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A PICTURE OF MENTAL HEALTH: A STUDY TO EXAMINE ELEMENTS OF PUBLIC IMAGES OF MENTAL HEALTH THROUGH PHOTOGRAPHS

The Ohio State University

Ph.D. 1982

University Microfilms International 300 N. Zeeb Road, Ann Arbor, MI 48106

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A PICTURE OF MENTAL HEALTH:
A STUDY TO EXAMINE ELEMENTS OF PUBLIC IMAGES
OF MENTAL HEALTH THROUGH PHOTOGRAPHS

DISSERTATION

Presented in Partial Fulfillment of the Requirements for
the Degree Doctor of Philosophy in the Graduate
School of The Ohio State University

By

Marsha Studebaker Kohler, B.S., M.A.

* * * * *

The Ohio State University
1982

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Kathryn T. Schoen, Ph.D. and Research
To my family, who for me are the Picture of Mental Health.
ACKNOWLEDGEMENTS

This research is a marriage between community mental health and educational media.

On the media side was my friend and adviser, Robert Wagner, who introduced me (at age 38) to the ways photographs communicate. His encouragement, knowledge of media, and demands to think broadly have contributed greatly to this research and to my educational experience. Committee members John Belland and Alfred Clarke were a valuable resource and frequently made suggestions and asked the right questions. Katherine Schoen, a more recent addition to the Committee, added depth with her years of experience in health education.

I have been fortunate, during the last fourteen years, to be part of the growth of community mental health in Columbus, Ohio. The work and volunteer experience provided an opportunity to learn about human behavior from several outstanding professionals. Many colleagues and friends have influenced my understanding and values. In this research, John Corrigan was most influential. His consultation on research design, statistics and computer programming answered many of the "how-to-find-out" questions. He also made the suggestion to use the George Kelly interview strategy as a way to develop criteria for analysis. His love of research and enthusiasm for the project were an important ingredient.

Other colleagues helped by soliciting entries for the contests in 1979 and 1980, by rating photographs and by distributing surveys to the community. Two supervisors, Harold Bussell and Paul MacAvoy, encouraged me to continue my education and allowed time to do it. The research could not have occurred without their help and support.

Finally, I must thank my family, especially my husband and children who have been interested, helpful and at times more independent than they wanted to be.

This research has been an exciting experience. Now that it's finished, I wouldn't mind beginning again.
VITA

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4. Junior League of Columbus, Co-chairman of PLAN Awards Program.

Columbus Area Leadership Program.

AWARDS
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MAJOR FIELD OF STUDY
Instructional media and Educational Communications.

BIRTHDATE
January 21, 1940.
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CHAPTER I

THE PROBLEM

Background and Setting of the Study

The questions leading to this study arose as the writer, a Communications Director at the Franklin County Mental Health Board in Columbus, Ohio, was faced with choices about which photographs best conveyed ideas about mental health in the community. Literature reviewed in the area of public attitudes included research on attitudes toward mental illness and some survey research on help-seeking behavior and beliefs, but few explored attitudes or components of beliefs about mental health. Furthermore, pamphlets, books and brochures reviewed often showed pictures of people experiencing despair, anguish and tension when mental health was the concept discussed. While it is true that all emotions are healthy in the right time and place, unhappy emotions were frequently pictured to illustrate mental health or treatment programs whose purpose was related to mental or emotional problems. This inappropriate and unclear match suggested that educators in mental health had not carefully considered the nature of visual images and their impact on learners. Further reading about photographs and their properties as a medium of communication convinced this writer that photographs could be used more effectively, not only as an educational
medium to reveal to community residents the underlying visual characteristics of mental health, but also as a way to assess ideas, attitudes and beliefs that people have about mental health.

Since the early days of photography to the present time, the medium has been used by professionals as a way to gain insight into mental illness. In the 1860's Hugh Diamond, a physician in England, photographed inmates in Surrey Asylum as a way to show patient improvement and to document the internal state of illness.

The assumed relationship between insanity and physical appearance was a continuation of a long tradition in art and medical illustration showing the outward stigmata of the internal state of mental illness.  

Charles Darwin also called upon the new medium of photography to show the relationship between emotion and physical appearance. To illustrate his study On the Expression of the Emotions of Man and Animals (1872), Darwin used posed photographs by Victorian art photographer O.J. Rejlander.

The fascination of showing mental illness in photographs has continued to the present days and is represented by recent work of Mary Ellen Mark showing patients in Ward 81 of the Oregon State Hospital.

The history of the visual indicators of insanity from the Middle Ages through the nineteenth century are thoroughly reviewed by psychiatric

---

historian Sander Gilman. Through illustration and photograph, Gilman establishes the icons of mental illness.

For mental health, though, the icons are not documented. If there are mental illness icons, what are the contrasting visual indicators of mental health? And, how can they be revealed in contemporary culture?

Photographs are a way to explore the icons of mental health. Photographs can capture emotion, define relationships, show a setting or an activity. They are a symbol system different from words and can be used, with or without words, to create a different level of understanding.

Sociologist Howard Becker has encouraged other social scientists to study the visual indicators of a concept. He believes that through visual images, a theory may become more concrete, and "where the imagery underlying a concept is explicit, it can be more easily criticized and revised." 6

This kind of encouragement led the researcher to consider questions about the imagery underlying the concept of mental health. Are there specific visual images related to the concept of mental health? Can they be depicted in photographs? What are the variables underlying a visual representation of mental health? How could one analyze those variables? Are some visual variables preferred as a way to show mental health?

To examine these questions, the writer planned and conducted an amateur photography contest called "Picture of Mental Health." The contest was held in January, 1980, and again in May, 1981, in Columbus,

5Gilman, Seeing the Insane.
Ohio. It was sponsored by the Franklin County Mental Health Board as part of its public information program.

This study involved 366 photographs received in the two years of the contest. The problem for the researcher was to design a way to describe and analyze the sample for useful information about photographic images of mental health, then to see if some photographs were preferred by the public as a way to show mental health. The basic questions were: What criteria shall be used to describe a photograph? With what frequency do the criteria occur in the sample? Do the criteria provide information that can be used by mental health educators to help in selection of photographs?
Significance of the Study

This study has significance in two major areas: 1) to add a more concrete dimension to the existing knowledge of public attitudes toward mental health; 2) to develop and test a methodology that allows systematic analysis of a group of photographs related to the icons of mental health.

Content about mental health. Few studies have examined the elements of the public concept of mental health, though much effort and money have been spent in trying to educate the public about it. When attitudes about mental health have been examined, they are almost always compared with public attitudes toward mental illness. Nunnally, one of the early researchers in the field pointed out the importance of public education:

...much of the information (about mental health) is of value only if effectively communicated to the general public.

The effectiveness of cancer treatment will depend only slightly on what the patient knows about treatment, what he thinks about the ailment, and what his family and friends do. Just the opposite is true of the effective prevention and treatment of human maladjustment. In this area desirable changes in attitudes and outlooks depend, in large part, on effective methods of communicating with individuals about their ailments and with family, friends, and community agencies in order to promote healthy environments. Families need to know how to help in rehabilitation. Teachers need to know how to help in rehabilitation. Teachers need to be able to recognize the signs of mental disorder in children and to know what can be done in the classroom and elsewhere to help them. Civic agencies need to know how to promote favorable community attitudes toward treatment facilities. Thus the effective prevention and treatment of mental illness depends in large measure on knowing how to communicate the information.7

The problem of public information and education about mental health is further complicated by changes in beliefs regarding the care and treatment of persons with mental and emotional problems. During the past 30 years, the philosophy of care and treatment and underlying beliefs about the nature of mental disabilities has undergone a quiet revolution.

Before that time professionals encouraged the treatment of problems through medical intervention. Severe problems or deviant behaviors were labeled "illness" and the "ill" person was hospitalized (or institutionalized) until "wellness" occurred. Thus public education about mental functioning conveyed existing beliefs about "health" and "illness." Photographic images of mental "illness" in popular publications such as Life, May, 1946, (Plates I and II), and Saturday Evening Post, September, 1955, (Plate III), portrayed the mentally "ill" person in a way that continued historical visual themes toward illness: confinement, restraint and isolation. Entire books were written to reveal existing conditions in state mental hospitals. These expose type books have continued into the 70's and, though there have been changes in the care and treatment of people with emotional or mental problems, the camera is often focused on the frightening environment of an institution. These bizarre images have great emotional impact on the viewer and the stereotypes about mental illness, including the need for restraint, and the belief that mentally ill people are dangerous.

Among many mental health professionals, the view has changed. A variety of causes has led to a shift in the theories concerning care of persons with mental and emotional problems. Among these are:

1) Development of drug therapies that control behavior and allow new stability for persons with chemical imbalances. The use of drug
PLATE I

IMAGE OF MENTAL ILLNESS, LIFE, Vol. 20, May 6, 1946
PLATE III

IMAGE OF MENTAL ILLNESS, SATURDAY EVENING POST, Vol. 229, October 6, 1955
therapy allows thousands of formerly institutionalized persons to live in the community.

2) Increased belief in importance of client responsibility in the treatment and self-management of problem behaviors.

3) New understanding about the role of environment in determining behavior. Thus, a normal community environment encourages normal community behavior. An institutional environment, especially after six months, encourages institutional behavior.

With increasing numbers of persons who have mental problems living in the community and with new beliefs about individual responsibility for maintaining health, it becomes essential to help the broader public re-think its concepts of mental health.

Reviewers of literature in the area of public attitudes towards mental health and illness have acknowledged that public attitudes have changed, but that there is still a discrepancy between what the public has been taught and the contemporary view of mental disorders.  

It is expected that information from this study may be used as a base for planning future educational materials and campaigns, and for the development of a better public and professional image of mental health.

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CHAPTER II

RELATED RESEARCH AND THEORY

"Is it art—can it be? Who knows or cares? It is a vital new way of seeing, it belongs to our day and age and its possibilities have only been touched upon."

—Edward Weston

The basis for understanding and analyzing photographs for this research project comes from the writings of educators, social scientists and photographers. Each discipline analyzes photographs within its own professional framework, and each adds to understanding how and why photographs communicate. But, whatever the discipline or theory, there is general agreement about the complexity of the end product, the photograph. A photograph and its interpretation are affected by: 1) the photographer and his choices; 2) the photo-mechanical process and limitations of the medium; 3) the external world that eventually is "mirrored" on a piece of photographic film or paper; 4) the viewer who interprets the photograph; and 5) the context (the time and place) in which a photograph is viewed and used.

The literature review is divided into four major sections. Section I, The Photographic View, reviews writings of professional photographers and

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leading photography theorists. Section 2, The Photograph in Social and Educational Context, reviews writing of education and social science researchers as they seek to predict and control the effects of photographs on a viewer. Section 3, The Viewer of Photographs, reviews literature about the unique similarities and differences of individuals who interpret a photograph; and Section 4, A View of Attitudes toward Mental Illness, reviews major studies measuring attitudes toward mental health and mental illness.
I. The Photographic View

The data for this study come from the work of more than 300 amateur photographers who participated in a "Picture of Mental Health" photography contest. In making and submitting the photographs, the amateur photographers used—and to some degree understood—a medium the product of which has been described, eulogized, denigrated and defended as objective and subjective; as truthful and idealized; as capturing a finite period of time and connoting infinite time; that reflects the world and creates the world; that is fact and artifact.

Whether or not the amateur photography entrants fully understood the qualities of this complex medium, some level of understanding is required in the photographic process, and Susan Sontag believes that in some respects photography is no different as practiced by the amateur than by the professional. Following is a discussion of the nature of the photographic process as understood by professional photographers and leading theorists in photography.

Objective/Subjective. A debate about the interaction and control of photographer and subject matter has raged throughout the 140-year history of photography. Because the photographer makes choices about the suitability of a particular subject or event, about the "decisive moment," about framing, camera angle, and many technical aspects of the process, it

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is possible to argue that photography is essentially a subjective or poetic medium. But, because the image recorded results from mechanical and chemical processes—a recording of something that exists in nature—some theorists have argued that photography is an objective or mimetic medium.

Sontag describes this dichotomy:

' The two ideals are antithetical. Insofar as photography is (or should be) about the world—the photographer counts for little, but insofar as it is the instrument of intrepid, questing, subjectivity, the photographer is all.'

Many great photographers have recognized the interrelationship of the external world and the personal vision of the photographer. They believe the great photograph not only captures the external world, but also through the photographer's vision and skill, necessarily transforms it in a way that distills reality into an image that may seem even "more real than real."

Bernice Abbott is one photographer who believes that worldliness and reality are one of the qualities inherent in a great photograph.

Photography, if it is to be utterly honest and direct, should be related to the life of the times—the pulse of today. The photograph may be presented as finely and artistically as you will; but to merit serious consideration, it must be directly connected with the world we live in.

Ansel Adams, Harry Callahan, Alfred Steiglitz and Edward Weston emphasize that a good photograph reflects the photographer's personal understanding of the world.

Adams: A great photograph is full of expression of what one feels about what is being photographed in the deepest sense, and is, thereby, a true expression about life in its entirety.... A photograph is not an accident—it is a concept.

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3 Ibid., p. 122.
5 Ibid., pp. 29, 30.
Callahan: If man wishes to express himself photographically, he must understand, surely to a certain extent, his relationship to life.\(^6\)

Steiglitz writes of his work as... going more and more deeply into life and into photography.\(^7\)

Weston: Man is the actual medium of expression—not the tool he elects to use as a means. (The camera) provides the photographer with a means of looking deeply into the nature of things, and presenting his subjects in terms of their basic reality. It enables him to reveal the essence of what lies before his lens with such clear insight that the beholder may find the recreated image more real and more comprehensible than the actual object.\(^8\)

Sontag, while acknowledging the creative and subjective characteristics of photography, typifies the photograph as a representation of something and a medium greater than the single individuals who use it.

A photograph is not only an image..., an interpretation of the real, it is also a trace, something stenciled off the real, like a footprint or a death mask.... Photography is not dependent on an image maker...the process itself remains an optical-chemical (or electronic) one, the workings of which are automatic, the machinery for which will inevitably be modified to provide for still more detailed and, therefore, more useful maps of the real.\(^9\)

Photographers frequently interpret their role as a balancing between the external world and their own choices. Paul Strand writes of "objectivity which the photographer must control and can never evade."\(^{10}\) Weston writes specifically about the means of control: position of the camera, camera angle, focal length of the lens, changing light, filters, length of exposure, kind of emulsion or the method of printing. Photography is a mix of technical skills and personal vision to be applied simultaneously.

\(^{6}\)Ibid., p. 40.
\(^{7}\)Ibid., p. 111.
\(^{8}\)Ibid., pp. 158-162.
\(^{9}\)Sontag, On Photography, pp. 154, 158.
\(^{10}\)Lyons, Photographers on Photography, p. 142.
Until the photographer has learned to visualize his final results in advance, and to predetermine the procedures necessary to carry out that visualization, his finished work... will represent a series of lucky—or unlucky—mechanical accidents.  

Henri Cartier-Bresson eloquently captures the concept of the objective-subjective balance.

I believe that, through the act of living, the discovery of oneself is made concurrently with the discovery of the world around us which can mold us, but which can also be affected by us. A balance must be established between these two worlds—the one inside us and the one outside us. As a result of a constant reciprocal process, both these worlds come to form a single one. And it is this world that we must communicate.

Truthful/Idealized. Closely related to whether or not photography is a subjective or objective medium are the arguments about its appropriate role. Should photographs represent an idealized or artistic view of the world, or should they represent an objective truth? Although it seems unnecessary now to adopt an either-or point of view, questions about whether or not photography is an art medium have been seriously and hotly debated. Defending photography as art, Victorian photographer Henry Peach Robinson wrote:

I want to clear its (photography's) character of the unartistic virtue of being nothing but a truthful, inevitable, stupid purveyor of prosaic fact.

Other photographers have also acknowledged that the photographer, by making subjective choices and even deliberately arranging the environment, presents "an idealized world in the likeness of the real."
It is significant, though, that the need and tendency to present an ideal view (especially as found in family and personal photographs, such as those in this research) comes from an essential recognition that photographs record a sample of believable reality. As theorist Andre Bazin put it:

The objective nature of photography confers on it a quality of credibility absent from all other picture-making. In spite of any objections our critical spirit may offer, we are forced to accept as real the existence of the object reproduced, actually re-presented, set before us... in time and space. Only a photographic lens can give us the kind of image of the object that is capable of satisfying the deep need man has to substitute for it something more than a mere approximation, a kind of decal or transfer.15

As with the debate on subjectivity versus objectivity, most theorists agree that photographs display both characteristics. Kracauer writes:

The essence of the medium... is neither imitation nor art in the traditional sense. Throughout the history of photography there is on one side a tendency toward realism... and a formative tendency aiming at artistic creations.16

Create/Reflect. Because photographs are a sampling of the real world, they reflect some aspect of reality; but, because they may influence perceptions or beliefs of the viewer, photographs also create another kind of reality. Photographs have been widely distributed and reproduced and they have changed our understanding, and our way of seeing. We may come to expect that the real world looks like a photograph. Writing about the tradition of "beautiful" photography, Sontag says, "So successful has been the camera's role in beautifying the world that photographs, rather than the world, have become the standard of beauty."17

15Ibid., pp. 13, 14.
Professor Robert W. Wagner, once told this writer of visiting Paris and overhearing a woman at the Eiffel Tower exclaim, "Oh, John, it looks just like the post cards!" Such conversations, he says, are commonplace for people who recognize a familiar sight through its photographs.

The tendency to record the pleasant (and thus create a less than whole view) extends to images of family life. Most family and personal photographs record social rites and idealized images. In comparison to daily events, where the unpleasant and pleasant are experienced, reality may seem second-best to an excellent photograph.

