor decision-maker may be expected. However, if photographers and editors are sincere in their desires to produce photographically-attractive and communicative newspapers, they ought to be judging the decision-makers on the merit of photo qualifications, not on the title of one's position or on tradition. It is doubtful that photographers would select non-Visually experienced photo editors as photo decision-makers, yet 83 per cent of the photographers said that photo editors are word men (earlier in this chapter). The statement that the editor decides the final use of photos is the only one in the attitude section of the study getting a higher response average from editors.

Explaining decision-making procedure on his newspaper, the chief photographer of a small better-rated newspaper (without a photo editor) said that "too many picture decisions here are really executive decisions based on story value and not visual values. It eliminates a lot of discussion and somehow we come off looking well a majority of the time in spite of it. But a lot of potential goes down the drain and it tends to squelch photo department initiative."

A photo director on another paper without a photo editor explained his situation where some photo editing practices are handled in a photo editor-type relationship but most single photo and news photo assignments are handled through the appropriate desk. In such situations, he said: "I feel a photo editor in nothing more than an intermediary who
often only gets in the way of effective communication between the photographer, the reporter and the using editor."

Photo Policy. Both editors and photographers strongly agree that every newspaper should have a photo policy (92 per cent—the highest of all attitudes—of each group). Ironically, two-thirds of the respondents participating in the study reported that their papers do not have a photo policy. Many were confused with what a photo policy is, yet most agreed that it is essential. A deeper look into newspaper photo policies will be taken in Chapter 7.

Young Photographers. An opinion that has gained some attention in the newspaper profession in recent years is that the better photographic newspapers are so respected because of young staffs which are doing exceptional things photographically and seem to be "in" with the times visually. "Young" in this sense generally refers to the early twenties.

Editors and photographers generally agree to this opinion (33 per cent of editors; 39 per cent of photographers). Twenty-seven per cent of each group definitely agreed. However, more responses of disagreement were given to the statement than to any other in the study. If the work of the younger photographer is a reason why some papers look good photographically, it is surprising, then, that very few better paper respondents credited their photographers for their papers' respected ratings (Chapter 3). These respondents tended to give more credit and blame to editors about the state of their paper photographically.

One photographer did not think age was a factor in making good, communicative photos: "Give me an old pro who loves this game and I'll get the best picture. It's what you have inside that makes you what you are."
Qualified Judgments. Editors and photographers were asked to indicate who on their staffs were most qualified to make photo judgments and who were the poorest judges of good communicative photographs.

Although the city editor was the most common staffer to make photo selections and decisions (Chapter 4), the photographer (usually the chief) was named by most respondents (21 per cent) as the person most qualified to make photo judgments—but by three times as many photographers as editors (Table 23). The photographers' second choice was the photo editor, but the second choice of editors was the managing editor, followed closely by the news editor. An interesting point is that 63 per cent of the photographers' choices as the best judges of photos were photo people, while only 19 per cent of the editors' choices were photo people.

A graphics editor, a makeup editor, an engraving department head, and a family section editor also were named as other most qualified judges of photographs.

The reporter, on the other hand, was considered the poorest judge of good communicative photographs by both editors and photographers. This finding focuses on the high probability that many reporters gradually become editors and surfaces the question as to how they can outgrow this label as poorest judge of photos and become more competent to select and decide the what and how of photographic use when they do become editors. Forty-seven per cent of the editors named the reporter as the poorest judge of photos. Although 28 per cent of the photographers also said the reporter was the poorest judge, they also mentioned the news editor (24 per cent) and the city editor (21 per cent).
Table 23
MOST QUALIFIED TO JUDGE PHOTOS
IN THE OPINIONS OF EDITORS AND OF PHOTOGRAPHERS

<table>
<thead>
<tr>
<th>Staffer Making Judgment</th>
<th>Editors</th>
<th>Photographers</th>
<th>Totals</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>No.</td>
<td>%</td>
<td>No.</td>
</tr>
<tr>
<td>Publisher</td>
<td>0</td>
<td>.00</td>
<td>0</td>
</tr>
<tr>
<td>Editor</td>
<td>3</td>
<td>.04</td>
<td>7</td>
</tr>
<tr>
<td>Managing Editor</td>
<td>17</td>
<td>.20</td>
<td>16</td>
</tr>
<tr>
<td>News Editor</td>
<td>16</td>
<td>.19</td>
<td>7</td>
</tr>
<tr>
<td>City Editor</td>
<td>18</td>
<td>.21</td>
<td>13</td>
</tr>
<tr>
<td>Photo Editor</td>
<td>10</td>
<td>.12</td>
<td>23</td>
</tr>
<tr>
<td>Photographer</td>
<td>10</td>
<td>.12</td>
<td>30</td>
</tr>
<tr>
<td>Reporter</td>
<td>3</td>
<td>.04</td>
<td>5</td>
</tr>
<tr>
<td>Other</td>
<td>7</td>
<td>.08</td>
<td></td>
</tr>
<tr>
<td>Totals</td>
<td>84</td>
<td>100</td>
<td>104</td>
</tr>
</tbody>
</table>

* More than one staffer named by some respondents.

Table 24
POOREST JUDGES OF PHOTOS
IN THE OPINIONS OF EDITORS AND OF PHOTOGRAPHERS

<table>
<thead>
<tr>
<th>Staffer Making Judgment</th>
<th>Editors</th>
<th>Photographers</th>
<th>Totals</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>No.</td>
<td>%</td>
<td>No.</td>
</tr>
<tr>
<td>Publisher</td>
<td>9</td>
<td>.26</td>
<td>4</td>
</tr>
<tr>
<td>Editor</td>
<td>6</td>
<td>.17</td>
<td>7</td>
</tr>
<tr>
<td>Managing Editor</td>
<td>0</td>
<td>.00</td>
<td>0</td>
</tr>
<tr>
<td>News Editor</td>
<td>2</td>
<td>.06</td>
<td>17</td>
</tr>
<tr>
<td>City Editor</td>
<td>1</td>
<td>.03</td>
<td>15</td>
</tr>
<tr>
<td>Photo Editor</td>
<td>0</td>
<td>.00</td>
<td>0</td>
</tr>
<tr>
<td>Photographer</td>
<td>0</td>
<td>.00</td>
<td>1</td>
</tr>
<tr>
<td>Reporter</td>
<td>17</td>
<td>.48</td>
<td>20</td>
</tr>
<tr>
<td>Other</td>
<td>0</td>
<td>.00</td>
<td>1</td>
</tr>
<tr>
<td>Totals</td>
<td>35</td>
<td>100</td>
<td>73</td>
</tr>
</tbody>
</table>

* Some respondents did not indicate any persons.
Summary. Of nine statements on attitudes toward photo usage, only three showed statistically significant differences between editors and photographers: 1) that most photographers think editors do not know how to use photos, 2) that every newspaper should have a photo editor; and 3) that few people in the newspaper profession are qualified to edit photographs.

Although editors and photographers agree to some degree to all the attitudinal statements, more photographers agree to all statements and are more definite about how they feel than the editors. Both groups, however, strongly agree that every newspaper should have a photo policy. Least agreement is shown to the acceptance of the young photographer as doing a better communicative job with photos than the older photographers of 10 or more years of photographing.

More respondents named the photographer as the most qualified to judge photos on their papers, but followed closely by the photo editor (a second choice of photographers) and the managing editor (a second choice of editors). Both groups agree that reporters are the poorest judges of photos on their newspapers.

In the next chapter, how editors and photographers judge nine photos for their communicative, imaginative and impact values will be examined.
Chapter 6
RESULTS: VISUAL PERCEPTION

What a person sees in a scene tells something of his visual perception—his observation as interpreted in light of his experiences. A similar process of awareness occurs when reacting to a photograph.

If the way a person judges a photograph is directed by his experiences, then the way he edits that photograph also must be based on his experiences. Further, if a person has had significant visual experiences in his background, then he likely will see and judge a photograph differently from a person who has had little or no visual experiences. And his decisions on how and why he uses the photograph also would reflect a personal visual consciousness.

One of the most frequently heard complaints concerning the entire area of photo editing is that too many editors—because of their verbal backgrounds—do not know what a good photograph is and do not know what to do with it. To determine whether or not editors participating in this study perceive photographs any differently from the participating photographers, they both were asked to rate, on a simple five-point semantic differential scale, the communicative, imaginative and impact values of nine photographs, and also to rate whether or not they would publish the photograph in their newspapers.

109
The nine photos represent spot news, general news, news-features and human interest features and were selected for their variety of content rather than for any other reasons. They were not all meant to be strong examples of photojournalism. The major concern was how the editors and photographers would react as two separate groups to the communicative, imaginative and impact values of the photos.

Five of the nine photos were sent to the writer (at her request) by respected photojournalists throughout the country. The rest were supplied by the writer and a photographer friend.

Three of the choices on the five-point scale concerned perception: from "communicates effectively" to "says nothing," from "exceptionally imaginative" to "unimaginative," and from "has immediate impact" to "very unappealing." The fourth choice was whether the respondent "definitely would publish" the photo in his newspaper to "definitely would not publish." The choices were valued 4-3-2-1-0.

The content of the photographs includes a couple resting at the fairgrounds (Figure 1), flattened cans for re-cycling (Figure 2), children silhouetted under a water fountain (Figure 3), a five-board layout of a woman threatening to jump from atop construction (Figure 4), a man sitting on the beach with the word "Czar" written on the wall behind (Figure 5), a woman watching as her house is auctioned (Figure 6), a dead Vietnamese on a street in Saigon (Figure 7), two priests in a picket line (Figure 8), and a little girl on the steps of her house in a new neighborhood (Figure 9).
Figure 1: Couple resting at fairgrounds.
Figure 2: Flattened Cans for Recycling.
Figure 3: Children Under Water Fountain.
Figure 4: Woman Threatening to Jump.
Figure 5: Man on Beach
Figure 6: Auction.
end hunger in America.

Figure 8: Priests on Picket Line.
Figure 9: Girl on steps of house in new neighborhood.
Responses of the editors were more favorable than those of the photographers to all but two photographs—the water fountain and the photo layout—although the editors also rated these two photos very high. The man on the beach photograph was perceived about equally by both editors and photographers in all values—very low.

Using the same formula as in the previous two chapters, statistically significant differences were determined between the response averages of editors and photographers for all nine photos. The greatest difference (.89) between the two groups was in the perception of the photo of a couple resting at the fairgrounds (Figure 1).* The editors rated this photo much higher in communicative, imaginative and impact values than did the photographers (Tables 25, 26, 27). Significant differences between the two groups also were found in four other photos, all rated higher by the editors: auction (.53),** little girl (.32), *** flattened cans (.32), **** and the Viet Nam scene (.25).*****

**Communication**

The response average of editors to the communicative value of the photographs was higher than that of the photographers in seven photos. The two photos rated higher by photographers were the water fountain and the photo layout (Table 25).

*P≤.001 level of confidence (t=7.34)
**P≤.001 level of confidence (t=3.95)
***P≤ .01 level of confidence (t=2.64)
****P≤ .05 level of confidence (t=2.15)
*****P≤ .05 level of confidence (t=2.53)
The water fountain and Viet Nam photographs communicated more effectively than any others to both editors and photographers. The editors more strongly favored (86 per cent) the photograph taken in Viet Nam, while the photographers were slightly more favorable (82 per cent) to the photograph of children under a water fountain. The polarity of these choices adds some significance—the water fountain being a light feature and the Viet Nam tragedy being a "hard" news photo—the opposite kinds of journalistic photographs (Table 27).

More "says nothing" responses were given to the man on the beach photograph (33 per cent by photographers; 26 per cent by editors) than to any other photo (Table 27).