Great photographers recognize that photographs expand and interpret the world for the viewer. Dorothea Lange writes that a great photograph... "whether a board fence, an eggshell, a mountain peak or a broken sharecropper... first asks, then answers two questions. 'Is that my world? What, if not, has that world to do with mine?'"

Sharing feelings between photographer and viewer is part of the photographic tradition of Equivalence. Steiglitz coined the word in the 1920's to describe the expressive and creative qualities that could be captured in a photograph. Equivalence does not refer to the outward appearance of the object photographed but occurs when the viewer recognizes something of himself in a photograph. Equivalence may also linger as a remembered image with an attached feeling state.

Minor White, writing about Equivalency, says that photographs capture the natural inclination of people to interpret according to their own experiences:

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18 Lyons, Photographers on Photography, p. 70.
In other words, projection and empathy, natural attributes in man, lead us to see something of ourselves almost automatically in anything that we look at long enough to be aware of it. So we can say that the photograph invariably functions as a mirror of at least some part of the viewer. Some degree of mirroring happens with any photograph, but it is especially strong with photographs rendered in a stylized or non-literal way.

White further describes equivalence as a process, rather than a product; the photograph itself is not the equivalent, but rather the feelings of the viewer.  

The idea of shared feelings and understanding are crucial to this dissertation. Through photographs, both photographers and viewers both reflect and create; the photographer reflects his feelings by creating an image, while the viewer looking at the reflected image creates a feeling within himself.

Although this literature review does not encompass the effects of photography, it has been established that photographs, particularly film and television, can influence our perceptions and even our behavior. By presenting what is for some a reflection of the world, the image may modify and create the world of others. A single photograph may come to symbolize an entire event or era, for example, Dorothea Lange's "Migrant Mother," or Joe Rosenthal's "Flag Raising on Mount Suribachi."

**Fact/Artifact.** The objective, truthful reflection of the world makes each photograph a recording of fact. But, because each photograph is a print, a two-dimensional thing that one can keep, the photograph is always an artifact. Photographer Henry Holmes Smith concludes:

> In no other art does subject matter enter upon a picture plane, usually in miniature and scurry about until the instant

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when the artist imposes his will and freezes it in place. Both fact and artifact are present in every photograph, and it is only emphasis—now more of one, now more of the other—that makes any distinction possible. They are seldom in equal balance; probably such exact equilibrium is undesirable.20

**Finite/Infinite.** Perhaps the most intriguing aspect of the still photograph is its ability to freeze and show us a two-dimensional view of how a scene looked for the split second that the camera shutter was open. By freezing time, the photograph captures a finite moment that will never return; but because that moment exists as a negative and print, it has infinite, or at least longer, life, a kind of immortality, as Sontag sees it.

Through photographs we follow in the most intimate and troubling way the reality of how people age. Photography is the inventory of mortality. Photographs show people being irrefutably there at a specific age in their lives; group together people and things which a moment later have already disbanded, changed, continued along the course of their independent destinies.21

Henri Cartier-Bresson sought to capture a finite moment and give it life beyond the Instant. He described his work and his restless creative ambition:

I prowled the streets all day, feeling very strung up and ready to pounce, determined to "trap" life—to preserve life in the act of living. Above all, I craved to seize the whole essence in the confines of a single photograph, of some situation that was in the process of unfolding itself before my eyes.

Cartier-Bresson continues:

Of all the means of expression, photography is the only one that fixes forever the precise and transitory instant. We photographers deal in things that are continually vanishing, and when they have vanished, there is no contrivance on earth which can make them come back again.22

22 Lyons, *Photographers on Photography*, pp. 42, 44.
What Is A Photograph? The preceding narrative explored the nature of the photograph as it has been described by photographers and theorists in photography. One other very useful frame of reference is that of John Szarkowski, who identifies the following characteristics of a photograph:

1. **The Thing Itself.** Any photograph reproduces visual characteristics of the object or event it reproduces. The image is so identical, the photograph is believed by viewers and will influence their future perceptions of the event or thing. The photograph becomes a store for memory long after the event has faded.

2. **Detail.** Things and events contain visual details. These details represent an aspect of reality and can be recorded to reveal something that might otherwise have gone unnoticed.

3. **The Frame.** All photographs occur within a frame that has horizontal and vertical dimensions. The frame surrounds people and objects and can isolate them from their context. By framing, also, the photographer can create relationships among elements.

4. **Time.** All photographs isolate a segment of time. That time is the instant that the shutter opens and permits light to enter the camera. The photograph, then, freezes that instant and reminds the viewer of what was. It isolates the segment from everything that came before and everything that will follow. "Immobilizing these thin slices of time has been a source of continuing fascination for the photographer." (p. 5).
5. **Vantage Point.** In making a photograph, photographers make choices about the position of the camera eye in relation to the subject being photographed. By varying the angle of the camera—high, low, or eye level, by varying the distance from the subject—near or far away, the photographer can present varying views of reality.

These five elements, Szarkowski says, are basic to any study or use of photographs.  

Photographs are the stimulus material for this research and, though the photographs used in this study are the products of amateur photographers, the writings of professionals provide valid information about the nature of this stimulus material and suggest possibilities for further consideration.

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2. The Photograph in Social and Educational Context

Professionals from the disciplines of education, communication, social sciences, law, and medicine have also seriously studied and developed theories about photography. In many instances they have categorized, classified and set rules for the making, viewing and use of photographs. The photograph is, and will continue to be, an accepted mode of communication that may influence or teach, that may provide evidence of a fact, or that may demonstrate a concept.

In general, the writing of the non-photographic community, although reflecting many of the photographer's understanding from section I, is less personal, less passionate, and more likely to be presented in the framework of other academic disciplines. This research was planned and conducted within an educational and social science framework developed for using photographs and must be interpreted as part of that tradition. The social science and education literature review is organized into three parts: 1) photographs as an educational medium; 2) photographs as evidence; and 3) photographs as a research medium.

Photographs as an Educational Medium. The writer looked for photographs that would best convey the concept of mental health in public education campaigns. To help make that choice, the writing and theory of education professionals in Instructional Technology were reviewed. Those writings reveal that: 1) educators have developed guidelines to suggest when photographs may be used most appropriately in comparison to other educational media; 2) characteristics of photographs are reviewed within a
broad literature base about the nature of visual images, perception, and learning; and 3) photographs are interpreted according to inherent visual codes and learned skills.

Edgar Dale, Robert Gagne and L.J. Briggs have developed classification systems that could serve as an explanation of how photographs, and other media, enhance learning.

Dale constructed a Cone of Experience (Figure 1) as a way to categorize media and show how concepts develop in learners. He believed learning begins with direct experience in first-hand situations but, as learning progresses, the learner substitutes summarizing ideas or symbols, moving from the concrete to the abstract.

Human life cannot, of course, be lived exclusively on the direct, concrete sensory level. In all our experiences, we work toward the development of meaningful generalizations, the construction of meaningful concepts from the foundation of our experience. Whenever we remember experiences, see differences in apparently similar experiences, or find likenesses in apparently different experiences, we have abstracted them, taken them from out of their original setting, developed a concept.24

The Cone, resting on direct experience at the lowest level, contains eleven levels of abstractions and classifies instructional materials according to their degree of abstraction from concrete experience. The bottom two levels, direct purposeful experiences and contrived experiences, are the most concrete and can be characterized as "learning by doing." The second group of levels includes seven kinds of experiences, including: 1) dramatized experiences; 2) demonstrations; 3) study trips; 4) exhibits; 5) educational television; 6) motion pictures; 7) recordings, radio, still pictures. This level

FIGURE 1

THE "CONE OF EXPERIENCE" HYPOTHESIZED BY EDGAR DALE
of experience is characterized as "learning by observing." The third category includes visual symbols and verbal symbols. This level is the most symbolic and abstract.

At the pinnacle of the Cone we have abstracted everything from the original except the meaning of a term. Usually we agree on the meaning of a term—what it stands for. But when we do not agree, we face difficulties in understanding. Difficulties arise when abstractions have inadequate foundations. If a learner has too little enactive or iconic experience in acquiring a particular summarizing idea, the word or formula will probably have no real meaning for him. If a symbol is to stand for something, it must stand on something—a firm foundation of relevant experience.

Within the iconic, or "learning by observing" level, are still photographs. Although this level has less physical participation than lower levels, the learner can still be imaginatively involved. Dale said that imaginatively involved participation is what artists, photographers and playwrights want to evoke in their audience. "The novelist, the playwright, the film director, and the photographer all wish you to say, 'It's almost like actually being there!' or 'I can understand just how that person feels!'"

The Dale theory of the relationship of the concrete and the abstraction presented through media is relevant to this research because, for most people, mental health is a concept without a concrete experience base. By using photographs as a research medium, visual aspects of the concept were explored.

Robert Gagne explains the process of learning through a series of internal events within the learner. The events include perceiving, short-term memory storage, encoding (classified or organized according to some

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26 Ibid., p. 118.
meaningful association), and storage in long-term memory. If learning is to be verified, it must be retrieved from long-term storage and demonstrated through performance. Feedback (or reinforcement) helps make learning permanent. Within the Gagne theory, pictures (including photographs) provide the learner with a "specific retrievable image" that may help with the processes of encoding and retrieval, from long-term memory. Table I shows how Gagne believes pictures may contribute to specific kinds of learning.  

In cognitive learning, photographs may broaden understanding and add detail; in affective learning, photographs may model behavior, or provide vicarious reinforcement. Both Gagne and Dale provide reinforcement for this researcher's belief that photographs may play an important part in expanding concepts of mental health.

Gagne provides the following example of how a photograph or pictures may support attitude change:

Pictures are particularly supportive of attitude learning and attitude change. They can establish specific retrievable images (SRI's) which aid the learner's retrieval of the variety of situations in which the attitude may be displayed. And they produce images of the human model's behavior in choosing a course of action within these situations as well as the reinforcement that follows such a choice. Suppose an attitude toward "disposing of personal trash" is the aim of instruction. Pictures (shown in television scenes, in movies, or on slides or film strips) can display situations in which personal trash must be disposed of—including walking on a sidewalk, and travelling in an automobile. Pictures can show a respected human model behaving in desirable ways in disposing of trash—saving aluminum cans, depositing gum wrappers in trash receptacles, and so on. The reinforcing events for the model, also shown in pictures, could be views of clean streets and of unspoiled forest trains. The SRI's thus established contribute features to the encoding and retrieval of the attitude.  

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28 Ibid., p. 312.
<table>
<thead>
<tr>
<th>Learning Capability</th>
<th>Contribution of SRI</th>
</tr>
</thead>
<tbody>
<tr>
<td>Intellectual Skill</td>
<td>(1) SRI's of application examples enhance recall of prerequisite skills</td>
</tr>
<tr>
<td></td>
<td>(2) SRI's add cues for retrieval of a newly learned skill, including its correct sequence</td>
</tr>
<tr>
<td>Cognitive Strategy</td>
<td>Variety of SRI's adds cues for transfer of strategy to new situations</td>
</tr>
<tr>
<td>Information</td>
<td>SRI's broaden and add detail to the meaningful context in which new information is imbedded</td>
</tr>
<tr>
<td>Motor Skill</td>
<td>SRI of sequence or movement encodes the &quot;executive subroutine&quot;</td>
</tr>
<tr>
<td>Attitude</td>
<td>(1) SRI's of situations to which attitude is relevant add cues for retrieval</td>
</tr>
<tr>
<td></td>
<td>(2) SRI of human model's choice behavior, plus vicarious reinforcement, encodes the attitude</td>
</tr>
</tbody>
</table>
Another media classification system has been set forth by Briggs to help teachers and designers of instructional materials make appropriate media selections. The media are presented in a matrix that allows comparison and selection according to learner characteristics, the task requirements and some practical considerations like cost, room conditions and simplicity of use. (See Figure 3.)

Within this framework, still photographs are regarded as best suited for small groups or individuals who learn visually. They are appropriate for self-instruction or in activities where the learner sets his or her own pace. They may be used in a fixed or flexible sequence to build an idea sequentially. They may be repeated and have power to affect emotion. (All other media in this scale also have "affective power." The Briggs classification and a media taxonomy in Gagne's first edition have been criticized as too broad to provide concrete help for the practitioner.

Although the classification systems do not provide highly specific direction, they do provide general understanding about the nature of media and their interaction with learners, subject matter, and the environment. This is essential information for educators.

More recently, researchers and users have conceived the classification of educational media in a different and more precise manner. Though media effectiveness is still a question of concern, the question has become what medium, for what subject matter, for what learner, and for what purpose. When one considers the varying aptitudes and perceptual backgrounds of

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FIGURE 2 (Briggs 1970, p. 155)

MEDIA CLASSIFICATION BY LEARNER CHARACTERISTICS, TASK REQUIREMENTS, MATERIALS AND TRANSMISSION

*In the matrix, solid shading means 'not applicable,' partial shading means 'partially applicable,' and an empty cell means 'applicable.'
learners, the varying attributes of media and the varying nature of tasks or information to be learned, the idea of a single classification system becomes extremely complex.

An article by Jonassen reveals current thinking about the effectiveness question based on research in aptitude-treatment interaction and symbol systems. "Aptitude-treatment interaction" theory builds on work of Cronbach and Snow, who believe it is impossible to make global generalizations about media effectiveness. Jonassen suggests that researchers and media users consider the effects of media as a three-way interaction matrix to include the learner aptitudes, medium and the task.

In light of the trends toward individualization of instruction and the existing knowledge base on individual differences, it seems almost fatuous to assume that any large group of students will learn anything better from programmed instruction than from television or any other medium. That is, learning differences cannot be attributed simply to differences between presentational devices or technologies.  

Visual Images and Learning. Rudolf Arnheim, a leading writer and theorist regarding the nature of visual images, visual media, and how they communicate, points out that visual media, though they are different from a "real thing," are an essential way of learning. "What anybody needs to learn about anything is never the thing 'itself' but only an organized whole of selected abstract character traits. It is the task of the visual media to put these traits in evidence." Visual images, he says, though they may store the appearance of things, are not always a substitute for direct experience.


The "real thing" has a context of time and surroundings that can never be fully captured by an image.

Images, however, can be presented in a way that intellectually engages the viewer even though he appears to be sitting passively. They may also "alleviate the indirectness of much modern experience." Here Arnheim recognizes the same "concrete" properties described by photographers such as Abbott and Lange and by educators, including Dale and Gagne. Arnheim also says that there are certain ways that a visual image causes the viewer to respond. Those who use visual images should recognize that:

1. "All images have two sizes: that of the physical carrier of the image itself and that of the objects represented by it."

2. "Every image is carved out of the continuity of time and space. It represents a selection, whose range must fit the purpose."

3. The properties of an image are transmitted through form and color. The amount of detail or abstraction varies and affects the way images communicate. More detail does not necessarily guarantee better communication.

4. The eye views a visual image (or photograph) by scanning its parts. The total image, though, appears to be "independent of the order in which the details are explored."

5. "Pictures and spoken commentary, when properly used, complement each other quite naturally." The use of pictures with words may "...make the viewer remain aware of the endless variety of actual existence and stay away from schematization."

33 Ibid., p. 184.
The use of language with pictures can help "...single out defined items from the continuum of the visual world."

6. "One fundamental rule for the use of visual is this: Never take for granted that a picture which records a certain fact does actually convey the desired information!"  

Many of the same principles about visual imagery occur in other literature. Arnheim's principle of form and color (number 2 preceding) is referred to by Fleming and Levie as a figure-ground relationship. The figure portion is given more attention than the ground. "In contrast, the ground attracts less attention, is perceived as amorphous and less definitely defined, and appears to be behind the figure." Perception of a figure is also influenced by the brightness, color, size, shape and pattern of the ground. In other words, though the figure is given more attention, perception will be modified by the context in which the figure is perceived.

Like Arnheim, Levie and Fleming, Jonassen reports that features within a figure are separated from the background. "Feature analysis is a process of differentiating visual attributes of objects from other objects." The ability to separate objects from other objects in a visual field varies between learners and is sometimes called field dependence-independence.

Although some theorists hold that there are inherent visual codes, there is also evidence that some learned skills, called "visual literacy," allow

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the viewer to understand and interpret visual messages. Jonassen suggests that specific activities contributing to visual literacy could be carried out in schools. The theories that form the basis for the suggested activities are based on beliefs about how visual information is perceived.

He also notes that visual images are different from the object or situation they represent; however, they are less abstract than verbal symbols and, compared to language, photographs share more visual characteristics with the real thing. "Visual symbols are more frequently isomorphic to a specific meaning while verbal symbols can be rearranged to form an infinite variety of ideas."\(^{37}\)

**Interpretation of Photographs.** Even though visual images represent and contain shared properties with a "real thing," there is no guarantee that viewers will interpret the message as intended. "Human receivers tend to see what they want to see and what they expect to see."\(^{38}\)

Gombrich in an essay "The Visual Image" states the same concept. "What we see in a visual image always depends on our prior knowledge of possibilities."\(^{39}\) Thus, the person who plans to transmit information cannot assume that the viewer will receive the message intended. The chance of a correct reading, Gombrich says, depends on these possibilities: the code, the caption and the context. The code is the rules governing the symbol system, the caption is the words accompanying the photograph, and the context includes all the viewer's prior expectations and experiences. The

\(^{37}\)Ibid., p. 43.

\(^{38}\)Ibid., p. 45.

\(^{39}\)Olson, Media and Symbols, p. 245.
following example illustrates how a photograph may be misinterpreted by context.