**Table 25**

PHOTO PERCEPTION: PHOTOGRAPHERS AND EDITORS

RESPONSE AVERAGES, DIFFERENCES, t-NUMBER

<table>
<thead>
<tr>
<th>Photograph</th>
<th>Photogs</th>
<th>Editors</th>
<th>Diff.</th>
<th>&quot;t&quot;</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Couple resting</td>
<td>2.11</td>
<td>3.00</td>
<td>.89</td>
<td>7.34***</td>
</tr>
<tr>
<td>2. Cans for re-cycling</td>
<td>1.64</td>
<td>2.10</td>
<td>.26</td>
<td>2.15*</td>
</tr>
<tr>
<td>3. Water fountain</td>
<td>3.53</td>
<td>3.40</td>
<td>.13</td>
<td>1.64</td>
</tr>
<tr>
<td>4. Photo layout</td>
<td>2.72</td>
<td>2.60</td>
<td>.12</td>
<td>.96</td>
</tr>
<tr>
<td>5. Man on Beach</td>
<td>1.50</td>
<td>1.49</td>
<td>.01</td>
<td>.10</td>
</tr>
<tr>
<td>6. Auction</td>
<td>2.09</td>
<td>2.62</td>
<td>.53</td>
<td>3.95***</td>
</tr>
<tr>
<td>7. Viet Nam</td>
<td>3.21</td>
<td>3.46</td>
<td>.25</td>
<td>2.33</td>
</tr>
<tr>
<td>8. Picketers</td>
<td>1.82</td>
<td>1.89</td>
<td>.07</td>
<td>.62</td>
</tr>
<tr>
<td>9. Little girl</td>
<td>2.16</td>
<td>2.48</td>
<td>.32</td>
<td>2.64**</td>
</tr>
<tr>
<td><strong>Total Averages</strong></td>
<td>2.33</td>
<td>2.56</td>
<td>.23</td>
<td>1.94</td>
</tr>
</tbody>
</table>

*P<.05 level of confidence
**P<.01 level of confidence
***P<.001 level of confidence
Table 26

PHOTO PERCEPTION: PHOTOGRAPHERS' REPLIES

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>A</td>
<td>B</td>
<td>C</td>
<td>D</td>
</tr>
<tr>
<td>1. Couple</td>
<td>10</td>
<td>18</td>
<td>20</td>
<td>10</td>
</tr>
<tr>
<td>2. Cans</td>
<td>8</td>
<td>20</td>
<td>11</td>
<td>12</td>
</tr>
<tr>
<td>3. Fountain</td>
<td>55</td>
<td>10</td>
<td>2</td>
<td>0</td>
</tr>
<tr>
<td>4. Layout</td>
<td>32</td>
<td>21</td>
<td>13</td>
<td>2</td>
</tr>
<tr>
<td>5. Man on Beach</td>
<td>6</td>
<td>13</td>
<td>8</td>
<td>19</td>
</tr>
<tr>
<td>6. Auction</td>
<td>14</td>
<td>16</td>
<td>16</td>
<td>9</td>
</tr>
<tr>
<td>7. VietNam</td>
<td>42</td>
<td>13</td>
<td>6</td>
<td>1</td>
</tr>
<tr>
<td>8. Picketers</td>
<td>12</td>
<td>16</td>
<td>19</td>
<td>11</td>
</tr>
<tr>
<td>9. Girl</td>
<td>7</td>
<td>20</td>
<td>16</td>
<td>11</td>
</tr>
</tbody>
</table>

PHOTO PERCEPTION: EDITORS' REPLIES

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>A</td>
<td>B</td>
<td>C</td>
<td>D</td>
</tr>
<tr>
<td>1. Couple</td>
<td>16</td>
<td>18</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>2. Cans</td>
<td>8</td>
<td>13</td>
<td>6</td>
<td>9</td>
</tr>
<tr>
<td>3. Fountain</td>
<td>28</td>
<td>7</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>4. Layout</td>
<td>24</td>
<td>7</td>
<td>8</td>
<td>4</td>
</tr>
<tr>
<td>5. Man on Beach</td>
<td>5</td>
<td>7</td>
<td>10</td>
<td>8</td>
</tr>
<tr>
<td>6. Auction</td>
<td>20</td>
<td>6</td>
<td>6</td>
<td>4</td>
</tr>
<tr>
<td>7. VietNam</td>
<td>37</td>
<td>4</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>8. Picketers</td>
<td>8</td>
<td>10</td>
<td>10</td>
<td>9</td>
</tr>
<tr>
<td>9. Girl</td>
<td>10</td>
<td>15</td>
<td>6</td>
<td>6</td>
</tr>
</tbody>
</table>

*Values of choices were A(4), B(3), C(2), D(1), E(0).

Numbers under choices equal numbers of replies for each choice.
### Table 27

**PHOTO PERCEPTION: PERCENTAGES**

**PHOTOGRAPHERS**

<table>
<thead>
<tr>
<th>Photos</th>
<th>Communication</th>
<th>Imagination</th>
<th>Impact</th>
<th>Publication</th>
<th>Response</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>No. A B C D E</td>
<td>No. A B C D</td>
<td>No. A B C D</td>
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**EDITORS**

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* Numbers under choices are percentages of number responding.
Imagination

The editors' response average for the imaginative value of the photographs was slightly lower than their average for communication but higher than the photographers' responses to all but three photographs. The three rated more imaginatively by photographers were the water fountain, the photo layout, and the man on the beach photos—neither of them very high (Tables 25, 26, 27).

Nevertheless, the Viet Nam photo was given "exceptionally imaginative" ratings by most editors (58 per cent) and photographers (40 per cent). None of the photographers thought that the cans (Figure 2) or the picketers (Figure 8) were exceptionally imaginative, the only two situations to which no replies were made. Thirty-three per cent said that the picketers photo was unimaginative, while 32 per cent of the editors so rated the photo of the man on the beach (Table 27).

Impact

The same two photographs that were considered most communicative and most imaginative also were judged for their immediate impact values. They were the photo of Viet Nam (Figure 7) by 81 per cent of the editors and 65 per cent of the photographers and the photo of the water fountain (Figure 3) by 63 per cent of the editors and 59 per cent of the photographers (Table 27). The photo of the man on the beach (Figure 5) was rated most unappealing by 30 per cent of the editors and 17 per cent of the photographers.
Publication

The photo of the water fountain (Figure 3) was chosen as the one mosy definitely to be published (59 per cent by editors, 70 per cent by photographers). Least chance of publication were the picketers (Figure 8) by 33 per cent of the editors and the man on the beach (Figure 5) by 24 per cent of the photographers (Table 27).

Although several respondents said that they would publish all but the nude shot in the photo story (Figure 4), 17 per cent of the editors and 20 per cent of the photographers definitely would not use the layout in their papers.

An interesting finding is that although the editors rated the Viet Nam photo highest in all values, more editors would publish the photos of the water fountain and couple at the fairgrounds.

Summary. Considering all responses to the nine photographs in the study, the visual perception of editors and photographers is very similar. The editors rated the photos much higher in communicative, imaginative and impact values, while the photographers rated the publication potential of the photographs slightly higher.

The Viet Nam and water fountain photographs were most popular choices of both editors and photographers for all values, with the former photo perceived higher by the editors and the latter photo by the photographers. The only other hard news photo besides the Viet Nam tragedy shot—the five-photo layout—was more highly regarded by the photographers. The photo of the man on the beach was less popular of all photos by both groups of respondents.
**Comments from Respondents**

Some of the comments made by the respondents to the photographs add another dimension to their judgments. Although it is redundant in the writer's opinion, to repeat in the caption what obviously is shown in the photograph, comments by respondents indicated the desire to have the caption say what the photograph was all about. The photographers who contributed the photographs for use in the study were asked for brief caption information to explain what was not obvious in the photographs. This request was intended so that more attention might be given to the photograph itself. Many respondents, however, said that the photographs were not strong enough to "tell it alone" and found the need for more information. It is assumed, however, that in actual publication of any of these photographs, more information—in caption or accompanying story—would be used depending upon the tie-in, locality and reason for using it. The intent in the study was to get a reaction to the photo itself—not to the photo in relationship to a story.

Nevertheless, more comments said that the photo needed a story or more information, indicating that the respondents were not reacting to the photo alone but to what copy they expect to accompany the photo. Photographers offered more comments than editors. Several were sarcastic and senseless; others were helpful in further explaining the reasons for the respondents' decisions. Most comments were made about the photo layout, the least about the water fountain photograph.

**Photo Layout (Figure 4).** The layout of five photographs of a young woman readying to jump elicited more comments because of a frontal nude shot in the layout. Some respondents did not comment in words
but crossed out with a pen the one photograph in question, indicating their ratings were based on all but that one photo. Some said they would run only part of the layout.

In addition, photographers offered these comments: "has immediate impact because of nudity, definitely would publish if local happening;" "a lousy layout, no impact at all;" "communicates effectively with study and accompanying words;" "poor taste;" and "excellent spot news sequence." Referring to his newspaper's policy, one photographer said: "definitely could not publish."

The editors' comments on the layout varied also: "too many pictures in the layout," "debatable about publication for obvious reasons," and "would blank our breasts." One questioned: "Why illustrate the problems of a sick person? One photo, the last, would have told the story."

The photographer who took these photographs offered this explanation when he sent the layout for inclusion in the study:

This set of pictures was not used by our paper or UPI or AP and they all had a choice. Why AP or UPI turned them down I don't know as we get them on the wire every day. Our news editor turned them down cuz (sic.) he said that she had to be crazy to do it. Our managing editor said that if he had seen them first, he would have splashed them all over the paper, but he could not override the judgment of one of his supervisors...I personally thought they should have been used. 68

68 Personal letter. Name withheld.
Flattened Cans (Figure 2). Needing a story also was suggested by several respondents to the photograph of flattened cans for re-cycling. The editors said they need a reason to publish it, want people in their photos, and would use it only with a story.

The photographers, however, said the photograph was good only as a supplement to a picture story, would not be published unless there was "much more good significant information in background caption," and looks better upside down. One photographer asked: "What is it?"

Little Girl (Figure 9). That the "picture doesn't say what the caption says," and that it is "too posed" were comments from editors about the photo of a little girl sitting on the steps of her house in her new neighborhood. Photographers agreed that it "says nothing without a cutline." One added that he would publish it "if we had a story, otherwise, just a photo." Although photographers noted that "it is a nice portrait" and "it's an appealing picture but does not really say much alone," one said that the "caption had great impact" on his ratings.

Man on Beach (Figure 5). Two editors commented to the man on the beach photo with "draws attention to the word--so what?" and "junk." Two photographers asked "Why?" Others said that the beach was not shown, that it depended on the tie-in, and that it does not quite come off. Added to the latter comment was that the "picture relies too much on the sign without being overly reinforced by the man's expression or appearance."
Viet Nam (Figure 7). None of the editors made any additional comments about this photo taken on the streets of Saigon, but one photographer noted the man on the right in the photo and suggested that the photo be cropped closer from the top: "Note lost leg. Don't need head." His crop marks cut across the man's waist.

Other comments from photographers were that the photo "is poorly done and does not read well despite obvious significance," that "more of the dead man's body is needed," and that the photo is an example of "poor taste." One said: "I would publish it, but our editors do not publish dead bodies."

The photographer who made this photograph in Viet Nam said: "I believe this picture tells more of the story there than anything else I have ever made." 69

Picketers (Figure 8). The only comment from an editor about the picket photo was, "We don't use picket pictures." One photographer asked, in reference to the imagination rating, "whose imagination, the priests?" He then added that he would publish it if he had a story. Other photographers said that the photo should have showed "more pickets in deep verticals with tele lenses to stack pickets," and that they "would publish only in context—picture alone is routine." One asked, "Where are other pickets?"

Water Fountain (Figure 3). The photo of two children under a water fountain had the fewest comments made about it. None of the editors added anything to their ratings. Despite the fact that this photo was one of the two highest rated among all respondents, it was tagged as
"a cliche picture," "a routine picture--significance must come from caption--not much here," and "light and trite but still pleasing--would probably run this shot once a year."

In the next chapter will be a discussion of photo policies.
Chapter 7
PHOTO POLICIES

Something determines what, why and how photographic decisions are made on newspapers, and this something is either one's experience and knowledge or specified guidelines acknowledged by the newspaper's management or personnel as policy. The latter usually involves attitudes toward photo usage and might be written as guidelines, or unwritten and carried on through practice or habit. This is most properly called a photo policy because it serves as a determinant of the role that photos play on any newspaper. This chapter will examine some of the photo policies followed by newspapers participating in the study.

A photo policy, in the writer's definition, is an attitude determining the newspaper's purpose, position and often its prestige photographically. It should serve the same function for the newspaper's use of photographs as the news policy, letters to the editor policy, and editorial policy serve for these areas of the paper. One photographer called his newspaper's policy "the intent of our picture effort."

Since 92 per cent of the respondents agreed to the attitude statement (discussed in Chapter 5) that every newspaper should have a photo policy, it is interesting to note that only about 15 per cent actually have written policies. Included in the cover letter that accompanied
the mailed questionnaire was a request for a copy of the written photo policies if the newspaper had one. Most of the respondents who answered this request said that their newspapers did not have written policies, but then proceeded to put into words some of their unwritten policy which they observe in the use of photos. Examples of photo policies are included in Appendix B.

Most incredible were comments by respondents who said they did not know what a policy is, yet who included statements about how and what photos are to be used in their papers. Such statements actually comprise their policy which Webster defines as "a definite course or method of action to guide and determine present and future decisions."

One photographer said: "Photo policy at our newspaper is a policy of appeasement. Most everything goes...This will continue because the paper is making money so why rock the boat?"

Nineteen respondents did send written policies, 14 from better-rated newspapers and five from poorer-rated ones. Eight of them were extensively organized into various sections. The others sent summaries or a few lines stating the main concern of photo coverage by their newspaper. Their replies and their statements indicate a rather confusing and somewhat beclouded entity on the newspaper. Several editors and photographers never heard of a photo policy and asked to see a sample of one.

The chief photographer of a medium-size better-rated newspaper said that if he were to describe his newspaper's photo policy, it would have to be characterized by the lack of rules. "We do have two, however—the picture must communicate, and packaging. My responsibility
With no photo editor, it's a daily battle with each photo and layout."

His policy statement involved the photographer's responsibility:

Our only formal "policy" is that it is the sole responsibility of each photographer to determine the thrust of each story and effectively illustrate it himself. Writers, editor and participant sometimes have good ideas but in the final analysis, it is up to the individual photographer. We think of ourselves as being in the business of making statements and comments, not pictures.*

Another respondent said that his better-rated paper, with no written policy, observes many unwritten policies which include very flexible rules which are broken almost daily. The city editor explained that there are few photos--or types of photos--which do not run some time or another:

We find ourselves pressured to break these "rules" of ours so often that one could say we just play it by ear in any unusual situation. They are really guidelines instead of rules.*

The city editor added that having no written policy works two ways: "one, we can handle most any kind of situation with a picture, and two, we get ourselves into trouble by not doing such and such for one party while admitting we did it for another." Generally, though, he said, "this loose rule policy has worked fairly well."

A photographer whose poorer paper does not have a written policy said that he tried to define their policy, it would be to use the very best photos they can get,"to use them large and display them prominently."

Two top newspaper respondents said they "don't really have a photo policy," but they then explained why they said "really." One said

* Personal letters. Names withheld.
that the policy "is vested in by the photo editors in their daily work and decisions." The other said, "we avoid check presentations and ground-breakings, but we are small-townish in many ways -- we still cover 50th wedding anniversaries."

The city editor of a large better-rated newspaper said they have no written photo policy but a large subconscious unwritten one. He had his photo editor put some of that policy into words. (See Appendix B), and supplemented it with "our emphasis is on local pictures" and "we play them big."

A photographer for a small better-rated newspaper listed in his policy more than a dozen cliche photographs as what not to take, assign, or publish. He added that often a clean, candid head shot of the cliches will tell the story better and with more interest to the reader. "We will publish some of the cliches if the picture is brought in and it will appear only on the society page."

Another photographer of a small better-rated newspaper explained "a rather loose policy." His newspaper tries to avoid using poor quality photographs and makes an effort to cover large disasters but does not engage in much "ambulance chasing." No strict guidelines exist. He added: "We do not use sensational type photographs or those considered by us to be in bad taste. We are in what essentially is still a 'small town attitude area.'"

The photographer further explained that the only written policy his paper has concerns photo assignments at night:
Since there is only one photographer, night assignments are not encouraged. Generally, the policy is: we staff those events the paper considers of general interest, or the paper wishes to cover. We do not staff events of limited interest (lodge meetings, new officers, etc.). If people are really interested in publicity, we find they are willing to make the effort to have the photo taken at our convenience.

Three respondents who were not familiar with a photo policy were anxious to know about it. One said: "It is only quite recently that I have heard some newspapers do have one written out. I would be curious to see one."

A managing editor remarked: "We probably are too small and too little organized to have one. Send me one. I'd like to know what a photo policy is to someone else." And a third said, "No such thing exists? Would like to see an example or two."

Summary. Although the photo policy does exist as an acknowledged set of guidelines for handling photographs in newspapers, many respondents to the study are not aware of their existence, especially in writing, and their papers just follow some guidelines decided usually by the person handling the photo. Not having a written policy may have social significance because it enables the paper to treat each situation individually—and not necessarily consistently. Also, not having a written policy has the effect of no pressure of commitment. On the other hand, the written policy provides constant "intent of photo efforts" by the newspaper, helps to prevent inconsistent use, and creates, in an organized way, improvement of photo use.

* Personal letter. Name withheld.
Chapter 8

MAJOR PROBLEMS AND ISSUES REGARDING THE
USE OF PHOTOGRAPHS IN AMERICAN NEWSPAPERS TODAY

Ever since the halftone process enabled a photograph to be printed with type, problems of the use of the photograph have existed. In earlier years, it was the expense and cumbersome time-consuming equipment that determined the size and number of photographs used, mainly to dress up the greyness of the columns. Later, the cut-throat competition among newspapers and publishers resulted in lavish and usually sensational use of photographs—often just for the sake of using them.

As the photograph became a more common element of the newspaper, the use to which it was put became more crucial in the attractiveness and communicativeness of the newspaper. Photographers demanded that more consideration and thought be given to the way photos were being handled, and they wanted a say in the process. Editors either maintained the traditional use of photographs, with the photographer outside the realm of planning, or recognized the value of the photograph and willingly integrated the photo-word operation. One of the main reasons why the study of the use of photographs today is important is that the gap between the traditionalists and the progressives has somehow caught the photographer and his product in a visual-verbal bind.
As the review of available literature showed in Chapter 1, most of what is written about photo editing is found in professional magazine articles written mainly by photographers, concerned editors (many were former photographers) and academicians. Their topics are varied but their focus is on the problems and issues which becloud intelligent communicative uses of photographs in newspapers today—management apathy, visually uneducated editors, pious photographers, insufficient space.

As part of this study, the editors and photographers were asked what they felt are the major problems and issues regarding the use of photographs in American newspapers today.

Some of the respondents have expressed their views on photo usage problems previously—at meetings and in magazine articles. Many others have not and probably will not. It was the writer's feeling that soliciting responses to this question from "unknowns" as well as from experts and the outspoken persons in the field would provide a more accurate cross section of the problems and issues of photo usage than the selective information found in the available material usually written by select persons in the field.

Comments from the respondents will be examined from the points of view of the editors and photographers, rather than from the views of those from better-rated and poorer-rated papers photographically. Since the photographers of both traditional and progressive newspapers have been among the many who are speaking out on the photo editing problems, a profile analysis of both photographers and editors may indicate more clearly whether or not the perspective from which the two groups actually see the situation is significantly different. Specific reference
will be made to newspapers only when the paper's photographic rating
photographic rating is important to the analysis.

According to the findings, one thing is certain: there are many
problems and issues bothering photographers and editors concerning the
use of photographs in American daily newspapers today.

Photographers: Their Major Issues

The treatment of photographs is emphatically the major issue con­
cerning the use of photographs, according to both editors and photo­
ographers, but twice as many photographers identified this issue.

Also important to the use of photographs by the photographers is
the balance of words and photographs and the role of the editor. In­
sufficient space was mentioned occasionally. The problems of photo
treatment, editors, balance of words and photos, and other less im­
portant issues will be examined in this section.

Treatment. Just as a tailor who designs and sews a piece of
clothing expects that it be worn to accent its value and craftsmanship,
a photographer who plans and composes a story-telling photograph expects
it to be used for its greatest communicative potential. What bothers
photographers in the study is the misuse of their photos--thrown on a
page unimaginatively as an extra filler, played too small for the de­
tail and meaning to come across best, and cropped and displayed so in­
effectively that impact is lessened.

The overall feeling of photographers in the study is that there
needs to be a conversion in the thinking of newspaper personnel so that
photographs become more than mere illustrations for the written word.
Too many newspapers are living in the era of "old style," as one photographer put it, "using pictures to dress up a page, rather than accepting the idea that a photo can and often does say a story better than a great deal of copy."

Such statements, indicating the problems of regarding the photograph "as a necessary evil" and of using it to fill space rather than to communicate, were common among the photographers. And phrases like "crop it wrong, play it badly, run it too small, bury it inside," were frequent among the answers.

The prevalent attitude is that the size of the photograph should be determined by quality, not just by space requirements which is most often the case. That "too many photographs are used as a kind of footnote to the story" clearly reflects the communicative purpose that photographers feel their photos should have. And this concern for communication is much greater among the photographers than among the editors. The lack of understanding in using photographs as story-tellers and as tools of reporting is the basis of most problems of photo use in dailies today, according to a majority of the respondents.

The leads to the way photographs and words are used together and also to the person controlling this use of the photograph--the editor.

When a lack of understanding on how to use photographs exists, then photo cliches, unnecessary assignments, and routine treatment abounds. This means a lack of photographic thinking and maturity. And it leads to a shabby mixture of photographs and a shakey visual understanding between editors and photographers.
Balance of Photographs and Words. How often do we hear that if a photograph does not tell the story better or more easily, then use words and forget the photograph? Probably not as often as we hear the plea to use a photograph in place of words if it tells the story better. Quite often this means to use fewer words and to emphasize the photographs when the visual is stronger. The latter approach is the one most often overlooked on newspapers today, according to the issues discussed by photographers. The answer, however, should be that photographs and words must be considered together, and the one that tells it best is the one that must be emphasized. This was the suggestion made by one-third of the photographers to reduce the problem of using the photograph to fill a hole on the page.

What is needed are "photographically-mature decisions by editors to analyze what things are best said in words, what in pictures, what in combination," wrote one photo editor. They must balance and complement each other. Why the distinction of telling some stories in photos, some in words, and some in both is not being made on so many newspapers today is the crux of photo usage problems. A frequent answer is a non-photo-thinking editor who makes the photo decisions.

Tradition has created most of this problem of not using photographs and words in proper perspective, for traditionally newspapers were primarily for the written word and getting publishers and editors who were trained in that tradition to switch into communicating with photographs (alone and in combination) often has been very difficult. Proof of this situation lies in the many comments stating that the photograph is
the first thing to be eliminated when space is needed, that the assignment had no photo potential but was made to please some influential person in the community or that it was made to illustrate a story.