Some years ago there was a story in the papers to the effect that riots had broken out in an underdeveloped country because of rumors that human flesh was being sold in a store. The rumor was traced to food cans with a grinning boy on the label. Here it was the switch of context that caused the confusion. As a rule the picture of fruit, vegetable or meat on a food container does indicate its contents; if we do not draw the conclusion that the same applies to a picture of a human being on the container, it is because we rule out the possibility from the start.

Among educational theorists there is unanimous agreement that previous learning affects and influences interpretation of a photograph. Every viewer re-makes a photograph according to his experience base and visual literacy. But, among previous learning will be some largely unconscious information about how to interpret the visual codes that are inherent in photographs. James Mangan, in a review of the literature, supports the idea that the viewer must learn to interpret visual images and that visual learning is specific to the cultural milieu. Mangan reports a study by Fuselang working with peoples who have very little background in viewing photographs. As the result of his work, Fuselang believes that there are learned "cues" that allow the viewer to read a photograph. These include:

1. How the viewer interprets depth through shading. Viewers tend to believe that light normally comes from a single source and that it shines above the subject of a photograph. Depth is conveyed by darker areas which the mind interprets as being farther away.

ibid.
2. A belief that smaller things in a photograph represent objects that are farther away than objects in the foreground. In other words, size relationships convey distance.

3. A western knowledge of perspective that "is based on the geometrical notion that parallel lines appear to converge at the horizon."

4. A belief that objects nearer may overlap objects farther away and will appear more complete.

5. A way of interpreting from the posture of an individual or animal that there is movement.⁴¹

The issues of viewer bias, previous learning, and inherent ability are particularly relevant to this research because mental health and mental illness are areas of great public confusion. A further discussion of public attitudes toward mental health and mental illness occurs in section 4 of this chapter. The point is that educators using photographs for the subject of mental health and illness must be especially aware of the dangers of misinterpretation by a viewer. In an area where misunderstanding is to be expected, it is essential to pay attention to captions, and to the context in which the photograph is viewed.

Photographs as Evidence. There appears to be, with photographs, an accepted and unique visual mimesis or similarity with an object, person or event. This equivalence leads to a high degree of believability and to a way of knowing best described by truisms like "a picture is worth a thousand

words," or "seeing is believing," or "the camera never lies." For this reason, photographs have often been used as evidence: evidence of physical reality, or evidence that an abstract idea or concept exists.

Early researchers used photographs to try to find out the conditions surrounding mental illness. Hugh Diamond, a physician in England, photographed inmates in a mental institution as a way to document the appearance of mental illness. Diamond listed three uses for photography in the practice of psychiatry:

1. to record the appearance of patients judged insane for the purpose of further study. Diamond’s contemporary researchers developed a theory of physiognomy, now discredited, based on his photographs;

2. to show patients a self-image for use in treatment;

3. to identify patients for purposes of readmission and treatment.

The Diamond photographs show mostly single individuals with generally withdrawn and melancholy appearances.42

A contemporary of Diamond’s, O.J. Rejlander, used photography to document emotional states. Rejlander used photography in the tradition of baroque painting to depict emotions for Charles Darwin’s On the Expression of the Emotions in Man and Animals.43 Among the emotions photographed are indignation, disgust, surprise and helplessness. Judged by today’s standards, these Victorian photographs are melodramatic and unconvincing.

42 Diamond, The Face of Madness.

Anthropologists like Margaret Mead further refined data collection through photography. Anthropologists later developed techniques for sampling images so that they could be more certain images did indeed represent reality.

Sociologists, too, have become interested in photographs as evidence. Howard Becker has reviewed some of the uses of photography in the study of social phenomena. "From its beginnings, photography has been used as a tool for the exploration of society." Photographs by Lewis Hine recorded child-labor conditions in early 20th century America and instigated anti-child-labor legislation. Jacob Riis reported slum conditions in New York City with words and photographs which resulted in housing legislation at the turn of the century. Later, photographs like those by Dorothea Lange and Walker Evans pictured aspects of the Depression years in America. These photographs provided evidence of a social reality not captured through words alone.

Becker also points out that photographs, like words, may be used for a variety of purposes. They may, for example, be used to collect information about whether or not a theory is valid.

Sociologists, by trying to decide on the visual indicators of a concept, may discover new dimensions of an idea. Also, "where the imagery underlying a concept is explicit, it can be more easily criticized and revised.

If we cannot imagine or discuss a visual image of a concept, we might take
that as a warning that a concept is not related to its underlying imagery.\textsuperscript{46}

Becker advocates that sociologists learn to understand and work within
the characteristics of the medium so that communicative possibilities are
maximized. Among those characteristics are selection—choosing the thing
itself, and framing—"choosing what will go inside the bright line of the
viewfinder."\textsuperscript{47}

A contemporary sociologist who has used photographs to illustrate
theory is Erving Goffman. Goffman has used visual images from advertise-
ments as a way to substantiate his theories about gender stereotypes.
Contending that advertisements are deliberate stereotypes and thus reflect
common societal beliefs, Goffman illustrates the submissive role of women
and children in American culture.\textsuperscript{48}

A number of sociological and anthropological concepts are conveyed
through gesture and other non-verbal means. Some of those concepts are
explored in \textit{Manwatching}, a book of photographs and theory by Desmond
Morris.\textsuperscript{49}

Though both of the preceding books could be criticized for their lack
of methodology in sampling, their intent is to portray aspects of what is
evident in the real world—and both succeed quite well. Also, data in the
photographs is available for future theorists who want to test their theories
against the reality pictured by Goffman and Morris. There is a legitimate

\textsuperscript{46}Ibid.
\textsuperscript{47}Ibid.
\textsuperscript{48}Erving Goffman, \textit{Gender Advertisements} (New York: Harper Colophon
and important use for photography in the social sciences. Becker says, "Theory provides the information to allow the viewer to make sense of what he is seeing."\(^5\)

The Diamond, Goffman and Morris books support their photographs with words. These words direct the viewer to the theories represented visually. Words and pictures are used to complement each other in conveying and enriching information.

Photo interpretation and scientific photographic analysis have been used for many years in scientific and military work, and as evidence for legal questions. A classic book by Charles C. Scott instructs the legal profession on preparing photographs to be used as evidence. Among the subjects covered are: how to take photographs of people--dead and alive; how to photograph accident scenes, tire-tracks and skid and marks; how to photograph fingerprints, firearms and bullets. His advice for accident scenes is to choose a camera angle that shows things as they really are. For example, in a pedestrian accident, show the viewpoint of the pedestrian; in a driving accident, show the viewpoint of the driver.\(^5\)

Although procedures for the use of photographs are well established in technical, legal and scientific communities, in the behavioral and social sciences, photographic analysis is in its early stages: for example, Robert Akeret's book, Photoanalysis, sub-titled How to Interpret Hidden Psychological Meaning of Personal and Public Photographs.\(^5\) Akeret, a psychologist

with psychoanalytic training, presents and analyzes family photographs of clients and famous people. Through photographs, Akeret uses cues such as body position, facial expression, and the physical relationship of people in the pictures to diagnose feelings or relationships. As a therapeutic technique, Akeret encourages the use of speculation and hunches to probe for feelings and find new understandings for clients. With this kind of analysis, there is a very real danger of over-interpretation or misinterpretation. As evidence in social sciences, photographs must be considered in relation to other evidence and information.

Photographs as a Research Medium. The use of photographs in research is closely associated with the preceding review of literature in the nature of the photograph as evidence. Unquestionably, analysis of photographs must follow good research guidelines if the research outcome is valid.

Curry and Clarke, authors of the first Visual Sociology textbook, also point to the opportunities and the need for visual strategies in research. "What is needed now, therefore, is a new balance of verbal and visual approaches, based on a new rationale." 53

The editor, Jon Wagner, editor of Images of Information, reviews five modes of photographic research including:

1. The use of photographs as stimulus for interviews;

2. The use of photographs to systematically record social settings and events;

3. Analyzing the content of photographs including the "unintended" information conveyed;

4. Use of photographs to explore "native" ways of seeing (a look at images photographed by a particular cultural group); and

5. Use of photographs as narrative for theories. This research tradition is based on the early work of documentary photographers.  

Although there are problems in the use of photographs, because research applications are less developed than some other methodologies, there are also suggested guidelines to avoid pitfalls. Wagner suggests:

1. To avoid errors in picture-taking;
   A. Use several photographers,
   B. Script before shooting,
   C. Assess photographs in the light of other data, and
   D. Make randomized exposures.

2. To avoid errors in analyzing;
   A. Use several analysts,
   B. Edit the photographs analytically, making careful choices about the implications of inclusion or exclusion, or arrangement of images,
   C. Examine random samples,
   D. Perform content analyses.

By using these strategies, the author believes, the photographs become a source of data, with the same inherent requirements for researchers as in other kinds of media for research. "There is nothing about photography per

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se which makes it 'hard' or 'soft' in applications to research. In fact, it can be both, and as a result of this dual potential, it provides an interesting vehicle through which to explore these matters.\textsuperscript{55} 

\textsuperscript{55}Ibid., pp. 148, 158.
3. The Viewer of Photographs

Unquestionably, photographers have approached their work with varying beliefs about the nature and purpose of photographs. A parallel difference also exists among viewers, a varying way of interpreting and extracting meaning from photographs. The viewer’s interpretation of a photograph will be affected by education and by previous experiences with the subject as photographed and as believed. Photographers have recognized this variance as a part of the nature of the medium.

Minor White: ...Most of us see what we wish to see in a photograph, or anything else—not what is actually present.56

Aaron Siskind: We see in terms of our education. We look at the world and see what we have learned to believe is there. We have been conditioned to expect. And, it is socially useful that we agree on the function of objects.57

The photographer may seek to influence interpretations by the choices made in the act of photography; by the subject matter, mood, and technical manipulation of the photograph. Even the best photographers, however, realize that the viewer may or may not recognize the photographer’s intent. Minor White wrote: "Feeling and photographing what causes feeling is no assurance that others will feel. But after once discovering what one wants to arouse in other people, the knowledge that one may frequently fumble in trying is only a challenge."58

Although photographs reproduce an external reality—a concrete event, person or object—they will be interpreted according to the viewer's internal set of expectations. The expectations will be affected in part by the purpose of viewing. James T. Brooke has suggested a process for looking at and appreciating photographs as art. He believes that interpreting photographs is a skill to be developed and can be enhanced if the viewer withholds judgment and allows adequate time for analysis. Some of the prejudices affecting analysis, Brooke believes, are:

1) Subject prejudice, a preference or dislike for the subject matter photographed.

2) Wall furniture prejudice, a belief that an art photograph should be one you'd like to having hanging in your house.

3) Conceptual prejudice, a belief that a particular kind of photograph (e.g., manipulated) is or is not artistic.

4) Genre prejudice, an unconscious rejection of an entire category of photography, such as landscapes, flowers or portraits.

5) Print prejudice, a dislike of or appreciation for a particular kind of print.

6) Shooting prejudice, a belief that certain kinds of photographs should be shot from a specific angle or treated in a certain way.

7) Composition prejudice, a like or dislike for certain ways of composing a photograph.

8) Color prejudice, a preference for color or black-and-white photographs.

9) Jaded prejudice, a tendency to prefer new or different images and to dismiss photographic cliches.
10) Word prejudices, a tendency to be influenced by the captions accompanying a photograph. Any and all of the prejudices may bias the viewer's interpretation of a photograph. Interpretation is a subjective process.

Most things we do and most things we see are related, by us, to one person: ourselves. We attempt to unify existence into ourselves. The order we seek is one that we ourselves can handle. Unless a photograph displays unity, then it is not ordered so that we can handle the world that is shown.

Although the photograph can be a precise and concrete way to communicate, it can also be ambiguous. The isolated slice of time and subject matter may leave the viewer with an unclear understanding of exactly what was intended. Goldsmith has suggested that ambiguity adds richness and may actually enhance the impact of a photograph. "A degree of ambiguity may contribute to a portrait's richness and power. An expression that is too explicit quickly becomes tiresome, but one that only hints at emotion and personality within is intriguing. It invites us to participate as interpreter, to seek and weigh alternatives."

Clearly, it is the viewer's interaction with a photograph that affects his interpretation. Interpretation may vary among those who look at photographs, or it may vary from time to time even within a single viewer.

George Kelly provides a useful framework for interpreting individual ways of thinking. Once understood, this framework can be applied to explain viewer similarities, differences and biases. His Personal Construct

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60 Ibid., p. 38.
Theory is based on a belief that an individual attributes meaning to any situation based on past experiences, and the purpose of attributing meaning is to predict the future.

Persons differ from each other in their construction of events. No two people can play precisely the same role in the same event, no matter how closely they are associated. For one thing, in such an event, each experiences the other as an external figure.62

Also, according to Kelly, each person develops characteristic ways of anticipating. Anticipating is based on not one event, but a series of events that the individual interprets as similar or different from other events. By framing the present event according to a similarity or difference, the individual defines and ascribes meaning to the present.

A person anticipates events by construing their replications. In construing, the person notes features in a series of elements which characterize some of the elements and are particularly uncharacteristic of others. Thus he erects constructs of similarity and contrast. Both similarity and contrast are inherent in the same construct.63

Although each individual has his own construct system, people hold some constructs in common because of similar experiences and agreed-upon interpretations. Thus, the viewer looking at a photograph will do so according to his own characteristic and orderly ways of experiencing. Those ways, however, may also be held in common with others.

The idea of recurrent experiences, or recurrent themes, is crucial to understanding the theory. The individual’s established ways of thinking are what will be used in attributing succeeding meaning; a construct not only allows interpretation, it also limits according to the framework of past

63 ibid., p. 50.
experience. "To construe is to hear the whisper of recurrent themes in the events that reverberate around us." 64

In therapy, Kelly used his theory of constructs to find out how an individual attributes meaning to events or people. Because constructs are bi-polar, anchored by a likeness and difference on each end, Kelly asked clients to compare attributes of three people and tell how two of the people were alike, but different from the third. This allowed Kelly (and later, other therapists) to understand an individual's way of construing meaning. Both the likenesses and the differences were essential to interpretation. The construct applied, however, only was applicable to a specific range of events.

The Kelly Personal Construct Theory is congruent with what others have written about photographic interpretation and analysis. Kracauer says... "it falls to the spectator to do the structuring." 65

The structuring, then, becomes part of an established structure and thus will alter or add to succeeding experience.

Through being photographed something becomes part of a system of information, fitted into schemes of classification and storage which range from the crudely chronological order of snapshot sequences in family albums to the dogged accumulations and meticulous filing needed for photography's use in weather forecasting, astronomy, microbiology, geology, police work, medical training and diagnosis, military reconnaissance and art history. Photographs do more than reduce the stuff of ordinary experience... reality itself is redefined. 66

There is wide recognition that, despite the intention of photographers and other users, viewers interpret a photograph within their perceptions.

64 ibid., p. 76.
65 Kracauer, Theory of Film, p. 15.
66 Sontag, On Photography, p. 156.
Those perceptions are based on previous experience, and affected by the conditions of the moment. A part of the viewer's experience is also based on previous knowledge about photographers and photography. Thus, an image is affected by its predecessors by previous perceptions and by previous images.

These individual ways of seeing are part of the interpretation of a photograph.
4. A View of Attitudes Toward Mental Illness

Oscar Wilde suggested that we learn to see the world through the prism of art. "External nature," he argued, "imitates art. The only effects that she can show us are effects we have already seen through poetry, or in paintings." We learn to perceive the world through these cultural stereotypes of its environment. We do not see the world about us, rather we are taught to conceive of it in a culturally acceptable manner.67

This description of the relationship between imagery and cultural beliefs comes from a book by psychiatric historian Sander Gilman, published in 1982. In drawings, paintings, lithographs and photographs Gilman traces the visual motifs which have been associated with mental illness and its treatment from the late Middle Ages through the 19th century. Gilman believes that contemporary attitudes toward mental illness have an enlightened veneer but that the visual underpinnings for attitudes come from and are reinforced by early artistic representation. The visual motifs are based on the belief that "insanity" is a visible and identifiable phenomenon, identifiable in body position, gesture, facial expression and surrounding objects. Two kinds of visual madness are traced, the madness of melancholy and of mania. Associated with melancholy are the appearance of withdrawal, self-contained isolation, bowed head, dejected posture and disinterest in the surrounding world. "The position of melancholy becomes one of the key images in characterizing mental illness... hidden or obscured hands symbolize the melancholic's ineffectuality."68

68 Ibid., p. 12, 14.
In contrast, the image of mania includes limbs thrown askew, a head tilted back, hair and clothing disheveled, and the general appearance of wild disarray. "Where melancholy is characteristically seated, with sunken head, lethargic, withdrawn, self-enclosed, the maniac is typically contorted, head and limbs thrown out, hyperactive and exposed." In the late Middle Ages and Renaissance, the "madman" often appears carrying a staff and wearing feathers or leaves to symbolize wildness.

Beliefs about the cause and treatment of mental illness also have visual representation: demons flee from an opening in the body; the "stone of folly" is removed from the madman's head; even black rats and snakes can be released from inside the insane.

Whether as black bile, black demons, black stones, black rats (or indeed grey hares) or any other concrete form, the images of madness indicate the search for a substantial physical source for the etiology of insanity; and whether these sources have any existence in reality, such as goiter, or exist merely in imagination, such as the stone, they are reflected in the representation of the insane. The physical position, gesture, and trappings of the insane serve to present a concrete manner of comprehending madness.

Both isolation and confinement are additional visual themes present in the representation of mental illness. The icon of a "ship of fools" represents both the emotional gulf that may exist between the mentally ill and others, and the need to set the insane adrift from the rest of society. Other images are the fool's cage and later, the asylum where the insane are shown chained, tied, shackled, placed in straight jackets, and in 1811, "treated" in Benjamin Rush's famous "tranquillizer" chair.

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69 ibid., p. 18.
70 ibid., p. 42.
With the invention of photography, medical science soon applied the new medium to continue the tradition of documenting the outward appearance of mental illness. The works of Hugh Diamond and O.J. Rejlander have been previously cited. Gilman reports that Darwin collected many photographic images of the insane on the premise that the insane "are liable to the strongest passions, and give uncontrolled vent to them." Darwin was unable to verify his beliefs about insanity based on photographic evidence, perhaps partly because photography required long exposures, and partly because the theory of an easily recognizable outward appearance did not hold up when confronted by the truthful eye of the camera. The only photograph that appears is one of a mentally ill woman with extremely disheveled hair, the condition of her hair as proof of insanity.

Gilman summarizes the relationship of icons and insanity:

The visualization of the insane maintains its own vocabulary of images... the representational system is related to the entity described but is not interchangeable with that entity. It is the means by which the observer can order his perception of reality. Each age uses bits and pieces of existing systems to reorder the universe for itself.

Although the outward appearance of mental illness is less important today in its understanding and diagnosis, there is evidence that the general public still views the mentally ill as different, deviant, and undesirable.

Research on Attitudes Towards Mentally Ill. Since the late 1940's there has been an accumulating body of research on the question of public attitudes toward the mentally ill. These findings are thought to be

72 Gilman, Seeing the Insane, p. 224.
important because the person receiving treatment or care for a mental or emotional problem lives in the community and sees himself according to many of the same standards as those of the general public. Thus, the view of the public toward "mental illness" affects not only how an individual is viewed by others but also how the individual sees himself.

In 1971, Farina designed a study to investigate whether or not past psychiatric history affected employability and judgments of competence and likeability. In an experimental setting, he found that the experimenter who was believed to have been hospitalized was viewed as less likeable and less competent by subjects than if he was not believed to have been hospitalized. Investigating another aspect of this question, the researcher paired male college students, and one student was told that the other student believed that he was a former mental patient. Even though the second student had not really been told, the first student behaved differently, seemed more anxious and did more poorly on a manual task. Thus, at least one research design has demonstrated the importance of negative beliefs about mental disabilities on behavior.73

In general, researchers have asked what the public thinks about people who are mentally ill, whether or not they would trust them in various levels of interaction, and whether or not the public can identify "mentally ill" behavior. Following are some significant studies:

Ramsey and Seipp, 1947-48. This survey, carried out in Trenton, New Jersey, was conducted with a stratified sample of 345 adults. They were asked six questions aimed at identifying their beliefs about the origin and

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treatment of mental illness. The survey, though simplistic, showed that, among persons of higher education and occupation level, there was increased belief in medical treatment, increased belief in the probability of cure and less belief in mental illness as punishment for sin.\textsuperscript{74}

Nunnally, 1961, surveyed 400 persons who represented national norms in age, sex, education, income and religion. In an extensive six-year study, Nunnally reported generally negative attitudes toward the mentally ill. "Old people and young people, highly educated people and people with little formal training—all tend to regard mentally ill as relatively dangerous, dirty, unpredictable and worthless."\textsuperscript{75}

Star, early 1950's, asked 3500 respondents to read six case histories and tell whether or not they considered the persons described as "mentally ill." She found that the majority of respondents tended to resist labeling anyone mentally ill. Her findings established a "baseline of public resistance to the perception or labeling of mental illness that has served as a standard for measuring attitude changes since that time."\textsuperscript{76}

These early studies were important because they established that the public did view the mentally ill as different from the mentally healthy and established many of the methods used by researchers today.

Research results are always related to the frame of reference of the researcher and reader. One of the most dramatic examples of this fact

\textsuperscript{74}G.V. Ramsey and M. Selipp, \textit{Attitudes and Opinions Concerning Mental Illness}, 22 (1948): pp. 482-444.


occurs in the literature on public attitudes toward mental illness. The studies since 1960 have shown that the public is consistently better able to identify mental illness and to recommend treatment. This change is interpreted as desirable or undesirable depending on whether the "medical model" is favored by the researcher. Differences in the ideology about causes and treatment have led to different research strategies and different belief in what attitude change is desirable.

Studies conducted by Lemkau and Crocetti (1962, 1963), Crocetti, Spiro and Slassi (1971), Meyer (1964), Rootman and LaFave (1969), Bentz and Edgerton (1971), and Bentz (1970) have been interpreted to mean that attitudes toward mental illness are steadily improving with public education. Among the questions asked by Crocetti, Spiro and Slassi were: Do the mentally ill require a doctor? Can mental illness be cured? The large percentage of yes responses from a 973-person sample of 8000 United Auto Worker employees said yes. Authors saw these answers as "enlightened."

Other researchers, more pessimistic about this interpretation, claimed that labels are attitudinal and behavioral determinants which result in rejection. Many of these researchers have used "social distance" questions as a method of measuring not only attitudes but also intended behavior. The more pessimistic studies include: Tringo (1970), Blizard (1970), Phillips (1966), Phillips (1967). Page (1975) used a phone call asking for rental

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77 Rabkin, Ibid.
78 Ibid.
accommodations for an ex-mental patient as an indication of intended behavior. The majority of responses were negative.  

Many researchers have pointed out the ambiguous relationship between attitudes and actual behavior. In any case, it seems clear that most of the public distrusts those perceived as mentally ill.

Implications for this Study. In the ideological war about the origin and treatment of mental disabilities, there will be no clear winner. Clearly, social conditions and environment play a part in creating disabilities. Environment also plays an important role in treatment.

There is also a role for physicians in the management of disabilities. The powerful American Psychiatric Association influences the educational message, and the message still endorsed by the Mental Health Association of America is "Mental illness is a disease. It can be cured."

Others, like Sarbin and Mancuso 80 and Szasz 81 do not believe that mental illness is a disease, but that it is, rather, a label used by society to rid itself of or rationalize about deviant behavior.

Meanwhile, the public must interact with people who are known to have been hospitalized. The healthy person makes daily choices, not only about how to interact with those formerly hospitalized but also about how to interact with friends, family and acquaintances. Certain behaviors promote and sustain health; others are less health-engendering.

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It is time to turn our efforts to increasing the public understanding of health issues and to identify behavior and attitudes which are thought by the public to promote health.

It is to this purpose that the present study of photographic images of mental health is directed.
CHAPTER III
METHODOLOGY OF THE STUDY

There are lots of ways we show our mental health. Being happy is one way. But so is being sad, even angry. Because all emotions can be healthy when expressed at an appropriate time. And just as there's no one emotion that is 'proper' mental health, so there is no one single age or status in life when we can't find mental health being exercised, strengthened and shared. By lots of people all at once. Or by one person all alone. By young, and old, together. By persons being active, and by persons at rest. We each have a right to good mental health, just as we're each responsible for choosing activities and behavior that strengthen our mental health. And when it's strong enough, it's our responsibility too, to share it with someone else. Grab your camera and show us what you feel about mental health. Pictures will, of course, be judged on the basis of photographic quality as well as how they express mental health concepts. Good luck.

--- Judges' Criteria for the Picture of Mental Health Photography Contest

In January 1980 and in May 1981, the Franklin County Mental Health Board sponsored a contest designed to raise public awareness about some of the dimensions of mental health and to encourage public participation in photographing those dimensions.

To promote the contests, posters and flyers were distributed to camera stores, drug stores, schools and universities, or other places where amateur photographers would see them. In addition to the posters and flyers, publicity about the contest included four weeks of newspaper advertising in daily and weekly papers as well as public service announce-
ments sent to radio and television stations. The call for entry materials, varied between 1980 and 1981, though the judges' criteria and prize award money was the same each year (Appendices A and B).

A local insurance company donated cash prizes of $100, $50, $35, and $25 for the top four winners with four $10 prizes of Honorable Mention. In addition, the Eastman Kodak Company donated 30 photo albums for Awards of Merit.

There was some variation between years in the promotional activities and materials developed. In 1980, 500 large posters with attached entry forms were distributed to local camera stores, drug stores and schools. In 1981, the stores and schools received flyers with entry forms but no posters. Television promotion through 30-second public service announcements occurred in 1981, but no television had been used in 1980; also, the 1980 campaign ran for six weeks, and the 1981 campaign was only four weeks. And finally, the 1980 entry posters showed a sample photograph of a child, while 1981 flyers showed a stylized drawing of a camera.

The photographs analyzed in this study come from the 225 received in 1980 and the 141 received in 1981, a total of 366 images.

The initial problem of the study was to develop criteria that could be used to analyze the photographs. Next, the criteria were applied as a way to describe to the 366 photographs in the sample. The final step was a public survey to see whether or not the findings from the descriptions and analysis could be used to make judgments about the kinds of photographs preferred as a way to show mental health. After Step I, each step of the study was built on information gained, and decisions made, during preceding steps. The analysis and design involved both qualitative and quantitative aspects.
The rather lengthy appendices document steps along the way and illustrate some of the decisions made in the course of the study.¹

This chapter is divided into three major sections. Section 1, Developing Categories for Analysis, is built on use of the total sample of 366 photographs. Section 2, Rating and Describing the Photographs, tells how the categories developed in Step 1 were used to describe the entire sample, and Section 3 describes how the photographs were used in a follow-up survey to determine whether or not certain types of photographs were preferred by the general public as a way to show mental health.

¹For instance, explanations by photographers about their photographs were not included in the research design for analysis of the photographs. Because of the richness of information, these 352 "definitions" of mental health are reproduced verbatim in Appendices C and D. Appendix E includes two summaries of this verbal content.
I. Developing Categories for Analysis

Step 1 was designed to develop categories useful in analyzing each of the photographs entered in the competition. Because no existing instrument provided a satisfactory base for analysis, the researcher individually interviewed ten people to design the categories that would be used. The interview strategy used was one developed by George Kelly as a way to examine an individual's characteristic ways of interpreting events. Kelly's methodology required that a subject compare three significant people and tell how two were alike but different from the third. By noting the likeness and difference, a therapist gained information about how the subject construed his world.²

In this study, ten people were individually interviewed: each looked at 15 randomly selected sets of photographs with three photographs in each set; each was asked to tell how two of the photographs seemed to be alike, yet different from the third.

Only one construct (likeness and difference) was listed for each set of three photographs, and no construct could be repeated within each interview (Research forms, Appendix F.).

Before the interviews, the 225 photographs from the 1980 contest were copied and mounted on 11" X 15" pieces of white poster board and numbered consecutively. Photographs were randomly selected using a table of random numbers. Each of the ten interviews used a different set of random

numbers, and some photographs appeared more than once in an interview or among interviews because of the random ordering.

The ten individuals interviewed were not representative of any larger population, but the following demographic information was collected (Table 2).

### TABLE 2
DEMOGRAPHIC INFORMATION ON SUBJECTS FOR STEP 1 OF RESEARCH

<table>
<thead>
<tr>
<th>AGE</th>
<th>EDUCATION COMPLETED:</th>
</tr>
</thead>
<tbody>
<tr>
<td>21-30</td>
<td>High School 1</td>
</tr>
<tr>
<td>31-40</td>
<td>Some College 3</td>
</tr>
<tr>
<td>65+</td>
<td>College Graduate 2</td>
</tr>
<tr>
<td></td>
<td>Post-graduate Work 4</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>SEX:</th>
<th>INCOME:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Male</td>
<td>$10,000 or less 3</td>
</tr>
<tr>
<td>Female</td>
<td>$10,000 to $20,000 1</td>
</tr>
<tr>
<td></td>
<td>$20,000 or more 6</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>RACE:</th>
</tr>
</thead>
<tbody>
<tr>
<td>White 10</td>
</tr>
</tbody>
</table>

Throughout the interviews, several common constructs emerged. Most frequently mentioned were those which described an affective state. All ten of the interviewees made affective comparisons and, out of 150 sets of photographs (10 interviews x 15 sets of photos per interview), 31 constructs contrasted the affective state of subjects photographed. Also frequently cited were constructs about the relation of the camera to the subject, and
constructs involving age. Table 3 reports the common constructs named by interviewees and the number of people interviewed who used the construct.

### TABLE 3
CONSTRUCTS NAMED BY INTERVIEWEES

<table>
<thead>
<tr>
<th>Construct</th>
<th>Number of interviewees who mentioned construct</th>
</tr>
</thead>
<tbody>
<tr>
<td>Indoor versus outdoor</td>
<td>5</td>
</tr>
<tr>
<td>Animal versus human or animal versus no animal</td>
<td>7</td>
</tr>
<tr>
<td>Older versus younger</td>
<td>8</td>
</tr>
<tr>
<td>Number of people in photograph</td>
<td>5</td>
</tr>
<tr>
<td>Relationship or companionship versus no relationship</td>
<td>6</td>
</tr>
<tr>
<td>Contrasting facial expressions</td>
<td>4</td>
</tr>
<tr>
<td>Contrasting body positions</td>
<td>6</td>
</tr>
<tr>
<td>Contrasting affective state of subjects</td>
<td>10</td>
</tr>
<tr>
<td>Contrasting subjects relationship to camera</td>
<td>8</td>
</tr>
<tr>
<td>Contrasting environment</td>
<td>5</td>
</tr>
<tr>
<td>Contrasting activities</td>
<td>5</td>
</tr>
<tr>
<td>Contrasting race</td>
<td>2</td>
</tr>
<tr>
<td>Contrasting season</td>
<td>2</td>
</tr>
<tr>
<td>Contrasting apparel</td>
<td>2</td>
</tr>
<tr>
<td>Responses not classified</td>
<td>7</td>
</tr>
</tbody>
</table>

The most frequently mentioned dimensions of the constructs were included in a checklist to be used as a basis for describing each photograph in the sample. Although some richness of information was lost in summarizing the checklist (compare Appendix G with Table 4), the remaining variables covered a wide range of constructs and provided a broad, consistent base for describing the sample in Step 2.
TABLE 4
CONSTRUCT SUMMARY USED FOR ANALYSIS OF PHOTOGRAPHS

1. Environment
   - Indoor
   - Outdoor
   - Country
   - City

2. Pet or animal shown

3. Number of People
   - Just one person
   - Just two people
   - Group
   - No people

4. Sex of Person Photographed
   - Only Male
   - Only Female
   - Both Male and Female

5. Affective State
   - Happy
   - Thoughtful, pensive
   - Involved
   - Disinterested
   - Subject Shows Pleasant Feelings
   - Subject Shows Unpleasant Feelings

6. Age of Subject Photographed
   - Child
   - Teen
   - Adult
   - Elderly

7. Relationship
   - Companionship or Relationship Evident
   - Physical Contact Shown

8. Activity
   - Relaxed (Inactive)
   - Active
   - Recreation
   - Work

9. Relationship to Camera
   - Candid (Subject Unaware of Camera)
   - Posed (Subject Aware of Camera)
   - Subject Looking Toward Camera
   - Photograph Manipulated (Double Exposure, Special or Trick Photography)
   - Close-up Shot
   - Distant Shot
   - Underlying Event for Emotion Is Shown
2. Rating and Describing the Photographs

Rating. A checklist to describe the photographs (Appendix H) was created from constructs summarized in Table 4. Because the reliability checklist had not been tested, four judges individually rated each photograph.

Overall, fifty different judges helped with the rating task: half were communication professionals engaged in mental health education, and half were not communications professionals. Each photograph was rated by both professionals and non-professionals. The checklist asked judges to rate each photograph as: 1) yes, the variable is present; 2) no, the variable is not present; or 3) can't tell or not applicable.

A description of each photograph was made by totaling the four ratings for each variable. A variable was judged as present or not present or can't tell if three of four judges agreed on the rating; variables of less than three out of four were also classified as "can't tell." A sample photograph and its rating are shown in Plate IV and Table 5.

After the final rating was determined for each photograph, scores for each variable on all photographs were totaled and a frequency percentage reported. Relationships between variables were examined through cross-tabulation of frequency percentages. Further statistical tests were made.