An intelligent marriage of photographs and words is a function that requires photographically-knowledgeable editors and understanding photographers who can realistically appraise how to implement this merger.

Editor's Role. Closely related to the problem of misusing photographs—all alone or together with words—is the need for editors and photographers to work together photographically, and particularly the need for acceptance of the photographer as an essential member of the staff. Almost one-third of the photographers discussed this as a problem of photo usage in newspapers today.

Strongly suggested was that the communication gap and the photographic understanding gap must be closed by these groups themselves, mainly "by a willingness to understand each other's problems." One photographer suggested that editors go on assignment and on enterprising trip with the photographers in order "to experience the confrontations that the photographer runs into daily." No references were made to the photographers' ignorance of the editor's job.

When editors do not understand photographs other than hard news, when they feel that weather, kids and animals are the best shots any day, or when their first loyalty is always to words, then their responsibility of running a newspaper is only partially fulfilled. Directly and indirectly, the lack of willingness or know-how of "word" men to use
photographs as communication causes most of the problems described by photographers in this study. How photographs are treated on the pages of the newspaper, how they are balanced with words, how they are considered by other members of the staff, how space is utilized—all reflect on the leadership of the editor in these practices.

That photographers lack the same freedom and responsibility as reporters to cover and to dig up photo stories was a frequent problem mentioned by photographers. Most concerns were with "not enough time to spend on assignments" and with the need for equal consideration among photographers and reporters, as well as among photographs and words.

"The attitudes of photographers are poor because most are treated as second-class citizens on their newspapers" was the expression of one director of photography. Another said that "pictures won't function optimally until photographers recognize themselves as photographers and until reporters and editors recognized the value of photography." These statements illustrate the lack of communication and the lack of understanding each other's potential.

A prize-winning photographer recognized the editor-photographer problem by noting the different backgrounds and temperaments of editors and photographers. He said that the traditional journalists are trained in the literary aspects of reportage to the exclusion of graphics, and that the photographers "have earned a name for themselves as prima donas and boisterous bitches." Rapprochement between the two factions hasn't been attempted with much conviction, he explained, "thus a great void exists between the possible and the practiced. A more conciliatory
attitude on the part of both sides could help."

What has made this agreement difficult to attain has been the feeling that photographers are natural adversaries to word men, and that editors are natural adversaries of photo persons. As a group that entered journalism through the back door, explained one photographer, there seems to exist a "natural suspicion of what our purpose is in the media. Conflict is a more used expression with us than cooperation." He further noted that although journalism has changed tremendously in the past several decades, "the regretful aspect is that rarely have those in charge noted the transference. Being safe is far easier than being imaginative and the result is the sameness of material that flows across the newstands and doorsteps." What annoys photographers most about this attitude is that even though television has proved the impact value of an electronics visual medium, the minds that control the newspapers refuse to recognize the impact of photography in print.

One photographer criticized the "myopic eyesight of those who dictate what will be in the newspapers," and questioned how this could exist in a profession that insists on a firm academic background of facts. Using his own newspaper as "a perfect horrible example," he said that one of the problems of photo usage reflects on these editors who rarely move away from their desks, the bulk of their copy being obtained via telephone. And to add to the problem, he noted that many of these editors who "control the assignments and play the art are the same persons who had been parked on their posteriors doing the same job more than 20 years before." Therefore, he questioned, "how is it possible
to keep pace with the times photographically when the governing forces refuse to look over the typewriter carriage or copy pencil?"

Other Issues. Necessary improvement of both the photograph and the photographer was a problem mentioned by several photographers. One view was that many older photographers are doing what they are told and are not thinking on their own. Another said that many young photographers are trying to be artful but are not telling a story or relating to one.

One concern is whether the photograph will continue to grow in importance as a means of communications, either on its own or as a partner with the written word, or whether it will decline to the identification function it fulfilled initially. This really involves the problem of traditionalism, the real handicap in the minds of many photographers. "If a paper is using photos like it did in the 1940's, it's because the editors and perhaps the photographers as well learned their profession in the 40's and haven't learned anything since," wrote one photographer. He explained that it is the larger newspapers with the older and more stable staffs that create this problem because they are satisfied to keep things as they always have been rather than to change to new modern ideas which may require greater responsibilities.

Only a few photographers thought more and better photographs would be used if they had the space in their newspapers. Rather, space as a problem in photo usage was the matter of "giving more space for photos."

The need for trained photo editors—or perhaps more accurately, the lack of them—was noted as another problem. The colleges "are teaching them, but newspapers are slow to use them probably because some editors can't figure out the difference between a good and a medi-
"Ocre layout," complained one photographer who felt his newspaper needed a photo editor. Another said that "this individual (photo editor) seems to be a luxury that is more tolerated than desired."

Several photographers mentioned the need for more exciting designs to help improve the use of photographs, but some cautioned against "going overboard in design and art." The main issue, according to one photo director, is "a trend toward over art-direction to the detriment of communicative aspects of photographs in magazines and its almost unquestioned adoption by newspapers."

The best hope for improvement in the use of photographs seems undoubtedly to be the education of a new generation of more visually aware journalists who will understand the value of photography as a communication medium and visual language."

Editors: Their Major Issues

The photograph itself—as well as its use—comprised most of the problems mentioned by editors in the study. Space, editors and photographers also received some attention.

The photograph. The concern with the photograph reflected such problems as not enough thinking in taking photos toward the goal of telling a story and taking too many unimaginative photos that say nothing.

One editor expressed the concern that some newspapers do not assign photographs unless a story also will be covered by a reporter, indicating the unwillingness to recognize the power of the photograph and the ability of the photographer to take a communicative photograph.
Getting more meaning and impact into photographs in order to override the effects of television photo coverage concerned several editors. "The inability of still photographers to communicate in one picture the message the TV cameramen can communicate in 10 seconds of film" was how one managing editor phrased it. Another took a more optimistic view to the problem: "You have to outdo the guy with all the advantage through a different approach and imaginative cropping and use." Using a photograph of what was on last night's television news is like carrying the photograph in your back hip pocket.

Use. A conclusive statement on the use of photographs was that "too many newspapers still use the routine photograph which has limited news value and, through formula editing, use many good photos too small." Common terms used in describing the problem of photo usage were too many "duty, shoot and run, and cliche photos," being mishandled through "poor selection, poor sizing, poor cropping, and poor placement."

One city editor called for the ability to "tell it like it is and then use it like it should be photographically," but to do it is an interesting and imaginative manner. His comment supplements another's view that "most newspapers use the bad or uninteresting shot because it is all they have--or have been pressured into getting and using a picture for the sake of using one of a locally powerful group."

Editor-Photographer Issue. Very few problems concerning the relationships between editors and photographers were mentioned by editors, as compared to photographers who regarded this as one of the major
problems. What seems most important to editors, however, is the lack of visual education and the failure to demand originality and better quality photographs on the part of the editors themselves.

One managing editor who is a former photographer said that the major problem is the editor who got to be an editor because he was a good writer and/or reporter and can neither see nor think visually.

Other Issues. No elaboration was made of the space problem, with the terms "lack of space," or "limited space" for photo display merely mentioned along with other problems.

Photographers also were mentioned as a problem by two editors. One said: "The new breed of photographer would replace all the words—and that won't work," indicating ignorance of this editor to the understanding of the younger photographer and his feelings and purposes of being a photographer. The other editor, however, took a view more commonly heard around the newspaper field: "photographers who have either never taken it upon themselves to become anything more than hacks or are so involved in the meaning and purpose and social value of their pictures that they've forgotten what photography is all about."

Education was one answer suggested to help ease some of the photo usage problems on newspapers. More emphasis on photography in journalism schools and on the job, and short courses in photography for editors who are not sufficiently trained to judge photographs properly were two suggestions.

The next chapter will discuss the conclusions drawn from this study, guidelines for more attractive visually-communicative papers, and recommendations for further study in the photo editing area.
Chapter 9
CONCLUSIONS

Although it is almost 100 years since the printing of photographs with type became possible, the use of photographs in many American daily newspapers today is way behind the progress of making photos. What exists are various degrees, approaches and policies on how photographs are being handled. Some newspapers hardly ever use photos; others use them lavishly but carelessly; and still others use them effectively in producing more communicative and attractive pages.

Despite this polarity, exciting things are happening to newspaper photography today, and it is to those newspapers portraying a visually-appealing approach that we must look for direction in establishing newspaper photography as an essential communicative medium.

The main concern of this study was to determine how photos affect the final appearance of the newspaper. Two factors were examined—photo practices of the papers and attitudes toward photo usage by editors and photographers on these papers.

Of the 300 editors and photographers contacted through a mail questionnaire, 126 or 41 per cent responded, representing 106 different dailies in 42 states—with circulations from 8,000 to 800,000, offset and letterpress, with and without photo editors, graphics editors and reporter-photographers—giving an adequate cross-section of dailies.
throughout the country.

The only distinction of the newspaper as a type was its rating as "one of the best" or "one of the poorest" photographically. This was determined by surveying 76 members of the National Press Photographers Association and 34 college photo editing instructors for their suggestions of area newspapers that fit into one of these two categories. This distinction was made to determine what the better-looking dailies do photographically that others do not.

Obviously, because of the subjective nature of such judgments, the threat of bias was expected. However, an honest attempt was made in the final analysis to reflect accurately the comments and attitudes of the respondents. When a newspaper was rated as both a good one and a poor one, the respondent's view of his paper and observational study by the writer in placing the paper in only one of the categories.

To the main issues included in the study, no one group responded completely opposite from the other and both reacted similarly to various statements. More distinction was found in the photo practices between the two groups of papers than in the attitudes toward photo use between editors and photographers. Thus, to gain a more significant picture of photo usage, differences were calculated statistically. Frequency of use determined the differences of photo practices, while the degree of agreement determined the differences of the attitudes.

In determining what better-rated and poorer-rated newspapers are doing photographically, three major areas of photo practices were examined: assignments, handling of photos, and intra-staff relationships.
Photo Practices

The pace-setters, who in recent years have been revolutionizing the traditional word-oriented look of the newspaper, are reflecting modern magazine design elements, photo-oriented editors and staffs, and concern for the communicative role of the photograph. They are practicing what is possible and are committing their resources toward better photo communication techniques. Their premise is a constant freshness of approach.

Specifically, this study found that newspapers rated among the best photographically are most regularly using partial page photo essays, picture pages, photos combined with type and other art, big photos, page one feature photos, pictorial photos (aesthetic value dominant), and more local photos than wirephotos. They are looking contemporary in magazine style formats, are considering the photograph as an integral part of the paper's content, and are having the opportunity to place photos on their pages before word stories, thereby getting proper play for the worth of the photo. An interesting change in the page profile because of these practices is the use of the photograph as a "visual lead paragraph" for a photo-word story. This is reflecting greater simplicity in page layout, with more emphasis on photo quality, and less on quantity.

The better-rated papers also are characterized by an enterprise system in which photographers are given free time to photograph features of their own choice; by discussion of assignments and photo ideas between photographers, photo editors and editors; and by submission of creative and unassigned photographs.
Furthermore, "it all depends on the editor" could be an explanation for papers looking good or bad photographically. The better-rated papers have "think pictures" staffs whose enthusiastic editors understand the photographer's problems and encourage photo coverage, whose photographers are proud to have their photos used in the newspaper, and whose photo-cooperative staff considers photographers as equal to reporters. In some ways, the photographer on the better-rated newspapers is considered as something more than a mere camera-toting photographer since he is involved in many of the photo decisions and layout procedures of the paper.

Although papers considered among the poorest photographically carry out most of these practices on an occasional to seldom basis, they are more characterized by other practices performed more regularly: looking the same photographically from day to day, using photos as space fillers, using poor communicative photos rather than none, and covering cliche assignments.