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3 The photographer's entry description for Plate IV said, I believe my photograph shows good mental health because "Coping with stress is our daily lot. Conflict and threats constantly test our ability to cope and maintain our equanimity." It is interesting to note in this example that judges were unable to agree about the number of people shown in the photograph.
possible by assigning a numerical value of one to the final rating for each yes answer, and assigning a numerical value of zero to the final rating for each no answer. The can't tell ratings were treated as missing data for this part of the study. This statistical transformation gave the data properties of an interval scale and allowed tests of statistical correlation and factor analysis. The Statistical Analysis Systems (SAS) computer package was used to assist with both the initial tabulation and succeeding statistical tests.4

Computer Programming as well as consultation on statistical procedures and analysis was provided by John D. Corrigan, Vice President for Research and Evaluation at the Franklin County Mental Health Board.
PLATE IV

SAMPLE PHOTOGRAPH FROM PICTURE OF MENTAL HEALTH, 1980.
<table>
<thead>
<tr>
<th>A. Environment</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Indoor</td>
<td>yes</td>
</tr>
<tr>
<td>Outdoor</td>
<td>no</td>
</tr>
<tr>
<td>Country</td>
<td>can't tell</td>
</tr>
<tr>
<td>City</td>
<td>can't tell</td>
</tr>
</tbody>
</table>

| B. Pet or Animal Shown | no                             |

<table>
<thead>
<tr>
<th>C. Number of People</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Just one Person</td>
<td>can't tell*</td>
</tr>
<tr>
<td>Just two people</td>
<td>no</td>
</tr>
<tr>
<td>Group</td>
<td>no</td>
</tr>
<tr>
<td>No People</td>
<td>no</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>D. Sex of People or Person in Photograph</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Only Male(s)</td>
<td>yes</td>
</tr>
<tr>
<td>Only Female(s)</td>
<td>no</td>
</tr>
<tr>
<td>Both</td>
<td>no</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>E. Affective State</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Happy</td>
<td>can't tell</td>
</tr>
<tr>
<td>Thoughtful</td>
<td>yes</td>
</tr>
<tr>
<td>Involved</td>
<td>yes</td>
</tr>
<tr>
<td>Disinterested</td>
<td>no</td>
</tr>
<tr>
<td>Subject(s) Show Pleasant Feelings</td>
<td>can't tell</td>
</tr>
<tr>
<td>Subject(s) Show Unpleasant Feelings</td>
<td>can't tell</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>F. Age of Subject Photographed</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Child</td>
<td>no</td>
</tr>
<tr>
<td>Teen</td>
<td>no</td>
</tr>
<tr>
<td>Adult</td>
<td>yes</td>
</tr>
<tr>
<td>Elderly</td>
<td>no</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>G. Relationship</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Companionship or Relationship Evident</td>
<td>no</td>
</tr>
<tr>
<td>Physical Contact Shown</td>
<td>no</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>H. Activity</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Relaxed</td>
<td>no</td>
</tr>
<tr>
<td>Active</td>
<td>yes</td>
</tr>
<tr>
<td>Recreation</td>
<td>no</td>
</tr>
<tr>
<td>Work</td>
<td>yes</td>
</tr>
</tbody>
</table>

*Note that there was confusion among judges about the number of people in the photograph.*
TABLE 5, continued

1. Relationship to Camera
   Candid  yes
   Posed   no
   Subject Looking Toward Camera  no
   Subject Not Looking Toward Camera  yes
   Photograph Manipulated  no
   Close-up Shot  yes
   Distant Shot  no
   Underlying Event for Emotion is Shown  can't tell

Describing the sample. The ratings and analysis showed that most of the photographs submitted as pictures of good mental health were close-ups, showing good feelings of people "involved" in something. Not surprisingly, children were the most frequently photographed subjects (59%), with adults second (27%), teens third (14%), and the elderly least photographed (7%). It is interesting to note that there are even more photographs of animals (11%) than of elderly. The number of people photographed also varied: most included just one person (61%), with just two-people next (27%), and groups last (8%); only a few (2%) included no people. Notably lacking from the sample were photographs of people working (2%), photographs showing bad feelings (1%) and photographs where subjects appeared to be disinterested (.27%). Table 6 shows the frequency of each characteristic judged in the sample.

---

\[5\] Since more than one person may have been in the photograph, age freq. % do not total 100%.
<table>
<thead>
<tr>
<th>Variable</th>
<th>Freq. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Involved</td>
<td>71.04</td>
</tr>
<tr>
<td>Close-up</td>
<td>69.13</td>
</tr>
<tr>
<td>Good Feelings</td>
<td>65.85</td>
</tr>
<tr>
<td>Just One Person</td>
<td>61.20</td>
</tr>
<tr>
<td>Child</td>
<td>59.29</td>
</tr>
<tr>
<td>Happy</td>
<td>57.10</td>
</tr>
<tr>
<td>Outdoor</td>
<td>56.83</td>
</tr>
<tr>
<td>Relaxed</td>
<td>51.09</td>
</tr>
<tr>
<td>Not Looking at Camera</td>
<td>50.82</td>
</tr>
<tr>
<td>Recreation</td>
<td>46.72</td>
</tr>
<tr>
<td>Looking Toward Camera</td>
<td>43.44</td>
</tr>
<tr>
<td>Posed</td>
<td>42.62</td>
</tr>
<tr>
<td>Candid</td>
<td>39.62</td>
</tr>
<tr>
<td>Pensive</td>
<td>39.34</td>
</tr>
<tr>
<td>Companionship</td>
<td>39.07</td>
</tr>
<tr>
<td>Only Female</td>
<td>35.52</td>
</tr>
<tr>
<td>Active</td>
<td>33.88</td>
</tr>
<tr>
<td>Underlying Event Shown</td>
<td>32.24</td>
</tr>
<tr>
<td>Indoor</td>
<td>31.69</td>
</tr>
<tr>
<td>Only Male</td>
<td>27.05</td>
</tr>
<tr>
<td>Physical Contact</td>
<td>27.05</td>
</tr>
<tr>
<td>Adults</td>
<td>26.78</td>
</tr>
<tr>
<td>Just Two People</td>
<td>26.50</td>
</tr>
<tr>
<td>Both Male and Female</td>
<td>16.12</td>
</tr>
<tr>
<td>Country</td>
<td>15.85</td>
</tr>
<tr>
<td>Teen</td>
<td>13.66</td>
</tr>
<tr>
<td>Distant</td>
<td>11.75</td>
</tr>
<tr>
<td>Animal</td>
<td>11.20</td>
</tr>
<tr>
<td>Group</td>
<td>7.65</td>
</tr>
</tbody>
</table>
Describing the photographs by year. One of the questions to be answered was whether or not content varied between the 1980 and 1981 contests.

Table 7 reports the frequency percentage by year for each variable judged. Some variables were constant between years, but others occurred with greater frequency in 1980 or 1981. Among the variables with little variation between years were: 1) environment; 2) presence of a pet or animal in the photograph; 3) affective state; 4) activity; and 5) presence of children in the photograph. The variables that changed somewhat between 1980 and 1981 were: 1) number of people in the photograph; 2) sex of people photographed; 3) presence of adults and elderly; 4) posed versus candid; and 5) looking toward versus looking away from the camera.

In 1980, there were 14% more photographs with just one person than in 1982, while there were 13% less photographs showing groups or two people. Because there were fewer group and two-person photographs in 1980, there was 12% less companionship and 6% less physical contact shown. These variables may have been influenced by the campaign's promotional posters.
that showed a single 10-year-old boy in 1980 but only a stylized camera drawing in 1981. The sex of the person photographed was, however, different from the promotional materials. In 1980 there were 10% less showing "only males" and in 1981 there were 15% less showing "only females." The presence of 9% more photographs showing both males and females in 1981 may be attributed to the increased number of group and two-person photographs in 1981.

1980 had 14% more posed photographs and nearly 14% less candid photographs than 1981. Accompanying the posed-candid variables were the ones judged for whether the subject was looking toward the camera. In 1980 the subject was looking toward the camera 13% more frequently and looking away from the camera 15% more frequently.

It should be noted that, although there are differences between years, in no case is that difference more than 15%. The variables judged were relatively stable between the two years in spite of the campaign's promotional materials.
TABLE 7
FREQUENCY % OF VARIABLES IN 1980 AND 1981 PHOTOGRAPHS

<table>
<thead>
<tr>
<th>VARIABLE</th>
<th>1980 PICTURES FREQ. %</th>
<th>1981 PICTURES FREQ. %</th>
<th>TOTAL 80-81 FREQ. %</th>
<th>COMMENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>YES  NO    UNREL</td>
<td>YES  NO    UNREL</td>
<td>YES  NO    UNREL</td>
<td></td>
</tr>
<tr>
<td>Environment</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Indoor</td>
<td>32.89      54.67      12.44</td>
<td>29.79    58.16      12.06</td>
<td>31.69    56.01      12.30</td>
<td>Mutually exclusive—do not vary with year.</td>
</tr>
<tr>
<td>Outdoor</td>
<td>55.56      32.44      12.00</td>
<td>30.50    58.87      10.64</td>
<td>56.83    31.69      11.48</td>
<td>Highly unreliable as variable to judge.</td>
</tr>
<tr>
<td>Country</td>
<td>15.56      3.11       81.33</td>
<td>16.31    8.51       75.18</td>
<td>15.85    5.19       79.96</td>
<td></td>
</tr>
<tr>
<td>City</td>
<td>16.00      3.56       80.44</td>
<td>17.73    8.51       73.76</td>
<td>5.46     16.67      77.87</td>
<td></td>
</tr>
<tr>
<td>Animal</td>
<td>12.00      84.44      3.56</td>
<td>9.93     87.94      2.13</td>
<td>11.20    85.79      3.01</td>
<td>Not much variation between years.</td>
</tr>
<tr>
<td>No. of people</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Just one person</td>
<td>66.67      32.00      1.33</td>
<td>52.48    47.52      0.00</td>
<td>61.20    37.98      0.82</td>
<td>More in 1980, 14% less in 1981—may be affected by stimulus photo.</td>
</tr>
<tr>
<td>Just two people</td>
<td>24.44      74.22      1.33</td>
<td>29.79    68.79      1.42</td>
<td>26.50    72.13      1.37</td>
<td>About 1/4 of photos showed two people together.</td>
</tr>
<tr>
<td>Group</td>
<td>4.44       93.78      1.78</td>
<td>12.77    85.82      1.42</td>
<td>7.65     90.71      1.64</td>
<td>% of group shots in 1981 is greater than 1980. This is some off-set from one person.</td>
</tr>
<tr>
<td>No people</td>
<td>.89        97.78      1.33</td>
<td>3.55     96.45      0.00</td>
<td>1.91     97.27      0.82</td>
<td># of people is highly reliable variable for judging.</td>
</tr>
<tr>
<td>Sex</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Only Male</td>
<td>23.11      55.56      21.33</td>
<td>33.33    50.35      16.31</td>
<td>27.05    53.55      19.40</td>
<td>Higher in 1981. Opposite of stimulus photo.</td>
</tr>
<tr>
<td>Only Female</td>
<td>41.33      36.89      21.78</td>
<td>26.24    50.16      14.60</td>
<td>35.52    45.08      14.40</td>
<td>Higher % of only males in 1981.</td>
</tr>
<tr>
<td>Both M/F</td>
<td>12.44      74.67      12.89</td>
<td>21.99    65.25      12.77</td>
<td>16.12    71.06      12.84</td>
<td>This varies from year to year.</td>
</tr>
<tr>
<td>Affective State</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Happy</td>
<td>59.56      8.44       32.00</td>
<td>53.19    12.06      34.75</td>
<td>57.10    9.84       33.06</td>
<td>Similar % of happy photos each year. Note high unreab. in Happy/Pensive.</td>
</tr>
<tr>
<td>Pensive</td>
<td>40.00      31.56      28.44</td>
<td>38.30    29.08      32.62</td>
<td>39.74    30.60      30.05</td>
<td></td>
</tr>
<tr>
<td>Involved</td>
<td>68.44      4.89       26.67</td>
<td>75.18    9.93       14.89</td>
<td>71.04    6.83       22.13</td>
<td>High % described as involved.</td>
</tr>
<tr>
<td>Disinterested</td>
<td>.44        88.00      11.56</td>
<td>0.00     88.65      11.35</td>
<td>.27      88.25      11.48</td>
<td></td>
</tr>
<tr>
<td>Good Feelings</td>
<td>65.33      4.44       30.22</td>
<td>66.67    4.26       29.08</td>
<td>65.05    4.37       29.67</td>
<td></td>
</tr>
<tr>
<td>Bad Feelings</td>
<td>1.33       72.44      26.22</td>
<td>2.84     74.47      22.70</td>
<td>1.91     73.22      24.86</td>
<td></td>
</tr>
</tbody>
</table>
### FREQUENCY % OF VARIABLES IN 1980 AND 1981 PHOTOGRAPHS

<table>
<thead>
<tr>
<th>VARIABLE</th>
<th>1980 PICTURES</th>
<th>1981 PICTURES</th>
<th>TOTAL 80-81</th>
<th>COMMENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>FREQ. %</td>
<td>YES</td>
<td>NO</td>
<td>UNREL</td>
</tr>
<tr>
<td>Environment</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Indoor</td>
<td>32.89</td>
<td>54.67</td>
<td>12.44</td>
<td>29.79</td>
</tr>
<tr>
<td>Outdoor</td>
<td>55.56</td>
<td>32.44</td>
<td>12.00</td>
<td>30.50</td>
</tr>
<tr>
<td>Country</td>
<td>15.56</td>
<td>3.11</td>
<td>81.33</td>
<td>16.31</td>
</tr>
<tr>
<td>City</td>
<td>16.00</td>
<td>3.56</td>
<td>80.44</td>
<td>17.73</td>
</tr>
<tr>
<td>Animal</td>
<td>12.00</td>
<td>84.44</td>
<td>3.56</td>
<td>9.93</td>
</tr>
<tr>
<td>No. of people</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Just one person</td>
<td>66.67</td>
<td>32.00</td>
<td>1.33</td>
<td>52.48</td>
</tr>
<tr>
<td>Just two people</td>
<td>29.79</td>
<td>74.22</td>
<td>1.33</td>
<td>29.79</td>
</tr>
<tr>
<td>Group</td>
<td>4.44</td>
<td>93.78</td>
<td>1.78</td>
<td>12.77</td>
</tr>
<tr>
<td>No people</td>
<td>.89</td>
<td>97.78</td>
<td>1.33</td>
<td>3.55</td>
</tr>
<tr>
<td>Sex</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Only Male</td>
<td>23.11</td>
<td>55.56</td>
<td>21.33</td>
<td>33.33</td>
</tr>
<tr>
<td>Only Female</td>
<td>41.33</td>
<td>36.89</td>
<td>21.78</td>
<td>26.24</td>
</tr>
<tr>
<td>Both M/F</td>
<td>12.44</td>
<td>74.67</td>
<td>12.89</td>
<td>21.99</td>
</tr>
<tr>
<td>Affective State</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Happy</td>
<td>59.56</td>
<td>8.44</td>
<td>32.00</td>
<td>53.19</td>
</tr>
<tr>
<td>Pensive</td>
<td>40.00</td>
<td>31.56</td>
<td>28.44</td>
<td>30.30</td>
</tr>
<tr>
<td>Involved</td>
<td>68.44</td>
<td>4.89</td>
<td>26.67</td>
<td>75.18</td>
</tr>
<tr>
<td>Disinterested</td>
<td>.44</td>
<td>88.00</td>
<td>11.56</td>
<td>0.00</td>
</tr>
<tr>
<td>Good Feelings</td>
<td>65.33</td>
<td>4.44</td>
<td>30.22</td>
<td>66.67</td>
</tr>
<tr>
<td>Bad Feelings</td>
<td>1.33</td>
<td>72.44</td>
<td>26.22</td>
<td>2.84</td>
</tr>
</tbody>
</table>
The rating scale. One of the purposes of the second step of the research was to test the reliability of individual variables on the checklist. All variables that received agreement on three out of four ratings, or that were rated can't tell or not applicable, were included in a frequency percentage listing of unreliable variables (Appendix I). Correlations between variables also provided information about how variables were judged.

Two of the variables on the checklist could not be reliably judged. The "country" rating was unreliable in 79% of the photographs rated, and the "city" rating was unreliable in 78% of the photographs rated.

There was substantial agreement among judges about age of subject, sex, number of people photographed, and whether or not a photograph showed companionship.

The ratings of affective state showed somewhat less reliability than other variables rated. "Happy" was unreliable 33% of the time, "pensive" and "good feelings" were unreliable 30% of the time, "bad feelings" was unreliable 25% of the time, and involved was unreliable 22% of the time.

Correlation studies provided evidence about which variables within categories were related. Table 8 shows both negative and positive correlations greater than .31. Negative correlations show the degree to which categories were judged as mutually exclusive and the degree to which some variables are co-varied.

Overall, the checklist provided a valuable way to describe variables present in each photograph and in the total sample. Perhaps the most interesting result of using the checklist was to allow an examination of the relationships among variables.
### TABLE 8
CORRELATION BETWEEN VARIABLES

<table>
<thead>
<tr>
<th>Environment</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Indoor-Outdoor</td>
<td>-0.992</td>
</tr>
<tr>
<td>Country-City</td>
<td>-0.947</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Number of People</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>One-Two</td>
<td>-0.781</td>
</tr>
<tr>
<td>Group-One</td>
<td>-0.393</td>
</tr>
<tr>
<td>Both Male and Female-One</td>
<td>-0.719</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Sex</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Only Female-Only Male</td>
<td>-0.633</td>
</tr>
<tr>
<td>Both Male and Female-Only Female</td>
<td>-0.435</td>
</tr>
<tr>
<td>Both Male and Female-Only Male</td>
<td>-0.339</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Affective State</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Happy-Pensive</td>
<td>-0.537</td>
</tr>
<tr>
<td>Involved-Disinterested</td>
<td>-0.328</td>
</tr>
<tr>
<td>Good Feelings-Pensive</td>
<td>-0.437</td>
</tr>
<tr>
<td>Disinterested-Good Feelings</td>
<td>-0.375</td>
</tr>
<tr>
<td>Bad Feelings-Good Feelings</td>
<td>-0.823</td>
</tr>
<tr>
<td>Disinterested-Happy</td>
<td>-0.304</td>
</tr>
<tr>
<td>Good Feelings-Happy</td>
<td>0.831</td>
</tr>
<tr>
<td>Bad Feelings-Disinterested</td>
<td>0.422</td>
</tr>
<tr>
<td>Bad Feelings-Pensive</td>
<td>0.318</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Companionship and Number of People</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Companionship-One</td>
<td>-0.771</td>
</tr>
<tr>
<td>Companionship-Two</td>
<td>0.692</td>
</tr>
<tr>
<td>Physical Contact-Companionship</td>
<td>0.762</td>
</tr>
<tr>
<td>Physical Contact-One</td>
<td>-0.578</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Camera Variables</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Distant-Close-Up</td>
<td>-0.936</td>
</tr>
<tr>
<td>Candid-Posed</td>
<td>-0.975</td>
</tr>
<tr>
<td>Looking Toward Camera-Candid</td>
<td>-0.811</td>
</tr>
<tr>
<td>Not Looking at Camera-Candid</td>
<td>0.826</td>
</tr>
<tr>
<td>Posed-Not Looking at Camera</td>
<td>-0.824</td>
</tr>
<tr>
<td>Posed-Looking toward Camera</td>
<td>0.812</td>
</tr>
<tr>
<td>Not Looking at Camera-Looking toward Camera</td>
<td>-0.953</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Activity</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Work-Recreation</td>
<td>-0.349</td>
</tr>
<tr>
<td>Active-Relaxed</td>
<td>-0.934</td>
</tr>
</tbody>
</table>
Relationship Among Variables. Three kinds of tests were performed to examine the relationship among variables. First, a cross-tabulation of frequency percentages revealed that the number of people photographed, their ages, sex, and their affective state were related. Next, statistical correlation (Appendix J) confirmed results of the relationships observed in the cross-tabulations. And finally, a factor analysis revealed underlying structures of relationships that were not obvious from the overt data.

The cross tabulations and correlations provided the following information.

1) The number of people in a picture varied with the age of the person photographed. Teens, adults and elderly were more likely to be photographed in groups.

   A. Teens appeared in 14% of the total sample, but in 29% of the photographs of groups.

   B. Adults appeared in 27% of the total sample, but in 47% of the photographs of "just two people" and in 39% of the photographs of groups. Conversely, adults appeared in only 17% of the photographs of "just one person". The correlation between "one person" and "adult" was -.340.

   C. Elderly appeared in 7% of photographs in the total sample, but in 14% of the photographs of groups.

   D. Children were less likely to appear in photographs with adults and teens. The correlation between adult and child was -.344 and between teen and child was -.495.

2) Inclusion of "both males and females" in the photograph also varied with age. Sixteen percent of the total sample were photographs
with both males and females, but among photographs of teens, 24% were both male and females. Among photographs of adults, 32% showed both sexes, and among elderly 29% were both males and females. The correlation between "both males and females" and "adult" was .340.

3) Photographs of two people were more likely to include both males and females. While 16% of the total sample showed both males and females, 40% of two-people photographs had both males and females. Correlations of .535 were obtained for variables "both male and female" and adult. For "groups" and "both males and females" the correlation was .361.

4) Photographs of "just one person" contained more females than males. In the total sample, 61% showed only one person, but 86% of the photographs with one person were female. The correlation between "female" and "one person" was .364.

5) Both companionship and physical contact were more likely to be judged as present in photographs with:

A. An animal present.

   --Thirty-nine percent of overall sample had companionship but 68% of those with an animal had companionship.
   --Twenty-seven percent of overall sample had contact present but 56% of those with animals had physical contact.
   --The correlation between animal and companionship was .305.
B. Both males and females present. The correlation between companionship and "both male and females" was .530. For physical contact and "both male and female" the correlation was .498.

6) Affective state also co-varied with the number and sex of people in the photograph.
   A. Photographs with just one person were most likely to be judged "pensive." While 39% of photographs in the total sample were judged to be pensive, 46% of those judged pensive were of "just one person."
   B. Photographs of those judged "pensive" were less likely to be "both male and female." Thirty-nine percent of the total sample were pensive while only 29% of photographs with both male and female were judged pensive.
   C. Photographs of two people were more likely to be rated "happy." Fifty-seven percent of the total sample was judged happy, but 67% of the sample of "just two" were judged happy.
   D. Photographs rated "involved" were more likely to be "two people," "group," or "both males and females." In the total sample, 71% of the photographs were rated "involved." In those showing "group," 82% were involved, and in those showing "two," 89% were involved. In photographs showing "both males and females," 88% were involved. Conversely, those showing "just one," or "only females" were slightly less likely to be involved. Seventy-one percent of the total
sample were "involved", but 65% of the photographs of "one person" and "only female" were rated "Involved."

E. Photographs without people were more likely to be rated as disinterested. A correlation of .341 was observed between the variables "no people" and "disinterested."

7) Although the "underlying event for emotion" was shown only 32% of the time, judges were more confident they could see the underlying event if one of the following variables was present:

A. Activity (32% of the total sample showed underlying event versus 52% for activity photographs) The correlation between "event" and "active" was .342.

B. Physical contact (32% of the total sample versus 53% for photographs with physical contact). The correlation between "event" and "contact" was .312.

C. Companionship (32% of the total sample versus 53% of photographs where companionship was present). The correlation between "event" and companionship was .359.

D. Involved. The correlation between "involved" and "event" was .317.

E. Recreation. The correlation between "recreation" and "event" was .301.

Judges were less likely to attribute an "underlying event for emotion" in photographs rated as relaxed (32% versus 20%). "Relaxed" and "event" were negatively correlated at -.329. Thus, it appeared that judges were more willing to judge the reasons for a specific emotion in some cases than in others.
8) Photographs rated as pensive were more likely to be candid, with the subject not looking toward the camera. They were less likely to be posed, or to show the subject looking at the camera. Correlations were:

- Candid - Pensive: .315
- Posed - Pensive: -.305
- Looking Toward the Camera - Pensive: -.410
- Not Looking at the Camera: .397

9) Photographs judged to show recreational activities were more likely to be outdoors, showing people involved, happy, and with good feelings. Correlations between variables confirming these findings were:

- Recreation - outdoors: .340
- Recreation - indoors: -.340
- Recreation - involved: .337
- Recreation - active: .328
- Recreation - relaxed: -.310
- Recreation - happy: .340

10) Involvement of subjects varied according to whether the photograph was rated active or relaxed. Correlations between active and involved were .358. Correlations between relaxed and involved were -.353.

The inter-relatedness among variables was examined next through factor analysis. Factor patterns of three, four, five, six, seven and eight factors were examined for the data. A five-factor pattern was determined...
to be the most efficient to reveal categories underlying the relationships among variables. The resulting factor structure is reported in Table 9 and shows variables that contributed significantly to each factor.

The most important variable in factor 1 was companionship. Companionship was significantly related to physical contact, the presence of two people in a photograph, both male and female, and to a lesser degree, the presence of an adult in the photograph. Negative correlations for the companionship factor were the variable "one person" and "only female". The second factor, named "Mugging for the Camera," included the primary variable "looking toward the camera". Other important variables in this factor were posed, happy and good feelings. The primary variable for Factor 3 was "activity." The activity factor was related to recreation, the underlying event for emotion shown, as well as the affective states of involved, happy, and good feelings. This factor was named "Active Recreation", but it could have been called, "Feeling good about active recreation." Factor 4, "Happy Kids", included the primary variable of good feelings. Closely related were variables of happy, close-up, indoors, and child. Negative correlations to this factor were found for distant shots, outdoor, and photographs with no people. The final variable, "Nature," contained the primary variable, outdoors. Related variables were country, female, and recreation. Negatively related variables to this factor were indoor and male.

A computer search showed which pictures represented each factor and a look at the photographs revealed distinctively different kinds of photographs.
### TABLE 9
**FIVE FACTORS PRESENT IN PICTURES OF MENTAL HEALTH**

<table>
<thead>
<tr>
<th>Factor 1, &quot;Companionship&quot;</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Companionship</td>
<td>.842</td>
</tr>
<tr>
<td>Physical Contact</td>
<td>.686</td>
</tr>
<tr>
<td>Two People</td>
<td>.716</td>
</tr>
<tr>
<td>Both Male/Female</td>
<td>.592</td>
</tr>
<tr>
<td>Adult Present</td>
<td>.347</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Factor 2, &quot;Mugging for the Camera&quot;</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Posed</td>
<td>.867</td>
</tr>
<tr>
<td>Looking Toward Camera</td>
<td>.901</td>
</tr>
<tr>
<td>Happy</td>
<td>.467</td>
</tr>
<tr>
<td>Good Feelings</td>
<td>.405</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Factor 3, &quot;Active Recreation&quot;</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Active</td>
<td>.782</td>
</tr>
<tr>
<td>Recreation</td>
<td>.516</td>
</tr>
<tr>
<td>Underlying Event Shown</td>
<td>.403</td>
</tr>
<tr>
<td>Involved</td>
<td>.458</td>
</tr>
<tr>
<td>Happy</td>
<td>.347</td>
</tr>
<tr>
<td>Good Feelings</td>
<td>.320</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Factor 4, &quot;Happy Kids&quot;</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Good Feelings</td>
<td>.507</td>
</tr>
<tr>
<td>Happy</td>
<td>.446</td>
</tr>
<tr>
<td>Close-up</td>
<td>.413</td>
</tr>
<tr>
<td>Indoors</td>
<td>.331</td>
</tr>
<tr>
<td>Child</td>
<td>.312</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Factor 5, &quot;Nature&quot;</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Outdoor</td>
<td>.677</td>
</tr>
<tr>
<td>Country</td>
<td>.367</td>
</tr>
<tr>
<td>Female</td>
<td>.308</td>
</tr>
<tr>
<td>Recreation</td>
<td>.312</td>
</tr>
</tbody>
</table>

Variables listed showed loadings with an absolute value greater than .30. The value of the loading indicates the extent and direction of the correlation between the variable and the underlying factor.
Each of the five factors was represented by several images among the 366 photographs analyzed. The "Companionship" factor had 17 images that met all the criteria for the factor. The "Mugging" factor, with 63 images, had the highest number of photographs represented. "Active-Recreation" had 19, "Happy-Kids" had 36, and "Nature" had 16.

Because the factors contained variables that were not mutually exclusive, 24 photographs represented multiple factors. Plate V shows a multiple-factor photograph. All multiple-factor photographs, as well as those photographs that did not represent a factor, were excluded from the selection of images for the next step of the survey.

Plates VI through XXV show representative images for each of the five factors.
PLATE V
"JILL AND GREAT AUNT BESS": EXAMPLE OF COMPANIONSHIP
AND MUGGING FACTOR
PLATE VI
COMPANIONSHIP IMAGES
(Companionship, physical contact, two people, and both male and female, adult present.)
PLATE X
MUGGING IMAGES

These photographs were judged to be posed, with the subject looking at the camera, showing happy, good feelings.
PLATE XIV
ACTIVE-RECREATION IMAGES
The following photographs were judged to show subjects who were active, in a recreational activity, happy, involved, with good feelings and the underlying event for emotion is shown.
PLATE XVI
ACTIVE RECREATION

A.

B.
PLATE XVII
ACTIVE RECREATION
PLATE XVIII
ACTIVE RECREATION
These photographs were rated to show happy, good feelings of children indoors. The camera was "close-up."
PLATE XXII
NATURE IMAGES

Photographs here represent an outdoor, country environment and a recreational activity. An additional factor was presence of a female in the photograph.
3. Survey to Examine Photographs Preferred to Show Mental Health

Using the photographs identified through factor analysis, a survey was administered to 292 people, asking each person to rate the photographs to show which were preferred as a way to represent mental health. Five sets of images with five photographs in each set (one photograph for each factor) were matched. In matching photographs, consideration was given to making the technical quality and strength of the image as comparable as possible. All photographs were reproduced in black and white and in comparable size. In the survey (see Appendix K), subjects were given the following instructions:

Inside this booklet are five sets of pictures. For each set of pictures, distribute 15 points in a way that shows which photographs you prefer as a way to show mental health. You may distribute points however you want... just so the total for each set adds to 15. Higher numbers indicate strongest preference. Below are some examples.

Subjects for the survey came from organized groups including church groups, citizen board members of mental health agencies, a Lion's Club, an organization of communication professionals, and a group of teachers. Participants completed the rating task during a group meeting. In most cases, the researcher was not present and explanation of the task was provided by a group member.

Although 292 people returned the survey, only 242 surveys could be analyzed because of incomplete information or, most frequently, errors in addition. No attempt was made to achieve representativeness of the
general public in selecting sample groups, though information was collected to examine demographic characteristics (Table 10).

**TABLE 10**
BACKGROUND OF THOSE COMPLETING SURVEY OF PREFERRED IMAGES OF MENTAL HEALTH

n = 242

<table>
<thead>
<tr>
<th>Age of sample</th>
<th>n</th>
<th>% of sample</th>
</tr>
</thead>
<tbody>
<tr>
<td>21-30</td>
<td>61</td>
<td>25</td>
</tr>
<tr>
<td>31-40</td>
<td>99</td>
<td>41</td>
</tr>
<tr>
<td>40-64</td>
<td>67</td>
<td>28</td>
</tr>
<tr>
<td>65+</td>
<td>12</td>
<td>5</td>
</tr>
<tr>
<td>missing</td>
<td>3</td>
<td>1</td>
</tr>
</tbody>
</table>

**Education**

- Junior High: 1 (4.9%)
- High School: 16 (6.6%)
- Some College: 38 (15.7%)
- College Graduate: 78 (32.1%)
- Post-Graduate: 107 (44.4%)
- missing: 2 (0.8%)

**Sex**

- Male: 81 (33.5%)
- Female: 156 (64.5%)
- missing: 5 (2.1%)

**Income**

- Under $10,000: 28 (11.6%)
- 10,000 to $20,000: 85 (35.2%)
- 20,000 to $30,000: 58 (24.0%)
- 30,000 and over: 56 (23.2%)
- missing: 15 (6.2%)
Summary of Methodology

The purpose of the research was to analyze and test photographs taken for a "Picture of Mental Health" amateur photography contest to see what information could be gained and used in selecting images for future educational materials about mental health.

The 366 photographs had been taken in 1980 and 1981 and were entered in the contest because the photographers thought the photographs represented mental health.

The research was conducted in three steps, each with a specific purpose, and built on information gained in preceding steps.

Step 1 (built on strategy developed by George Kelly) included interviews with ten subjects, asking them to tell about likenesses and differences they observed when comparing three photographs. Interviewees compared 15 groups of three photographs each that had been sent in for the contest.

Although there were variations in the responses, there were also remarkable similarities. The most frequently mentioned likeness and difference was a variation in the affective or emotional state of the subject photographed. Every person interviewed mentioned this difference. Also frequently mentioned were differences in the number of people photographed, or whether the photograph showed companionship. Other likenesses and differences frequently mentioned were: age of subject, setting for the picture and activity of the subject. The likenesses and differences were summarized, categorized and made into a checklist for rating and analyzing each of the 366 photographs in the sample.
Step 2 was a content analysis of the 366 photographs using the checklist developed in Step 1 to see whether specific variables were related. A second purpose of this step was to match photographs so they could be used in a public survey to identify images preferred as a way to show mental health.

The analysis of content was accomplished by asking four judges to rate each photograph according to 36 variables on the checklist. The rating was by a vote of three out of four judges. The ratings showed that children were most frequently photographed subjects, and that photographs of teens, adults, and elderly were related to the number of people in the photograph and to sex. Factor analysis revealed a five-factor structure of the inter-relationships among the variables. The factors and their related variables were:

**Factor 1, Companionship**

These images were characterized by companionship with physical contact shown between two people, who were both male and female, and at least one adult. Negatively correlated to this factor were the variables "one person" and "only female."

**Factor 2, "Mugging for the Camera"**

The four variables in this factor were 1) posing, 2) looking toward the camera, 3) happy, and 4) good feelings. These variables could be characterized as traditional picture-taking behaviors. Negatively correlated variables to this factor were pensive, not looking at the camera, and candid.
Factor 3, Active Recreation

These images were active, showing people "involved" in recreational activities with happy, good feelings. Another variable associated with active recreation was the underlying event for emotion shown in the photograph. Negatively correlated were the factors relaxed, and pensive.

Factor 4, Happy Kids

The primary variables for this factor were good feelings, happy, and close-up. It differed from the "mugging factor" because the variables also included children and indoors. These were warm, family images, such as might be taken by a parent or close friend. Negatively correlated were the variables distant, outdoor, and no people.

Factor 5, Nature

The primary variable in the factor was outdoor, but images also included variables of country, female, and recreation. Negatively correlated were the variables of indoor, and male.

The factors provided the basis for photographs used in Step 3, a survey of preferred images.

Step 3. Using photographs selected to represent each of the five factors identified, in step 3 a photographic survey was constructed and administered to 242 members of clubs and organizations. The survey asked subjects to rate five groups of photographs with five photographs in each group. Each group contained a photograph to represent "Companionship," "Mugging," "Active-Recreation," "Happy Kids," and Nature." Subjects were
asked to distribute 15 points within each group in a way that showed which images they preferred as a way to show mental health. The preferences shown for kinds of images are reported in Chapter IV, "Results of the Study."
CHAPTER IV

RESULTS OF THE STUDY

Mental health is... everything that belongs to a healthy way of living; the opportunity to work, to play, to create, to communicate, and to enjoy beauty. — Karl Menninger, M.D.

All of the photographs used in this study were submitted to the contest because the photographer believed the entry represented some visual characteristic of mental health. The purpose of this research was to analyze the photographs to find out whether some visual characteristics are preferred by the public as a way to illustrate good mental health.

Two kinds of public are represented in this study: 1) the more than 300 photographers who entered the contest; and 2) the 242 organization members who completed a survey to show their preference for a specific kind of image.

The photographers' preferences were reported in Chapter III, Table 5. Not surprisingly, they photographed people 95% of the time: people involved in something or someone in 71% of the photographs; 69% of the photographs were close-ups; good feelings were portrayed in 66% of the photographs. The emotions were judged as happy in 57% of the photographs,

though 39% of the subjects were judged to be pensive. Bad feelings as a way to describe mental health were shown in only 1% of the photographs.

Although it is likely that the exemplary photograph used to solicit entries in the 1980 contest may have biased some entries toward happy emotions and good feelings, the 1981 entry materials used no exemplary photograph and results were the same.

A five-factor analysis of variables revealed some underlying visual themes: a) Companionship, with two people, physical contact and an adult in the photograph; b) Mugging, with posed subjects, looking happily toward the camera; c) Active Recreation, with subjects involved, happy and showing good feelings; d) Happy Kids, with subjects close-up, indoors and showing good feelings; e) Nature, with female subjects outdoors in the country in a recreational activity.