Several photo practices are carried on similarly by both groups of papers, generally on an occasional basis: using local features but more hard news than general features, using photos as illustration, running front page photo displays, having three or more assignments daily, and discussing assignments with the reporter writing the story.

Similar staff relationships also are evident on both better and poorer-rated papers: where an almost equal number of photographers serve as photo-word communicators, where photographers occasionally to regularly show an understanding of editorial problems and limitations, and where editors and photographers occasionally to seldom attend each
other's regional and national conferences.

The photo practices that distinguish better-rated from poorer-rated newspapers are more a reflection of the roles of editors and photographers than of an established structure of the newspaper. For although all newspapers have an editor, various other editorial positions, and one or more photographers and/or reporter-photographers, the photographic role of any of these depends upon their knowledge and awareness of photography as an important communicative aspect of the newspaper.

The greater number of visually-qualified photo editors, graphics editors or photo directors on better-rated papers has resulted in a more adequate use of photographs—stronger photo emphasis, more critical selection, and increased attention to the role of photographers and photographs. The move is toward improved integration of words and photographs, playing each for its communicative worth.

The lack of a person responsible for handling photographs on most poorer-rated papers is a main reason why photographs still are considered incidental to the word story. Apathy and poor attitudes toward photography and photo editing by management and editors who are the photo decision-makers is a further reason why photo progress on these papers has been hindered. This again reflects persons playing a photo role that they are not qualified to fulfill.

Nevertheless, the common need found on all newspapers is for photo decision-makers who really care about the communicative function of newspapers. Although the city editor was mentioned most often by all respondents as the person making photo assignments, deciding how and selecting what photos are used in their papers, the number was less than half of
the papers represented, indicating that photo decisions are being made by a variety of staff persons. What strengthens the problem is the finding that city and news editors on all papers were mentioned among the poorest judges of photographs—with the reporter who was named the poorest. This accounts heavily for the discrepancies among photo responsibilities on newspaper staffs.

Related closely to the photo role of editors is the use of editorial space in newspapers. Despite the many loud cries throughout the profession that lack of space is a problem, this study found the problem to be not a lack of space but an improper use of or a decline in the amount of space for photographs. Therefore, the space is available, but photographs are not getting equal consideration with words for how the space is used. This implies a lack of cooperation and understanding of the importance of photography by editors who control how editorial space is divided.

Attitudes

In determining what editors and photographers think about newspaper photography, their attitudes toward photo usage and their perceptions of nine photographs were examined.

A frequent complaint expressed by photographers in magazine stories and at photographers' conferences is that word editors do not know how to use photos because they are word-educated. Findings in this study support this attitude more strongly than any other. Closely allied is the definite agreement of photographers that few persons in the newspaper profession are qualified to edit photographs and that every newspaper
should have a photo editor.

These were the only attitudes showing significant differences between editors and photographers, statistically. On the other hand, both groups definitely agreed that every newspaper should have a photo policy despite the fact that no written policy exists on the papers of a majority of the respondents.

Other attitudes toward photo usage received similar reactions from editors and photographers. Both generally agreed that the photo editors are word men, that editors consider photographers merely as cameramen rather than as communicators, that photo editors and editors each should make final photo decisions, and that the young breed of photographer makes better communicative photos than the photographer of 10 or more years of service. Both groups also gave more responses of disagreement to the latter statement than to any other.

Respondents in the study were asked to rate nine photographs as to their communicative, imaginative and impact values. Statistically significant differences were found in four photos, all rated higher by the editors. These photos were of a couple resting at the fairgrounds, of an auction, of a little girl, and of flattened cans for re-cycling.

Two photographs, however, were overwhelmingly more popular with both editors and photographers than any other. They were a light feature of children under a water fountain, slightly favored more by the photographers; and a "hard" news tragedy photo taken in Viet Nam, slightly favored more by the editors. The photographers also rated a five-photo layout of a woman attempting to jump from atop construction higher.
than did the editors in all three values. Two photographs—one of a man sitting on a beach, the other of priests in a picket line—were rated lowest in communication, imagination and impact by editors and photographers. Thus, consistency was found in the perception of editors and photographers to the nine photographs. Both rated the same photographs for their best and their worst values.

As for publication of the photos, the water fountain was the one all respondents definitely would publish. The editors, however, were much more definite about also publishing the couple at the fairgrounds, the Viet Nam scene, and the auction than were the photographers whose choices were the same but less definite. Editors were more definitely against publishing the picketers and then the man on the beach, but the photographers were more definitely against publishing the man on the beach and then the photo layout. This is an interesting outcome since photographers rated the photo layout among their highest choices for communication, imagination and impact.
Guidelines for achieving better-looking newspapers photographically.

Based on the findings in this study, the following suggestions are made to serve as guidelines toward achieving better visual communication and appearance in American daily newspapers.

Assignments.

1. Free time (or enterprise) for photographers to photograph features of their own choice, providing greater opportunity for creative or imaginative photographs.

2. Assignments arranged to give photographers enough time to spend with the subject to get complete coverage and enough freedom to use their own judgment on what, how and why to photograph the assignment.

3. Well-thought out assignments that will help tell the story, not just illustrate it, thereby eliminating many cliches assignments.

4. Discussion of assignments and ideas between the photographers and editor as one way of getting him interested and involved in the photographers' work.

5. Discussion before going on assignment between the photographer and the writer or editor writing the story that the photos will accompany.

Handling Photographs.

1. Partial-page photo layouts throughout the newspaper.

2. Picture pages of in-depth photo stories and essays to emphasize their impact and meaning.

3. Magazine design elements such as screens, borders, various size column widths, more white space, and appropriate typography.
4. The most communicative and important photographs used big—four columns or more.

5. Feature photographs on page one. Local features used throughout.

Guidelines for narrowing the gap between editors and photographers.

1. Consider photographers as professional members of the staff and involve them in editorial and photographic decisions.

2. Require attendance at photo short courses or workshops for all editors who make photo decisions but who are visually inexperienced and/or have periodic sessions with the staff on such photo concerns as space limitations, layout, reproduction, subject matter, and pressure groups.

3. Hire a photo editor, graphics editor or some person who knows photographs and how to use them, and give him control over the use of all photographs.

4. Provide each editorial and photographic staff member with a photo policy, spelling out the newspaper's position on photo use.

5. Hire photographers who are competent in communicating emotions and meaning in their photographs.

6. Establish a daily "think pictures" rapport among the staff, considering the photograph as integral a part of the page as the words.

These guidelines represent effective trends and practices characteristic of some of the most photographically-respected newspapers in the country. However, because of many variables, revisions might be necessary to fit a particular situation. Thus, the term, "guidelines" is used to mean direction—something to go by.
Recommendations for Further Study

The conclusions of this study suggest a proliferation of further research in photo editing.

1. Photo Editing Education. One of the most essential areas requiring study is photo editing education. The findings of this study very definitely point to a deficiency in photo editing qualification on newspaper staffs. It appears, then, that before the appearance of the newspaper photographically can be improved, the persons controlling photo decisions must be visually-educated to be more aware, more knowledgeable, and more conditioned in the photographic role of newspapers.

One approach to fulfilling this qualification is to require at least one photo editing course (and preferably more than one) in the journalism curriculums in our colleges and universities. Another approach is to provide in-service training on the newspapers for all persons involved in photo decision-making.

A survey of photographic education in 1971 by Dr. C. William Horrell of Southern Illinois University lists what colleges teach photo editing (less than 10 per cent of all journalism schools and departments). Using these colleges as a basis, one suggestion is to study photo editing instruction to determine how many hours are required for journalism students, what the content and approach of the course include, how qualified the instructors are in photo editing, and how the photo editing instruction is being applied to practical experience. Since the small number of schools offering photo editing courses implies a deficiency of such instruction, a further suggestion is to prepare a program for
adoption by colleges without photo editing instruction on a regular basis.

In-service training may be approached in various ways: through the continuing education program of near-by colleges; through periodic workshops, presentations by photo editing experts, and special sessions held at the newspaper plant; and through printed materials provided for staffs. A study of in-service training in photo editing on newspapers is needed both to determine what is being done and to suggest then what can be done. Such research would provide a broader scope of newspaper photo editing. The main objective of either approach—education in the colleges or education on the newspapers—is to educate adequately those persons who are and will be involved with newspaper photographs so that they understand the communicative potential of photography and properly use it.

2. Role of Editors Photographically. Although many of the findings in this study have exposed the adolescent nature of newspaper photography, they also have brought attention to editor-relationships which still need much improvement if the photograph is to achieve its proper place in the newspaper. Photographers continuously say that editors are less knowledgeable about photography than they are, but editors do not agree and feel that they should be responsible for the use of words and photos in their newspapers. Further research into the photographic role of the editor and his qualification to make photo decisions is suggested to establish a more accurate perspective. Surveys show that editors today have more visual background than editors of the past, but photographers' views of editors has been the same for decades. Included in such
a study should be more extensive perceptual study of how editors and photographers read and understand photographs. The nine photos in this study were included to provide a broader scope for expression of the attitudes of editors and photographers toward photo usage. It was by no means a conclusive finding of perception, but the fact that editors and photographers perceived these photos very similarly indicates a similar visual understanding. This, of course, contradicts photographers' opinions of the photo capabilities of editors.

3. Good Newspaper Photographically. Since few newspapers in this country have distinguished themselves by their use of photographs, several case studies of those which have would be helpful to the profession in explaining why and how they have achieved this distinction—in hopes that others will follow their direction. Furthermore, since the innovators in photo editing tend to be found on small dailies and weeklies where offset printing has encouraged more exciting and experimental uses of photographs, these papers especially need to be studied. Actually, the area of community journalism needs to be explored since it includes a large section of photographically successful newspapers. The future excitement of photojournalism may come from photographic and design experimentation on these papers.

Since an increasing trend in the past few years is evident toward magazine style formats, more information is needed about the role of the photograph in page designs and in the effect this approach has on circulation and readership. Trends in the use of photographs in newspapers during the past 25 years may provide a perspective into the future.
4. Readership Studies. Readership studies or attitude polls to
gauge the effect of proper photo usage also are suggested since the
last readership surveys involving photographs were made before tele-
vision had an effect on newspaper photography. Many newspaper photo-
graphers are concerned with how their papers can be more attractive
photographically, but they know little about what the readers want
and will read visually. With a more visually-conscious society pro-
viding readers with more images to look at and to choose from, it is
essential that newspapers consider the preference of readers photograph-
ically.

These are some of the major areas of photo editing and photojourn-
alism that warrant further research. But, undoubtedly, the slowly-
changing newspaper profession needs much more study if only to better
define its position among the media.
Appendix A

TEARSHEET SAMPLES OF MODERN PHOTO USE
Meyer Industries:
Don Castleberg

"This is the type of job I was looking for when get out of the Navy," says Don Castleberg of Meyer Industries.

But the job wasn't available when he got his Navy discharge, so Castleberg, 27, went to work for an ammunition plant in Eau Claire for several months.

When a Meyer position opened, Castleberg landed the chance he was now "led down" to the welding department at the "A" plant, and supervises approximately 15 men.

Castleberg and his wife, Nancy, and a daughter live in Nelson, Wis. When he's not working at Meyer he runs an off-sale liquor store in Nelson.

And when he's not running the store, he can usually (just about any time there's no snow on the ground) be found on the golf course.

"I really am a golf nut," he says. "Until last summer I just couldn't see rushing after a little white ball. But now I can't get enough of it."