To some degree the underlying characteristics and visual themes are common to public attitudes about personal photography and not just to public attitudes toward mental health. Children, pets, vacations and family gatherings are typical subjects for snapshot photography. But, even if the visual themes are biased toward those that are present in most family albums, it is important for understanding public attitudes to find out whether any of the themes are preferred by the public as a way to show mental health.

The survey of 242 members of clubs and organizations showed that two factors were preferred:

1) Images of Companionship and Physical Affection Between Adult and Child. Although the mean score for all factors was 15, Companionship images received a mean rating of 18.05 (Table
11). This score was nearly two points higher than the second preferred visual theme. Also, among the photographs in each set for the survey, four of the top five photographs represented the Companionship factor. (See Table 12 and Figures 3 through 7 for survey photographs and their scores.) It is interesting to note that in Figure 4, Group B, the photograph that outranked the Companionship factor is one representing Happy Kids, and it also shows companionship. It differs from the Companionship factor identified in the survey only because it does not have an adult in the photograph.

2) The second preferred visual theme was Active Recreation. The combined mean scores for this factor were 16.21, again nearly two points higher than the next preference (Table 11). Preference for the factor is demonstrated in scoring for individual photographs: four of the top five photographs represented Companionship and, between rankings six through twelve, four of the photographs represented Active Recreation.

Although Companionship and Activity photographs were generally preferred, standard-deviation scores for the survey showed somewhat less agreement in ratings of individual photographs of Companionship and Activity (Table 10). Of the photographs showing companionship, four of the nine highest standard deviations were represented. Three of the highest nine standard deviations were Activity photographs. Generally, the most preferred photographs had higher standard deviations.

Conversely, there was more agreement among raters about the least preferred images. Of the four photographs with the lowest standard
### TABLE II
**FACTORS IN ORDER OF PREFERENCE**

<table>
<thead>
<tr>
<th>Combination</th>
<th>Factor</th>
<th>M</th>
<th>SD</th>
</tr>
</thead>
<tbody>
<tr>
<td>A2+B3+D2+C3+E4</td>
<td>Companionship</td>
<td>18.05</td>
<td>6.47</td>
</tr>
<tr>
<td>A4+B5+C4+D5+E3</td>
<td>Activity</td>
<td>16.21</td>
<td>5.84</td>
</tr>
<tr>
<td>A1+B1+C5+D5+E5</td>
<td>Happy Kids</td>
<td>14.46</td>
<td>4.96</td>
</tr>
<tr>
<td>A5+B2+C1+D4+E1</td>
<td>Nature</td>
<td>13.26</td>
<td>4.64</td>
</tr>
<tr>
<td>A3+B4+C2+D1+E2</td>
<td>Mugging</td>
<td>13.02</td>
<td>4.40</td>
</tr>
</tbody>
</table>

### TABLE 12
**PHOTOGRAPHS IN ORDER PREFERENCE**

$n = 242$

<table>
<thead>
<tr>
<th>Photograph</th>
<th>Factor</th>
<th>M</th>
<th>SD</th>
</tr>
</thead>
<tbody>
<tr>
<td>C3</td>
<td>Companionship</td>
<td>4.35</td>
<td>1.70</td>
</tr>
<tr>
<td>B1</td>
<td>Happy Kids</td>
<td>4.09</td>
<td>2.14</td>
</tr>
<tr>
<td>B3</td>
<td>Companionship</td>
<td>3.85</td>
<td>2.09</td>
</tr>
<tr>
<td>A2</td>
<td>Companionship</td>
<td>3.68</td>
<td>2.74</td>
</tr>
<tr>
<td>D2</td>
<td>Companionship</td>
<td>3.65</td>
<td>2.06</td>
</tr>
<tr>
<td>A4</td>
<td>Activity</td>
<td>3.58</td>
<td>2.28</td>
</tr>
<tr>
<td>E3</td>
<td>Activity</td>
<td>3.57</td>
<td>1.96</td>
</tr>
<tr>
<td>C2</td>
<td>Mugging</td>
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<td>1.75</td>
</tr>
<tr>
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<td>Mugging</td>
<td>3.37</td>
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</tr>
<tr>
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<td>Nature</td>
<td>3.19</td>
<td>1.74</td>
</tr>
<tr>
<td>C4</td>
<td>Activity</td>
<td>3.15</td>
<td>1.68</td>
</tr>
<tr>
<td>D5</td>
<td>Activity</td>
<td>2.98</td>
<td>2.41</td>
</tr>
<tr>
<td>D3</td>
<td>Happy Kids</td>
<td>2.97</td>
<td>1.81</td>
</tr>
<tr>
<td>B5</td>
<td>Activity</td>
<td>2.93</td>
<td>2.10</td>
</tr>
<tr>
<td>A5</td>
<td>Nature</td>
<td>2.90</td>
<td>1.83</td>
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<tr>
<td>E5</td>
<td>Happy Kids</td>
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<td>1.78</td>
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<tr>
<td>E2</td>
<td>Mugging</td>
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<td>1.74</td>
</tr>
<tr>
<td>A1</td>
<td>Happy Kids</td>
<td>2.83</td>
<td>1.99</td>
</tr>
<tr>
<td>B2</td>
<td>Nature</td>
<td>2.73</td>
<td>1.90</td>
</tr>
<tr>
<td>E4</td>
<td>Companionship</td>
<td>2.51</td>
<td>2.15</td>
</tr>
<tr>
<td>C1</td>
<td>Nature</td>
<td>2.40</td>
<td>1.63</td>
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<td>D4</td>
<td>Nature</td>
<td>2.03</td>
<td>1.64</td>
</tr>
<tr>
<td>A3</td>
<td>Mugging</td>
<td>2.01</td>
<td>1.54</td>
</tr>
<tr>
<td>C5</td>
<td>Happy Kids</td>
<td>1.71</td>
<td>1.57</td>
</tr>
<tr>
<td>B4</td>
<td>Mugging</td>
<td>1.39</td>
<td>1.71</td>
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Study to Examine Elements of Public Attitudes Toward Mental Health Through Photographs

BACKGROUND ON THE PHOTOGRAPHS

The photographs in this booklet were taken by amateur photographers in Franklin County and entered in contests sponsored by the Franklin County Mental Health Board. In the contest, photographers were asked to choose and submit a photograph that showed mental health. The photographs here are not necessarily the winning entries but are chosen because they represent some of the kinds of pictures that were entered.

This survey is being conducted to find out what kinds of photographs are preferred as a way to show mental health. There are no right or wrong answers because all the pictures show mental health. The purpose is to find out about your preference.

INSTRUCTIONS

Inside this booklet are five sets of pictures. For each set of pictures distribute 15 points in a way that shows which photographs you prefer as a way to show mental health. You may distribute points however you want...just so the total for each set adds to 15. Higher numbers indicate strongest preference. Below are some examples.

EXAMPLES

SET I RATING

<table>
<thead>
<tr>
<th>#1</th>
<th>#2</th>
<th>#3</th>
<th>#4</th>
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SET II RATING

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<th>#5</th>
<th>TOTAL</th>
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</thead>
</table>

Check the category that describes you:

AGE

_____ 21 - 30
_____ 31 - 40
_____ 40 - 64
_____ 65 Plus

SEX

_____ Male
_____ Female

EDUCATION (Check highest level completed)

_____ Junior High
_____ High School
_____ Some College
_____ College Graduate
_____ Post-Graduate Education

INCOME

_____ Under $10,000
_____ $10,000 to $20,000
_____ $20,000 to $30,000
_____ $30,000 and over
GROUP A RATING

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<td>2.74</td>
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<td>Mugging</td>
<td>2.01</td>
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<tr>
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<td>Nature</td>
<td>#2 = 2.73, 1.90</td>
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<tr>
<td>Companionship</td>
<td>#3 = 3.85, 2.09</td>
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<tr>
<td>Hugging</td>
<td>#4 = 1.39, 1.71</td>
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<tr>
<td>Activity</td>
<td>#5 = 2.93, 2.10</td>
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<tr>
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<td>Happy Kids</td>
<td>1.71 ± 1.57</td>
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TOTAL 15
GROUP D.

<table>
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<td>Companionship</td>
<td>2.51</td>
</tr>
<tr>
<td>Happy Kids</td>
<td>2.86</td>
</tr>
</tbody>
</table>

TOTAL 15
deviations, the rank orders of preference were 21st, 22nd, 23rd, and 24th (out of 25 images).

A surprising exception to this trend was with the most preferred photograph (see Figure 3, C3, Companionship). This Companionship image of a father and child was most preferred and had a standard deviation lower than the mean (1.70 versus 1.94). Undoubtedly there was general preference for this photograph (see Plate VI).

Although Companionship and Activity photographs were clearly preferred by most but not all of the raters, a comparison of mean factor ratings across levels of each demographic variable did not reveal significant differences in preference. Furthermore, no factors were correlated with the demographic variables at .30 or higher. A comparison of the correlations among photographs within each five-factor grouping showed no consistent trade-offs between factors. No correlations within groups were correlated above ±.40. One possible explanation for the higher standard deviations in companionship and activity factors could be a difference in rater style. Some raters may have distributed a high number of points to one or two images (bullet-vote), while others voted more consistently, distributing some points to each image. This rating style difference would cause greater standard deviation.

It is interesting to note that there was more agreement about the two least preferred photographs, B4 and C5, which show parts of the body not usually exposed. The penis on the male statue, the exposed stomach, and bare bottom of the little girl may have been offensive to some who rated the photographs.
The factors less preferred overall were Happy Kids ($M = 14.46$), Nature ($M = 13.26$), and Mugging ($M = 13.02$). Although these factors were less preferred by survey subjects, they do represent underlying themes and reflect the values of amateur photographers who entered this contest. Clearly, children are valued, as is outdoor recreation. The act of recording and transforming present events into cherished images demonstrates the belief that some stages of life, and some settings, are worth remembering. The act of amateur photography is purposeful, not random; therefore, values are inherent in all the images submitted.

The major findings in this study are:

1) There are characteristic ways people perceive photographs. These ways can be explored through a systematic interview strategy asking the interviewees to compare three photographs telling about likenesses and differences they observed. Characteristic comparisons for interpreting photographs among subjects in this study involved contrasting a) emotional state, b) age of person photographed, c) sex, d) number of people photographed and their relation to each other, e) environment, f) subject's awareness of the camera, and g) camera placement.

2) The many visual elements in a photograph can be reliably judged, quantified, and analyzed statistically to discover interrelationships and underlying visual themes.

3) The emotional characteristics describing mental health in this study were a) involved (71%), b) good feelings (66%), and c) happy (57%). The least shown emotional qualities were a) disinterest (3%) and bad feelings (2%).
4) Children are the most frequently photographed age (59%), and they are more frequently shown in photographs of single subjects. Adults (27%), teens (14%) and elderly (7%) are more likely to be photographed in groups or with another person.

5) There were five underlying visual themes in the sample:
   A. "Companionship," with physical contact, both male and female, two people, and at least one adult in the picture;
   B. "Mugging," with happy subjects, experiencing good feelings, posed, and looking at the camera;
   C. "Active Recreation," with happy subjects, experiencing good feelings involved in active, recreational events;
   D. "Happy Kids," experiencing good feelings, shown indoors, with the camera close-up;
   E. "Nature," with females in outdoor country recreational activities.

6) Photographs showing Companionship and Active Recreation were preferred as a way to show mental health by 242 survey subjects.
CHAPTER V
DISCUSSION

"A photograph is not an accident—it is a concept."

— Ansel Adams

This study is unique because, for the first time, amateur photographers from the general public were asked to picture their ideas about mental health through the lenses of their cameras. Although mental health is not typically described or thought of in visual terms, the purpose of the study was to find out if there are preferred visual themes associated with the concept.

Professional photographers and photography critics understand the link between concepts and visual themes. The photographer chooses significant subject matter, time and vantage point, balancing the external happenings in the world with his own internal perceptions. The camera records both the external world and the internal view. Photographs and concepts are frames into which concrete experiences and objects are organized into familiar, and sometimes new and insightful, relationships.

The concept captured for the photography contest is mental health, and whether or not the photograph was originally taken with mental health in mind, by entering the contest the photographer connected mental health to the visual image recorded.

After the pictures of mental health were received and assembled, the research problem had only begun: there was no photographic taxonomy to allow interpretation of the meaning of a single photograph or a group of photographs. Although researchers in anthropology, sociology, city planning, law and psychiatry have used photographic imagery as evidence, there was still no accepted method to recognize the influence of individual viewer perceptions, or perceptions commonly applied by a larger group. Wagner noted a "fundamental lack of consensus about the meaning of photographic images;" and Clarice Stasz cited the difficulty in developing research strategies that incorporate unique and commonly-held ways of interpreting in research design. "Indeed, the great challenge for visual sociologists now is to establish a method, a set of rules for using and understanding images that are not simple adaptations of categorize and count techniques."\(^2\)

The initial problem in this research was to develop categories that could be used to interpret the photographs. The researcher recognized that common judgments about content are part of photographic interpretation, and so interviewed ten different subjects to find out what criteria were used by the interviewees to analyze photographs. The interview was based on a strategy developed by George Kelly to examine an individual's characteristic ways of thinking.

In this study the ten interviewees compared 15 sets of photographs with three photographs in each set. Each person was asked to tell about a likeness and difference they observed in each set: "How were two

\(^3\)Ibid., p. 136.
photographs alike, but different from the third?" Not surprisingly, the interviewees did reveal some characteristic and common ways of interpreting photographs. All interviewees, for example, noted the emotional or feeling state of the subjects photographed, using comparisons such as happy versus sad, thoughtful versus carefree, involved versus disinterested, and excited versus somber. Facial expressions and body positions were also concepts mentioned by several interviewees. It is likely that this information was used to interpret the affective state of subjects in the picture. These are external non-verbal cues that reveal internal feelings or emotions. Subjects also commonly noted the age and sex of people in the picture and whether or not a relationship was shown between people. Some of the descriptions used for the relationship comparison were "togetherness" versus "alone," and "solitude" versus "companionship." Another interesting comparison was recognition of the role of the photographer in creating the photograph. Eight out of the ten people interviewed mentioned categories like "close-up" versus "distant" or "candid" versus "posed." Among those interviewed, photography is so well-established as a medium that understanding the placement of the camera and the subject's relationship to the camera seemed to be an internalized perception.

Photography is a familiar medium whose relative low cost and simplicity have made it an accepted mode of communication. The comparisons made by interviewees suggest that judgments like candid or posed, and close-up or distant, are routine perceptions in interpreting photographs.

After the interviews were complete, the common and characteristic likenesses and differences were incorporated in a checklist of 36 items. The practice of using a small group to help the researcher establish categories is
one frequently used in market research. Market researchers call such groups "focus groups." In focus groups, a small group of individuals focus attention on a particular subject, discussing individually attitudes, beliefs and behaviors. The focus group helps identify common themes; the themes are then used to test frequency in a broader sample population. Projections about the frequency of an attitude or belief for the general public can only be made by follow-up survey employing a larger sample.

As happens in market research, when the final tabulation occurred, the original comparisons did not occur with the same frequency as in the interview process. Although contrasting emotional states were frequently mentioned by the interviewees, only 1% of the final sample was judged by the raters to show bad feelings. The checklist did not elicit the finer discrimination that had occurred in the interview process.

One of the major limitations of the checklist and method of analysis developed is the amount of time required for the rating task. Most judges reported that it took about two minutes to rate each photograph; thus, nearly 50 hours were required of volunteers who completed the rating task. Also, in spite of the pretest, the checklist needs refinement in future application. For example, it appeared that judges rated "number of people" inconsistently if only an appendage, such as an arm or leg, was shown with no face present. Future research should refine the use of a checklist by creating more specific content guidelines for judges.

The intent of the original research design was to match photographs so they were alike in respect to all thirty-six variables checked except one. That difference was then to be used in matched pairs for the public survey of preferred images. A computer matching of images revealed photographs
that were correlated, but only two photographs were found to meet the desired matching criteria. The photographs revealed remarkable likenesses in subject matter between the matched pairs, but the researcher believed that the match would not provide useful results in a public survey. Thus, additional analysis was needed. The correlation among variables showed that some characteristics co-varied.

Further examination of the data through exploratory factor analysis showed that some of the photographs contained underlying visual themes of Companionship, Active Recreation, Happy Kids, Outdoor Recreation, and Mugging for the camera. Twenty-five representative photographs for each theme were matched in a survey form, five sets of photographs with five in each set. In the survey, participants were asked to rate each photograph in the set by distributing 15 points in a way that showed which photograph they preferred as a way to show mental health. The 242 people from groups who were willing to participate in the study did, indeed, have preferred kinds of images, "Companionship" and "Active Recreation." Moreover, the preferred health themes are the visual polar opposites of the illness themes documented by psychiatric historian Sander Gilman. Gilman's research showed images of isolation, idleness, melancholy and confinement. The preferred health images for this study were companionship, physical contact, activity, and good feelings. Gilman theorized that this polar opposite has existed throughout history:

Throughout the history of any given culture the structure most often applied to categories of man is that of the polar opposite. Each category is perceived as either the embodiment or the antithesis of the group which has provided the category. Thus, in Western culture a polar antithesis of human types has been developed, populated by the Jew, the Gypsy, the madman among others. The "otherness" of the representatives of these categories is defined in many different ways, not the least of
which is the strict delineation of what the culture designates their appearance to be.