Just as he enjoys his golf and the off-sale store, Castleberg likes his job. "They have a good advancement program here, if a guy wants to work," he says.
NAMES IN THE NEWS / compiled by Jack Rosen

Pilots Honor Basile

West Virginia to Name Governor Conference

Mini Milk in $1M Deal

Assisted by Pledge

Sam's is Pursuit

Pork to Visit U.S.

Davis to Pray

Looking Dick

by Martin Moore

Lenme Doit / Railroader's widow asks about death benefits
Sailing With Gatsby's Ghost

I'm Going To Tell You the Story of Florida

Miss Freda Green, Little Rock, Iowa
Will China enter war? Depots seized

SAIGON (AP) - South Vietnam's foreign minister said on Thursday that depots suspected of being armed by the Viet Cong were being seized. The South Vietnamese government has been under increasing pressure to take action against the North Vietnamese, who are suspected of stirring up unrest in the south.

A question on social security?

A new social security program is being discussed in the South Vietnamese government. It is being suggested that the program should be expanded to cover more of the population. The new program would include help for the elderly, the unemployed, and the disabled.

Rockets hit CIA base at Long Chong; refugees flee

YANGON, Laos (AP) - Four rockets hit a CIA base in Laos on Thursday. The rockets were believed to have been fired by Laotian rebels. The CIA base was one of several in Laos that have been targeted in recent weeks.

Clerk finds $183,000; returns all of it

CHICAGO (AP) - A clerk at a bank has returned $183,000 that was left behind in a safe. The clerk had been working late into the night and had forgotten to close the safe.

Anti-American riots break out in Quang Ninh

SAIGON (AP) - Anti-American riots began on Thursday in Quang Ninh. The riots were fueled by a demonstration against American troops in the area.

The world security representative was interviewed on Wednesday afternoon.

9 area counties from 11,793 farms, people in decade
Flower blooms in town

By AELIN ALBRECHT  
executive editor

It doesn't look like much now, but with the coming of the spring construction season, the downtown's first parking shopping mall is expected to blossom.

In the works for longer than most businessmen and City officials care to remember, the new mall will link downtown stores to a new, 90-car parking lot on Fourth st.

A new walkway, created by the demolition of the old Salvation Army building, already is in use. And various stores on Third st. and Bush st. are creating new entrances from what used to be a dingy alley.

Changes yet to come include:

1. Trees, shrubs, flowers and various other plantings.

2. Elimination of most vehicle parking.

3. Paving for the entire area, with emphasis on free movement of pedestrians.

4. Ornamental lighting for both the parking lot and shops.

5. All underground utilities.

6. New sidewalks and the city's first real malls.

7. Paving for other areas

As the focal point of the mall sits the old building that previously housed Mohawk Furs and the store was a place for the ladies to purchase clothes in a relaxed atmosphere.

Biederman

Biederman's structures are expected from here to various Turn to MALL, page D1.
Appendix B

PHOTO POLICIES

Topeka (Kan.) Capital-Journal

Why we have a picture policy

A good picture-policy is based on two things: Picturing the events that will make good pictures and saying "no" to those that won't.

We have a policy to help us get better pictures with a minimum of wasted effort. It is a guide for everyone to know what we want in a picture and what we don't. Reporters will know better what to look for on their beats and can tell their sources what we will use. Publicity men and chairmen better know what we want. Our photographers know how to handle most situations. It helps cut wasted motion.

In effect, a picture policy helps answer our most-important question when we consider a picture or probable assignment: Is it picture worthy? Is it best done with pictures or a story? Or both?

What is a good picture?

Many things make a picture good such as appeal, high reader interest, impact--the things that make the reader stop on it. Of course, every picture we take can't be a top picture. But what every staff member can do to increase our number of top pictures and improve all of our pictures is to watch continually for those situations that seem
capable of producing interesting eye-stoppers. For a rule of thumb that has its exceptions but is generally true, the best pictures are of people doing things.

What following our picture policy does for us

Our policy promotes consistency in what we will and won't do.

It makes more time for our photographers to spend on better assignments than if they were taking lifeless group pictures for a large part of the day.

In times of short news space, it helps produce better pictures for the space we have to devote to them.

Our picture policy attempts to lay a groundwork of rules. Like any set of rules, they can't be cut-and-dried—there will be exceptions to them as there should be. Every situation should be judged on its individual merits.

Our picture policy, then, is a "sifter" that helps us get to the best pictures each day.

What should we say "no" to...

1. Group pictures—whether the 27 ladies of the Dover HDU or the seven-man recreation committee of the Cosmopolitan Club. (Exception: The 20 member of the Weather Bureau staff when story is about the number of people necessary to issue state forecasts).

2. Presentations of awards—checks, plaques, trophies, gadgets, certificates, letters of appreciation and other miscellaneous junk. And, incidentally, a check for $500 doesn't look any different than a check for $5. (Exception: the father who saved all year to give each of his three daughters a new car for Christmas).
3. The bystanders, such as the Mayor at the opening of the new drive-in bank branch when his only reason for being there was to add solemn dignity to the occasion. (Exception: the Mayor in laughter when the bank president snipped his tie instead of the ribbon).

4. The proclamation signing--either at the mayor's office or the governor's office. (Exception: The day the lobbyists worked up 59 proclamations for the governor to sign, with all of them on his desk).

5. To anyone, "because you took this picture last year." Because we did it once, it isn't an automatic annual event that we "always" take the picture. (Exception: Of course, any event that in itself is highly newsworthy every year).

6. Car accident pictures--unless they are spectacular, involve fatalities, or have produced a highly unusual picture. Dented fenders happen dozens of times a day in Topeka and the rear end of ambulance attendants carrying a cot have a way of looking all alike. (Exception: The woman driver who just backed into the police car).

7. Weather pictures--unless the weather is a significant part of that day's news or unless the picture is unique and different. "Weather" pictures aren't good use of news space on the day "nothing is happening," because of course something is happening. We just have to find it. (Exception: The 17th straight day of rain, although only a drizzle).

8. The new officers--unless they are of major city and statewide groups. (Exception: The new 14-year old president of the amateur radio operators club).
What we should be trying for...

1. A continual fresh approach. We should guard against picturing the same events the same year after year, or doing what the Denver Post or the Kansas City Star did. This isn't to say they can't be idea grounds: they can be good ones, so long as we then apply local and additional initiative.

2. The human element—something that makes the reader sympathetic in at least a small degree to the situation pictured. Pictures with emotional appeal always rank first in any readership survey.

3. Featurizing the news events—finding the "angle" in it that will make it new, fresh, different—and interesting.

4. The "situation" feature picture—that is, one we create ourselves such as the barefoot boy on summer's day. They are planned pictures but cannot afford to be contrived pictures. They need more originality on the part of the photographer for nothing looks more amateurish than an unconvincing "situation" picture.

5. The inconsequential—when it would make an interesting picture. It might be a classroom project or a new gadget in use at the water department. It's pretty easy to get "stung" here as these pictures should be screened carefully.

6. And the important—when it occurs so close to us or so often around us that we don't see it (until we see it in the Kansas City Star or Life magazine).

7. Finally, the uncertain "picture-productive" situation—the time and places where we expect something might happen but we don't
know. These include the arrest of the Riley county farmer protesting the Tuttle Creek Dam, a citizen's committee at the commission meeting or the governor when he is emoting. We don't know that we'll get a good picture but the chances of it are good enough to gamble the photographer's time. To get these, we depend on beat reporters knowing their beats and anticipating what may happen. These often end without a picture. But when they produce one, they are usually good ones.
Missoula (Mont.) The Missoulian

Although each case should be considered individually, the following are some general policies set up to provide guidance and some measure of consistency in the news and photo content of The Missoulian.

1. In group photos, make every effort to limit the number of persons to be identified in the photo to five, preferably less, and be sure you inform those in charge so they don't appear with 20 or 30 persons who "turned out just to be in the picture."

2. When organizations elect, use a half-col or one-col of the new president in the story. If it is a state, regional or national set of officers, use no more than five, preferably less.

3. Team pictures should be avoided. If the team wins a state, regional, conference or national championship, an exception might be made. There are just too many teams and too many sports in our circulation area to run this type of picture, which is of questionable value.

4. A half-col or 1-col can be used when a military commission is granted, or a military pilot gets his wings, or where a medal or other honor has been accorded. Try to avoid medal or commission presentation pictures, unless unusual for some reason.

5. A half-col or 1-col can be used when a scholarship of $500 or more has been received. The same is true for an Eagle Scout award. We had been taking pictures of parents with scout when there were only three to five a year, but now there are 15 or 20 a year in Missoula alone.

6. Avoid check presentation pictures. Better, try for a photo of what the check is for—new hospital equipment, library equipment, etc.
The Courier-Journal and The Louisville Times have long enjoyed a reputation as among the very finest newspapers in the United States. This reputation is solidly founded upon a history of honesty, fairness, courage and a dedication to excellence that each successive generation of ownership has been at pains to foster and which generations of news­men have added to.

No less than the other branches of the news department, the photographic department has an obligation to continue this tradition and to add to its luster. In fact, it can be argued that our obligation is even stronger than that which befalls written journalism, for by its very nature, a photograph is rooted in reality and because of this projects a quality of instant believability that few written stories can equal...

1. We conduct ourselves as gentlemen or as ladies, with pride in our profession and with respect for the dignity of others. We do not intrude on the grief and pain of others and we respect their right--it is a legal one as well as a moral one--to privacy. We do not bustle about convention and meeting halls, interrupting with our presence or our equipment the proceedings going forward or the concentration of spectators.

2. We do not reverse photographs to make subjects face ways they were not facing when the photograph was made. Nor do we cut photographs

*Parts of "general principles" prepared for photographic interns.
apart and reassemble them. Nor do we paste in objects. Nor do we retouch extensively with a view to changing the fact of a photograph—though moderate retouching to retain qualities that would otherwise be lost when the engraving process is done. All these practices are lies and this newspaper does not deal in lies.

3. We shun situations that have been set up for the express purpose of being photographed by us and then published under the pretense that they were really happening. Such photography was common in the relatively recent past and in fact is accepted as commonplace and even desirable on many newspapers. On this one it is not, even in seemingly innocuous circumstances, for again it is a lie. If you find yourself facing a situation like this, call the picture editor or the head of this department and explain what you have encountered. (This instruction is not to be construed as forbidding the posing of subjects on an otherwise legitimate assignment. In general, unposed and spontaneous photographs are preferable, if for no other reason than that they are usually better and more striking pictures. But posing is sometime necessary—always remembering that it must be consistent with the truth of the situation).

4. Just as we shun set-up shots, so do we refrain from setting them up ourselves. We do not ask the Mayor and the Governor to shake hands, when we know they are mortal enemies; we do not go to the weighing-in before a fight and have the fighters put up their dukes and square off for us; we do not coax smiles from subjects when there's nothing to smile about. Aside from being lies, such photographs unvarying look like lies.
5. Your photographic assignment sheet is only a guide, for the photo editors cannot be on the scene ahead of time. You are the professional on the spot, and if what you find does not coincide with what the editors have expected, it is your task to cover the story that is there, not to manufacture one from nothing, or at the other extreme to walk away from it because it differs from what was ordered. If the story is a reasonably important one, it would be well to phone or radio back to the office that it has changed, especially if you are covering it without a reporter present. Frequently, what you find may change the entire tenor of the coverage of the story—its play and the way it is written, as well as the way you photograph it.

6. A photograph sometimes may appear to show something which in reality it does not. Example: Suppose you are assigned to a story on a baseball player who remains in the lineup despite the pain of an injured leg. While you are shooting him running after a fly ball, he stumbles on something in the grass, and you come up with a few frames showing a ballplayer running very awkwardly. Even though these frames fit the story of an injured player, it is your responsibility to see that they are not used in that manner. You do this by marking out such frames on your contact sheet, and accompanying this with an explanation to the picture editors that the pictures are contrary to the fact. Otherwise an editor, ignorant of the specific cause of the awkward gait, might well seize upon those frames and use them. But it is the responsibility of the photographer to see that what he has shot is presented truthfully.
7. There are distinct differences between photographic reporting, photographic commentary and photographic illustration. Since we do all three, we should be clear on the differences:

**Reporting**--The aim here is objectivity, and while one can argue that complete objectivity is impossible except by a robot, our main goal nevertheless must be to suppress our own personal feelings about the subject and photograph it as dispassionately as possible. Your own reactions are relatively unimportant here. What is important is that each side get a fair shake from us.

**Commentary**--Occasionally you will be assigned to this kind of a story. This is photography with a point of view ("See the terrible water pollution;" "These people live in poverty, isn't it hideous?"
Stories like this give you more freedom to select and to observe with a critical eye. They do not, however, give you license to manipulate and to arrange things contrary to fact. The line is a delicate one, but it is nevertheless a real one.

**Illustration**--A photographic illustration is not reporting, and hence the requirement of literal truth is waived. Fashion and food, and to a lesser extent portraiture, are examples of illustrative photography. Honesty is, of course, vital here as well as in reporting, but dramatization, manipulation, arrangement, and imaginative use of light and color and optics are encouraged, for the purpose of such photography is the attracting of attention, more than the reporting of fact.
1. Never have the subjects look into the camera.

2. Have one center of attention in the photo, such as all eyes on a piece of paper. Eyes lure the reader to the subject of attention, which is important.

3. Avoid cliches. Two people shaking hands is a cliche. So is the mayor signing a proclamation. Think up new ways of telling the story. Do your thinking before you leave the office on the assignment. Have in mind what kind of picture you want before you get to the scene of the photo.

4. You don't have to show all of a person in a photo. The closer you can get to the subject the better.

5. Keep the number of people down to three, maybe four but it's better with two or even one sometimes.

6. It's better to over expose than under expose. We can bring out an over exposed picture in the darkroom more readily than rescue an underexposed one.

7. Avoid having some people seated at a desk with others leaning over and looking down. This prevents getting a good straight-on look at those looking down. This holds, too, when you have a single person looking at an object. Have the object near the face. If you hold it at belt level or put it on a desk with the person standing, the eyes slant down and the face is pretty much lost.

8. Watch the background. More pictures are ruined by this than from any other cause. Watch out for telephone poles sticking out of
someone's head. Pick the simplest background possible. Avoid black as the black hair of a person blends in with the black of the background.

9. Always have people doing something. (For instance, have a person doing something with a machine, rather than just standing there looking at it) Get action!

10. Bunch up your people. Don't have blank spaces between people.

11. Never take a photo without people in it, unless scenic and often they can be used to advantage in those photos, too.
The photo policy of The Milwaukee Sentinel is based on the paper's main effort: cover the news as fully as possible. This means that on the picture desk we think news photos. If there is an event occurring, we consider carefully the photo possibilities and then assign photographers to do the job.

Some events, however, do not lend themselves to picture coverage and this possibility must be considered as well.

Part of the editing function is to reject the assignments known to be unfruitful, therefore opening a greater span in the time of a photographer to do a better job on a more worthwhile picture possibility. For example, contributions to local charities are important as are awards to individuals for services to the community. A check passing photo or a plaque shot is seldom assigned. Even when these are assigned, editors have the good judgment to turn them down.

If, however, something lively and photographable can be made out of a check passing situation, that can be shot occasionally. For example, pupils from Rufus King High School collected money for sickle cell anemia and they gave the funds to a hospital. Rather than have the girls handing the money to a hospital official, a photo situation was arranged wherein the girls got a chance to meet and play with some children being treated for the disease in the hospital.

The key words in formulation of Sentinel photo policy are "action" and "life." Without these elements in some form, a photo has little chance to get into the news pages.
But the problem is that there is not always breaking news to cover. In those instances, the picture desk attempts to find what story that has made news in the past or is not worth covering as a full story might present some photo possibilities. Part of our news coverage that may not at first seem like news coverage is weather photography. As a morning newspaper, The Sentinel is extremely weather conscious. Readers want to know what to expect that day and want to see how they or somebody else managed to get through the weather of the day before. Thus, much of our photo coverage is weather oriented. Photographers are most often given time to roam and develop an assignment in the weather area.

An aspect of the "action" and "life" theme is a concentration on people. One outlet for strong photos of people, although not necessarily in action is Faces of Milwaukee, a series of strong "people shots." Photographers have been encouraged to look for not only beautiful scenics—the lakefront and harbor offer many possibilities—but also to watch for a face that catches attention. One of the stronger "Faces" was that of a black trashman, walking past a white sided building, carrying the shovel that symbolizes his trade. The photo was close enough to show that, but also it showed the cigar clenched proudly in his teeth.

*No written policy, but a "large, subconscious unwritten policy," some of which (above) was put into words.*
One of our goals is to give our readers interesting photos. We must limit the number of people in each picture. Some papers limit the groups to four persons, some to five. We will start with six, which surely is reasonable.

To draw the reader's attention, we must have the subjects doing something with their hands to help tell the story. Move in close.

We must also watch for deep shadows in the background. Try available light or bounced light on a negative or two and the results may surprise you.

Another change limits the use of engagement photos. They must be published at least three weeks prior to the wedding date.

We will also limit pictures of charitable gifts to $150. If the check or gift has a lesser value, we will use a story only.

Service of retired persons in a photo must be 25 years at a business or office, except firemen and police.

Control of all local news photos remains at the city desk.

Published pictures must be in keeping with this newspaper's policy of printing news of community interest as space permits. Local news photos will be give preference over wirephotos and publicity shots.

Wherever possible, our pictures must show action, keeping in mind that this is a warm, friendly paper. Some "gag" shots are permissible, if they tell a story. Judgment of the city editor or news
The editor or desk chief will decide the day's pictures and if there is any question, they may confer with the managing editor.

Photos of groups of officers will be limited to governmental and volunteer civic organizations. The need for public identification in the day's news will be the criterion.

We will take photos of officers of Richmond Common Council, Board of Wayne County Commissioners, Richmond Redevelopment Commission, Republican and Democratic leaders, Richmond Ministerial Association, etc.

We will take photos of officers of United Fund and its agencies (Public Health Nursing, Townsend Center, etc.), Richmond Area Chamber of Commerce, Civic Theater, for example.

Photo publicity for sororities, clubs and other organizations will be limited to special awards, charter presentations, fund-raising projects and special events, such as "boss of the year", etc. Persons photographed must show action and photos must be cropped as closeups.

Reminder: we do not take photos of style show models, but may use print furnished for publication.

We use 1 columns of Masonic leaders, Rainbow Girls, DeMolay. If requested, we may also use 1 columns of leaders of other lodges, American Legion posts, service clubs (such as Rotary, Kiwanis and Jaycees), along with accountants, industrial engineers, Farm Bureau, Board of Realtors, etc. If a visiting state or national officer installs a local club president, a 2-column photo may be use.

(Four pages of details of general guidelines and "don'ts" followed)
Appendix C
LETTERS
QUESTIONNAIRES
January 3, 1972

Dear

Because of your professional interest and involvement in photography, you can be very helpful to a doctoral study I am conducting on the use of photographs in newspapers throughout the country.

Would you kindly take about five minutes of your busy schedule to jot down on the enclosed form the names of newspapers in your area of the country that you consider among the best and the poorest photographically? Do not include tabloids or weeklies. Your suggestions will be confidential.

From the newspapers listed by you and almost 100 photographers, I will contact two "word" editors and two members of the photo staff about the photo practices on their papers and also about their attitudes toward photo usage. In your position as a photojournalism instructor, I assume that you are aware of what is being done photographically in newspapers that you either read personally or use in your teaching.

As a former newspaper reporter-photographer and photojournalism instructor, I have been quite concerned for some time with how photographs are being used. This study is exciting to me because with cooperation from persons like you, I expect valuable findings that will give greater insights into ways by which newspapers can have more visual appeal.

Your response is important to all of us who care about newspaper photography. I would appreciate hearing from you in one week and want to thank you in advance for your cooperation.

Sincerely,

Lil Junas (Miss)  
Instructor and doctoral candidate in photography
January 6, 1972

Dear

Because of your respected interest in photography and position in NPPA activities, you can be very helpful to a study I am making on the use of photographs in newspapers throughout the country.

Would you kindly take about five minutes to jot down on the attached sheet the names of papers in your area that you consider among the best and poorest photographically. Do not include tabloids, weeklies or Canadian papers. Your suggestions will be confidential.

From the newspapers suggested by you and other concerned photographers in NPPA throughout the country, I will contact two word editors and two photo staff persons about the photo practices on their papers and about their attitudes toward photo usage. Through your present position, I assume you come into contact with more examples of how photos are being used in our papers than many other persons do.

As a former newspaper photographer who still continues to photograph for various publications, I am excited about this study because it may give us some better insights into the role of photography in our newspapers. Undoubtedly, you are well aware of the dissatisfactions among many photographers with how their photos are being used.

Your response is important to all of us who care. I would appreciate hearing from you within one week and want to thank you in advance for your cooperation.

Sincerely,

Lil Junas (Miss)
Instructor & doctoral student
in Photography
Member: National Press Photographers Assn.
February 10, 1972

Dear

Because of your daily involvement with print communication, your opinions on the present status of newspaper photography are very important to a study I am making on the use of photographs in American newspapers today. Hopefully, with cooperation from persons like you, I can come up with findings that are both important and helpful to all of us in the profession.

Many editors and photographers have been seriously concerned with the role of photographs in their newspapers as reflected by many changes in recent years. Our readers, too, have been more visually-oriented because of television and the continuing influx of visual images. As a former reporter-photographer who continues to photograph for various publications, I also have been quite concerned with how photos are being used. I hope this study will provide valuable insights into and suggestions for more effective use of photos in newspapers.

You can help by...
1) Sending 1 or 2 tearsheets of photos that you think were used well in your paper recently (full spreads, singles)
2) Sending a copy of your paper's photo policy.
3) Giving 15 minutes of your busy time to fill out the enclosed forms.

And, if you wish to receive a copy of the results, include your name and address on the questionnaire. I appreciate your cooperation and want to thank you in advance for returning the forms and other materials in the enclosed envelop within one week.

Your response is important to all of us who care about newspaper photography.

Sincerely,

Lil Junas (Miss)
Instructor & doctoral student in photography
Member: National Press Photographers Assn.
FORM FOR FIRST MAIL SURVEY

"ONE OF THE BEST" PHOTOGRAPHICALLY

Large: ______________________________________
(Over 110,000)

Medium: ______________________________________

Small: ______________________________________
(Under 30,000)

(List briefly criteria upon which you base your judgments)

"ONE OF THE POOREST" PHOTOGRAPHICALLY

Large: ______________________________________
(Over 110,000)

Medium: ______________________________________

Small: ______________________________________
(Under 30,000)

(List briefly criteria upon which you base your judgments)

Return to:
Lil Junas
47 West Northwood Ave.
Columbus, Ohio 43201
USE OF PHOTOS IN NEWSPAPERS

Questionnaire

GENERAL INFORMATION

Newspaper: (optional)____________________________________________________ Columns per page:

Size: Large________ Medium________ Small________ Offset________ Letterpress________

Have Photo Editor? yes____ no____ If yes, does he photograph for your paper?____ Have graphics person? yes____ no____

No. of staff photographers:____ No. under Age 30:____ Report-photographers:____

What improvements in photo usage were made in the past few years?________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

Your age: Over 55____ 35-55____ 25-35____ Under 25____ Male____ Female____

Your education: High school____ College____ Grad School____ Professional____

Formal photo education:________________________________________________________

Present position:________________________________________________________ Years in present position:____

Previous editorial experience (years):____ Photography experience:____

How do you rate your paper photographically? ______ one of the best

____ mediocre

____ one of the poorest

What reasons best describe your decision?________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

If you wish a copy of this survey's results, include your name and address below:

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

Return completed questionnaire to:

Lil Junas
Department of Photography and Cinema
Haskett Hall
The Ohio State University
Columbus, Ohio 43210
PHOTO PRACTICES

(Refer specifically to your newspaper. “Editor” means any desk man with final responsibility.)

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<tr>
<td>1. Our photographers turn in unassigned photographs.</td>
<td>13. Our photographers show an understanding of editorial space limitations and problems.</td>
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<td>Regularly</td>
<td>Occasionally</td>
<td>Seldom</td>
<td>Never</td>
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<tr>
<td>2. Our photographers get free time (enterprising) to do features of their own choice.</td>
<td>14. Our editors show an understanding of the photographers’ limitations and problems.</td>
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<tr>
<td>Regularly</td>
<td>Occasionally</td>
<td>Seldom</td>
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<td>3. Our photographers have more than three assignments daily.</td>
<td>15. We use feature photos on page one.</td>
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<td>Regularly</td>
<td>Occasionally</td>
<td>Seldom</td>
<td>Never</td>
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<tr>
<td>4. Our photographers know something about the story their photos will accompany before they go on assignment.</td>
<td>16. We concentrate our photo displays on front pages.</td>
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<td>Regularly</td>
<td>Occasionally</td>
<td>Seldom</td>
<td>Never</td>
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<tr>
<td>5. Our photographers submit creative (imaginative) photographs.</td>
<td>17. We use pictorial photographs.</td>
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<td>Regularly</td>
<td>Occasionally</td>
<td>Seldom</td>
<td>Never</td>
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<tr>
<td>6. Our paper gives equal consideration to photographers and reporters.</td>
<td>18. Our photo display reflects a contemporary look.</td>
<td></td>
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<td>Regularly</td>
<td>Occasionally</td>
<td>Seldom</td>
<td>Never</td>
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<tr>
<td>7. Our editors and photographers together discuss photo assignment ideas.</td>
<td>19. We use photos in combination with other illustrations and type.</td>
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<tr>
<td>Regularly</td>
<td>Occasionally</td>
<td>Seldom</td>
<td>Never</td>
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<tr>
<td>8. Our photographers discuss assignments with the picture editor only.</td>
<td>20. We use full photo pages.</td>
<td></td>
<td></td>
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<tr>
<td>Regularly</td>
<td>Occasionally</td>
<td>Seldom</td>
<td>Never</td>
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<tr>
<td>9. Our photographers and the reporter who is writing the story together discuss photo assignments.</td>
<td>21. We use photo essays (partial pages).</td>
<td></td>
<td></td>
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<tr>
<td>Regularly</td>
<td>Occasionally</td>
<td>Seldom</td>
<td>Never</td>
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<tr>
<td>10. We give photo coverage to such local situations as car accidents, fires, meetings and new officers.</td>
<td>22. We use photos big (4 or more columns).</td>
<td></td>
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<tr>
<td>Regularly</td>
<td>Occasionally</td>
<td>Seldom</td>
<td>Never</td>
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<tr>
<td>11. Cooperation exists between our editorial and photography departments.</td>
<td>23. We use more local photos than wirephotos.</td>
<td></td>
<td></td>
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<tr>
<td>Regularly</td>
<td>Occasionally</td>
<td>Seldom</td>
<td>Never</td>
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<tr>
<td>12. Someone from our photo department attends editorial staff meetings.</td>
<td>24. We concentrate on local feature photos.</td>
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<td></td>
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<tr>
<td>Regularly</td>
<td>Occasionally</td>
<td>Seldom</td>
<td>Never</td>
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<tr>
<td>13. Our photographers show an understanding of editorial space limitations and problems.</td>
<td>25. We use more hard news photos than features.</td>
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<tr>
<td>Regularly</td>
<td>Occasionally</td>
<td>Seldom</td>
<td>Never</td>
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<tr>
<td>14. Our editors show an understanding of the photographers’ limitations and problems.</td>
<td>26. We use photos simply as space fillers.</td>
<td></td>
<td></td>
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<tr>
<td>Regularly</td>
<td>Occasionally</td>
<td>Seldom</td>
<td>Never</td>
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</table>
27. Photos are placed on our pages before copy is.

☐ Regularly ☐ Occasionally ☐ Seldom ☐ Never

28. Our editor seems enthusiastic about handling photos for our paper.

☐ Regularly ☐ Occasionally ☐ Seldom ☐ Never

29. Our photographers seem proud to have their photos used in our paper.

☐ Regularly ☐ Occasionally ☐ Seldom ☐ Never

30. We use a poor photo (communicatively) rather than no photo at all.

☐ Regularly ☐ Occasionally ☐ Seldom ☐ Never

31. Photos in our paper mainly illustrate stories.

☐ Regularly ☐ Occasionally ☐ Seldom ☐ Never

32. Our paper looks the same photographically from day to day.

☐ Regularly ☐ Occasionally ☐ Seldom ☐ Never

33. Photos are considered an integral part of our paper's content.

☐ Regularly ☐ Occasionally ☐ Seldom ☐ Never

34. Our photo layouts are designed in magazine style.

☐ Regularly ☐ Occasionally ☐ Seldom ☐ Never

35. Our photographers are both word and photo communicators.

☐ Regularly ☐ Occasionally ☐ Seldom ☐ Never

36. Our newspaper staff "thinks pictures."

☐ Regularly ☐ Occasionally ☐ Seldom ☐ Never

37. Our editors stifle photo coverage.

☐ Regularly ☐ Occasionally ☐ Seldom ☐ Never

38. Our photographers attend regional and/or national editors' conferences.

☐ Regularly ☐ Occasionally ☐ Seldom ☐ Never

39. Our editors attend regional and/or national photographers' conferences.

☐ Regularly ☐ Occasionally ☐ Seldom ☐ Never

40. Our management is concerned with how our paper rates with others photographically.

☐ Regularly ☐ Occasionally ☐ Seldom ☐ Never

41. Photos comprise at least 25% of our newspaper's space.

☐ Regularly ☐ Occasionally ☐ Seldom ☐ Never

42. Our paper is concerned with what our readers think about our use of photos.

☐ Regularly ☐ Occasionally ☐ Seldom ☐ Never

1. Who selects what photos are used?

☐ Publisher ☐ News Ed. ☐ Photographer ☐ Editor ☐ City Ed. ☐ Reporter ☐ Mgr. Ed. ☐ Photo Ed. ☐ Other

2. Who decides how photos are used?

☐ Publisher ☐ News Ed. ☐ Photographer ☐ Editor ☐ City Ed. ☐ Reporter ☐ Mgr. Ed. ☐ Photo Ed. ☐ Other

3. Who makes photo assignments?

☐ Publisher ☐ News Ed. ☐ Photographer ☐ Editor ☐ City Ed. ☐ Reporter ☐ Mgr. Ed. ☐ Photo Ed. ☐ Other

4. To whom do photographers submit their photos?

☐ Publisher ☐ News Ed. ☐ Photographer ☐ Editor ☐ City Ed. ☐ Reporter ☐ Mgr. Ed. ☐ Photo Ed. ☐ Other

5. Which of these persons are most qualified to make photo judgments?

☐ Publisher ☐ News Ed. ☐ Photographer ☐ Editor ☐ City Ed. ☐ Reporter ☐ Mgr. Ed. ☐ Photo Ed. ☐ Other

6. Which of these persons are the poorest judges of good communicative photos?

☐ Publisher ☐ News Ed. ☐ Photographer ☐ Editor ☐ City Ed. ☐ Reporter ☐ Mgr. Ed. ☐ Photo Ed. ☐ Other

ATTITUDES TOWARD PHOTO USE

1. Too few people in the newspaper profession are qualified to edit photographs.

☐ Definitely Agree ☐ Definitely Disagree
■ Generally Agree ☐ Generally Disagree

2. The editor should decide the final use of all photos.

☐ Definitely Agree ☐ Definitely Disagree
■ Generally Agree ☐ Generally Disagree

3. The picture editor should decide the final use of all photos.

☐ Definitely Agree ☐ Definitely Disagree
■ Generally Agree ☐ Generally Disagree

4. Most photographers don't think "word" editors know how to use photos.

☐ Definitely Agree ☐ Definitely Disagree
■ Generally Agree ☐ Generally Disagree

5. Too many editors consider photographers merely as cameramen.

☐ Definitely Agree ☐ Definitely Disagree
■ Generally Agree ☐ Generally Disagree

6. Too many picture editors are word men with verbal (not visual) backgrounds.

☐ Definitely Agree ☐ Definitely Disagree
■ Generally Agree ☐ Generally Disagree

7. The new, young breed of photographers is making better communicative photos than photographers who have been in the profession at least 10 years.

☐ Definitely Agree ☐ Definitely Disagree
■ Generally Agree ☐ Generally Disagree

8. Every newspaper should have a picture editor.

☐ Definitely Agree ☐ Definitely Disagree
■ Generally Agree ☐ Generally Disagree

9. Every newspaper should have a photo policy.

☐ Definitely Agree ☐ Definitely Disagree
■ Generally Agree ☐ Generally Disagree
PERSONAL PHOTO VIEWS

1. What can make your newspaper better photographically?

___________________________________________________________________
___________________________________________________________________
___________________________________________________________________
___________________________________________________________________

2. Briefly, what do you feel are the major problems or issues today regarding the use of photographs in American newspapers?

___________________________________________________________________
___________________________________________________________________
___________________________________________________________________
___________________________________________________________________

Grade (/) the following photographs on the scale provided: [Highest (A) to Lowest (E)]. If you would crop differently, pencil-in cropped area.

Taking a rest away from the crowd at the fairgrounds.

<table>
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<tr>
<th>Communicates effectively</th>
<th>A</th>
<th>B</th>
<th>C</th>
<th>D</th>
<th>E</th>
<th>Says nothing</th>
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<tr>
<td>Exceptionally imaginative</td>
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<td></td>
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<td>Unimaginative</td>
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<td>Has immediate impact</td>
<td>A</td>
<td>B</td>
<td>C</td>
<td>D</td>
<td>E</td>
<td>Very unappealing</td>
</tr>
<tr>
<td>Definitely would publish in our paper</td>
<td>A</td>
<td>B</td>
<td>C</td>
<td>D</td>
<td>E</td>
<td>Definitely would not publish</td>
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Flattened cans for re-cycling, to re-use aluminum and eliminate litterbugging.

Kids cool off in the fountain on a hot, muggy day.
Woman climbs construction, readies to jump. Workers and policemen struggle, rope her and lower her to safety.

Reclining near a wind-break wall on the beach.
Proprietor stands in doorway while auctioneer takes bid on her home and goods.

Dead Viet Cong on street in Saigon.
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<td>Communicates</td>
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Says nothing

Unimaginative

Very unappealing

Definitely would not publish

---

Young priests join picket line.

---

Moving into a new neighborhood can be lonely for a young girl until she finds friends.
BIBLIOGRAPHY
BIBLIOGRAPHY

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C. UNPUBLISHED MATERIALS


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### D. PARTICIPATING NEWSPAPERS

_Alphabetized by States_

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E. CONTRIBUTING PHOTOGRAPHERS

(Photos used in Chapter 6)

Eddie Adams, Associated Press
Gordon Alexander, New London (Conn.) DAY
Tom Colburn, Houston (Tex.) CHRONICLE
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Pam Spaulding, Ohio State University
Harvey Weber, Long Island (N.Y.) NEWSDAY