Such visual stereotypes are the product of the application of existing paradigms to those aspects of the universe which a culture has defined as inherently inexplicable. When this sense of inexplicability is externalized it takes the human form of "other," whether as madman, Black, Jew, or Gypsy. Its concreteness is superficial as it is an extension of the perceiver and only in the most limited ways rooted in reality. Its source lies in the sense of distance between the perceiver and the perceived implicit in the polar model, a distance imposed by the perceiver based on the anxiety generated by his perception.4

Yet despite public perception, mental health and mental illness are not absolutely polar states. Mental health professionals recognize this but still have not successfully explained to the public that mental health and mental illness are relative states. Menninger said:

To define either health or illness is an almost impossible task; the temptation is to define each of them as the absence of the other, and this temptation hides a truth to which we most decidedly hold, namely, that health and illness are words that imply direction and not absolute condition. It would be logically correct to speak only of more health, less health, and still less health, and drop the word illness entirely. But this does too much violence to common usage.5

The preference for companionship images by the sampled population is a stark contrast to traditional images of illness. A comparison of the mental illness images from Chapter I, Plates I, II, and III, and the healthy images in this survey clearly demonstrates why there is uneasiness, mystery and avoidance of the subject of mental illness. Indeed, results of this survey indicating preference for companionship suggests that the isolation of mental illness may be its most frightening characteristic. Security, comfort and a sense of belonging are conveyed by the companionship images. It may be, also, that a person's self-identity occurs, more than he'd like to admit, by relationships to others. Erving Goffman explores this idea:

4Gilman, Seeing the Insane, p. xi.
Our sense of being as a person can come from being drawn into a wider social unit; our sense of selfhood can arise through little ways in which we resist the pull. Our status is backed by the solid buildings of the world, while our sense of personal identity often resides in the cracks.⁶

Health, then, is the balance between a person's individuality and the ability to succeed in relationships. Illness, with its isolation and mystery, is the label applied to those who are unable to succeed at relationships.

Three themes were less preferred by the 242 people who completed the survey: Happy Kids, Nature, and Mugging. Although not generally preferred by the survey sample, obviously these themes are favored images for the original photographers or they would not have been entered in the contest. In fact, the Mugging theme (63 images) and the Happy Kids theme (36 images) have more representative images than any of the others. The researcher believes that Mugging and Happy Kids are also relationship or companionship pictures; however, the perceptual relationship is between the photographer and the subject and was not readily apparent to survey subjects who indicated preferred images. The act of amateur photography is personal, the purpose being to document the appearance of a loved one and store it in a wallet, a frame, or a family album.

---

Recommendations for Further Study

This study suggests many possibilities for continued research in the development of methodology and application of the findings. The use of George Kelly's Personal Construct Theory revealed similarities in the way interviewees looked at photographs. Unexplored in this study were the idiosyncratic responses. The methodology could be applied to examine individual differences in looking at photographs, or specific styles of observation. A further testing of this methodology would reveal much about the nature and functions of photography as a medium of communication. Also related to the methodology is the need for further refinement and testing of some variables of the checklist.

Many questions arise from this research, related to expanding understanding of how viewers interpret a photograph, how the methodology may be expanded, and the relationship of images to beliefs. Among the specific questions yet to be answered are:

1. What are the characteristic ways of interpreting photographs? What are the variables in interpreting photographs?
2. Are individual differences related to preference for activity or companionship images? Demographics collected in this study did not provide information about differences in factor preference.
3. Which kinds of companionship images are preferred? Among companionship relationships are family, friendship, romantic relationships, work relationships and even casual acquaintances. Are some kinds of companionship preferred as a way to show mental health?
4. What is the relationship of the photographer to the subject photographed? In amateur photography, is the activity itself one of companionship? Is sex of photographer related to subject matter, or those photographed? Are male photographers taking pictures of women, and female photographers taking pictures of men?

5. Do healthy images help to expand ideas about mental health? Can they be used also to bring understanding and less stigma even to the subject of mental illness?

6. If it were possible to replace images of illness with images of health, what changes could be made in public beliefs about the care and treatment of those who are mentally ill? What would happen to attitudes toward mental illness if ill people were shown in healthy relationships?

7. Who "directs" the picture-making process in amateur photography?

8. Are there indicators in family photographs which reveal something about the characteristics of the family relationship: open, or formal, permissive, or authoritarian, etc.?

9. What role does positive imagery play in helping to maintain desirable social roles?

10. Could images of health be used as therapy?

11. What are the implications of these findings for imagery in the public arts, especially film and television? in textbooks? popular magazines? advertising? newspapers? the literature of mental health?
Implications for Mental Health Education

Since the time Dorothea Dix crusaded for more humane care of the mentally ill, mental health professionals and enlightened reformers have called for better public understanding about mental illness and its treatment as a way to improve the quality of life for the mentally ill. Beginning with the mental hygiene movement in the 1920's, concerns about quality of life expanded to include everyone, with the belief that better public understanding of mental health would prevent mental illness and promote mental well-being. Yet, after all these years, writers in the field still lament the low state of public understanding of both mental health and mental illness.

Although the subject of public attitudes toward mental illness has often been studied, there are relatively few attitude studies about mental health; however, the subject of this research is mental health and the visual elements that underlie public understanding of mental health.

Although it may be difficult to establish the effects of imagery in forming attitudes and behavior, it seems clear that visual images both create and reflect understanding; we see what we know; and we expect to see what has been seen before. Illness images reinforce the expectation that mentally ill people are visually different, including disheveled appearance, flailing limbs and postures of despair and defeat. The perceived visual difference has allowed the general public to also treat the mentally ill as less than human, living in environments that are confined, being subjected to treatment that often has created more disability. The historic images of mental "illness" are intrinsically dramatic if not voyeuristic, but they
reinforce beliefs that separate and polarize, not those that heal or reform. The existing separation begets more separation: we see what we expect to see, and we expect to see what has been seen before.

It's time for a conscious change in the imagery of mental states. Mental health educators must recognize the critical importance of imagery in creating attitudes and use photographs and other media to achieve understanding that reflects the relative nature of mental health and mental illness. They must resist using stereotypic visual images and generate images that expand understanding; they must reject simplistic portrayals that allow easy categorization and dismissal of entire groups of human beings.

This study suggests that preferred images of health are the idealized views of family photographs and soft drink commercials, the feeling that comes from "companionship" and "involvement." It may be just as healthy for all of us to give up "ideal" images of health as it is to give up stereotyped ideas of illness. As long as there are stereotypic images, we shall continue to squeeze people into categories that are only partially true, and which are thus partially false. Only when we recognize and visually demonstrate the full range of emotions as healthy, and learn to channel appropriate behaviors for those emotions, do we achieve mental wealth.

Photographs, film and television have been used to reinforce the difference rather than to help increase understanding of the shared humanity between those who are judged "mentally ill" and those who are not. The categories, as Gilman points out, are polar: the mentally ill, and everyone else who isn't.
It could be said that it is an impossible task to change centuries of stereotypic imagery of mental states. There are, however, ways to begin. Mental health professionals, including psychiatrists, psychologists, social workers, nurses and administrators need to explore their own stereotypic visual concepts of health and illness. We need to put cameras in their hands and ask them to document their own understanding of health and illness. They must be encouraged to monitor public media portrayals of mental illness and health and to recognize those that misrepresent their profession and their clients. They must insist that textbooks used in health education, or in training for mental health professionals, contain images that accurately depict the range of emotion in health and illness.

Patients and ex-patient groups should also be educated about visual imagery: visualizing, through photographs, film, and television, their understandings of mental health professionals, of treatment, and of their world. Many patient advocacy groups are aware of the stereotypic impact of television and film. They must vehemently reject media portrayals that categorically depict mentally ill people as violent, dangerous people to be "shot down" at the end of a 30-minute network crime drama. They must advocate for portrayals without simplistic "happily-ever-after" conclusions.

Media representatives must be convinced that there is dramatic, as well as social, value to positive imagery. With the increasing use of cable channels available to smaller special interest audiences, portrayals do not need to follow established programming formulas. It would be interesting to see a program recognizing that today many families include members who are sometimes hospitalized for a mental or emotional problem... but that those members come home and still are able to work, maintain friends and
family ties. Just as Raymond Burr provided a positive role-model about many wheelchair-bound people, the dramatic medium could be used to expand views of the mentally disabled. "Rockford" is a reformed convict in The Rockford Files.

Of course, the conscious use of public media for "positive" images of mental health and illness could be called manipulative. Today's "moral majority" television censors also justify their concerns based on the belief that they know the kind of images that are moral. The issue that separates positive images of mental health and illness from moral majority images is choice. Whenever stereotypic images are allowed to dominate, an individual's choices are limited. In making and transmitting images, we must respect the individual's ability to make healthy and moral choices, based on a fair, balanced presentation of the information.

The other ethical question, perhaps even more difficult than censorship, is the requirement for confidentiality in treatment of mental and emotional disorders. If patients and professionals actually begin to document their beliefs about treatment and the world of a mental patient, there must be a way to guard against invading the privacy of patients who do not want to be photographed. The mental patient is vulnerable to exploitation and, at a later time of life, may not want to be associated with mental illness.

The author believes, however, it is possible to find solutions that meet ethical requirements and allow continued research and education about mental health and mental illness through visual imagery. Photo-electronic imagery is too powerful to be ignored as a force in shaping and reflecting today's world.
Like film and television, photographs have the power to expand and create understanding. Jon Wagner wrote "It is through photographers that we have seen and shared the sights of war and birth, visualized our history, identified our families, and become aware of the richness and complexity of our culture." If this is true, then what people know about "mental" states can also be seen, shared and expanded for the improvement of the total human condition.

7 Images of Information, ed. Jon Wagner, p. 289.


### PHOTO CREDITS

#### Images of Mental Illness

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#### Images of Mental Health*

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<td>Plate XIX</td>
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| Plate XX   | A. Donna L. Richmond, 1980.  
|            | B. Randy Ater, 1980.    
|            | C. Elizabeth Carter, 1981. |
| Plate XXI  | A. Rose Burroughs, 1981.  
|            | B. Rose Burroughs, 1981.  |
| Plate XXII | Robin Morrison.         |
| Plate XXIII| A. James W. Dye, 1981.  
|            | B. Judy Panek, 1981.     |
| Plate XXIV | A. Geraldine E. Cornette, 1981.  
| Plate XXV  | A. Rose Burroughs, 1981.  
|            | B. Rose Burroughs, 1981.  |

*All Images of Mental Health are the property of the Franklin County Mental Health Board, Columbus, Ohio.*
APPENDIX A

Materials used to solicit entries to the 1980 Picture of Mental Health Photography Contest

1. Sample poster photograph
2. Newspaper advertisement
3. Entry form front
4. Entry form back (contest rules)
AMATEUR PHOTOGRAPHERS

ENTER THE PICTURE OF HEALTH PHOTOGRAPHY CONTEST

Sponsored by the Franklin County Mental Health and Retardation (648) Board and Community Mental Health Agencies
AMATEUR PHOTOGRAPHERS

ENTER THE PICTURE OF HEALTH Photography Contest

Sponsored by the Franklin County Mental Health and Retardation (648) Board and Community Mental Health Agencies in cooperation with Columbus Area Chamber of Commerce, Eastman Kodak and Nationwide Insurance.

• $100 FIRST PRIZE • 7 ADDITIONAL CASH PRIZES
• 30 PHOTO ALBUMS • TV AND PUBLICATION CREDITS FOR WINNING PHOTOGRAPHERS

ENTER TODAY! Fill out and mail coupon for entry forms and complete contest rules.

FRANKLIN COUNTY MENTAL HEALTH AND RETARDATION (648) BOARD
447 East Broad Street
Columbus, Ohio 43215

Please send me entry forms and contest rules for the "Picture of Health" Photography Contest.

NAME_________________________________________________________
ADDRESS _____________________________________________________
CITY ______________________________________ZIP ___________

NOTE: Deadline for entries is February 15, 1980. Contest limited to non-professional photographers who are residents of Franklin County.
ENTRY FORM

NAME OF ENTRANT __________________________________________

ADDRESS ________________________________________________

CITY __________________________ ZIP _______________________

PHONE (HOME) ______________________ (WORK) ______________

I feel my photograph pictures mental health because

(30 words or fewer, please)

________________________________________________________

I certify that I have read and agree to abide by the contest rules printed on the
back of this form, that I meet the eligibility requirements set forth in those Rules,
that I am the sole owner of the photograph to which this entry is attached, and
that I have full authority to grant the right of publication and/or reproduction for
promotional and educational purposes to the Franklin County Mental Health and
Retardation (648) Board and/or its community mental health agencies.

Date ___________________________ Signature of Photographer

I hereby release my image to the Franklin County Mental Health and Retardation
(648) Board and/or its community mental health agencies for use in promotional
and educational materials.

Date ___________________________ Signature(s) of persons in

photos, if adult(s)

Date ___________________________ parent(s) or

guardian(s) for

minor(s)

Date ___________________________


One entry form must be permanently affixed to the back of the mount or
matting of each photo entered. Additional forms may be photocopied, or are
available by writing: Photo Contest/Franklin County 648 Board/447 East Broad
Street/Columbus, Ohio 43215.
CONTEST RULES

1) All entrants must be residents of Franklin County. Employees and families of the Franklin County Mental Health and Retardation (648) Board and community mental health agencies are not eligible.

2) Only non-professional photographers (persons who derive no more than 50% of their income from photography or the teaching of photography) may enter.

3) All photographs must have been taken by the entrant.

4) All entries must be color prints. Slides and transparencies must be reproduced as prints before entering.

5) Prints must be mounted and/or matted. No framed photographs or prints mounted on boards larger than 11 x 14” will be accepted.

6) A completed entry form must be permanently affixed to the back of each mounted or matted print entered. Additional entry forms may be photocopied or are available from the Franklin County Mental Health and Retardation (648) Board at the address on the reverse of this form.

7) Entries must be received at the Franklin County Mental Health and Retardation (648) Board (address on the reverse of this form) not later than Friday, February 15, 1980. Winners will be notified by March 1, 1980.

8) All photographs become the property of the Franklin County Mental Health and Retardation (648) Board.

9) Signed releases of persons appearing in a winning photograph must accompany the entry.

10) Entries may be reproduced for display, television and/or other educational and informational media.

JUDGES CRITERIA

There are lots of ways we show our mental health. Being happy is one way. But so is being sad, even angry. Because all emotions can be healthy when expressed at an appropriate time. And just as there's no one emotion that is "proper" mental health, so there is no one single age or status in life when we can't find mental health being exercised, strengthened and shared. By lots of people all at once. Or by one person all alone. By young, and old, and both, together. By persons being active, and by persons at rest. We each have a right to good mental health, just as we're each responsible for choosing activities and behavior that strengthen our mental health. And when it's strong enough, it's our responsibility, too, to share it with someone else. Grab your camera and show us what you feel about mental health. Pictures will, of course, be judged on the basis of photographic quality as well as how they express mental health concepts. Good luck.
APPENDIX B

Materials used to solicit entries to the 1981 Picture of Mental Health Photography Contest

1. Sample newspaper ad
2. Sample flyer
Enter the "Picture of Mental Health" Amateur Photography Contest

Entry Deadline: June 5, 1981

First Prize $100  Second Prize $50
Third Prize $35  Fourth Prize $25

Four Honorable Mentions $10
30 Awards of Merit Will Receive Photo Albums
Donated by Eastman Kodak
Cash Prizes Awarded by Nationwide Insurance

Judges Criteria

There are lots of ways we show our mental health. Being happy is one way. But so is being sad, even angry. Because all emotions can be healthy when expressed at an appropriate time. And just as there's no one emotion that is "proper" mental health, there is no one single age or state is life when we can't find mental health being expressed, strengthened, and shared. By lots of people all at once. Or by one person all alone. By young, and old, and both, together. By persons being active, and by persons at rest. We each have a right to good mental health, just as we're each responsible for choosing activities and behavior that strengthen our mental health. And when it's strong enough, it's our responsibility, too, to share it with someone else. Grab your camera and share us what you feel about mental health. Pictures will, of course, be judged on the basis of photographic quality as well as how they express mental health concepts. Good luck.

Franklin County Mental Health Board
847 East Broad Street
Columbus, Ohio 43218

Please send us entry form and contest rules for the "Picture of Mental Health" Photography Contest.

NAME

ADDRESS

CITY

ZIP

NOTE: Deadline for entries is Friday, June 5, 1981

Contest sponsored by:
Franklin County Mental Health Board and Community Mental Health Agencies
ENTER THE
"PICTURE OF MENTAL HEALTH" AMATEUR
Photography Contest

DEADLINE FOR ENTRIES
FRIDAY, JUNE 6, 1981

FIRST PRIZE $100
SECOND PRIZE $50
THIRD PRIZE $35
FOURTH PRIZE $25

FIVE HONORABLE MENTIONS
25 AWARDS OF MERIT WILL RECEIVE
PHOTO ALBUMS DONATED BY EASTMAN KODAK
CASH PRIZES AWARDED BY
NATIONWIDE INSURANCE

ALL PRIZES WILL BE AWARDED AT FRANKLIN COUNTY STADIUM JULY 1, 1981 BEFORE THE START OF THE CUPPET SHOW

CONTEST RULES
1. All entries must be submitted by June 6, 1981.
2. Entries must be anonymous and no entries will be accepted after this date.
3. Entries must be submitted in black and white or color.
4. Entries must be submitted on 35mm film or 4x5 negatives.
5. Entries must be submitted by a member of the Mental Health Board.
6. Entries must be submitted by a photographer who is a member of the Mental Health Board.
7. Entries must be submitted by a photographer who is not employed by the Mental Health Board.
8. Entries must be submitted by a photographer who is not a member of the Mental Health Board.
9. Entries must be submitted by a photographer who is not a paid employee of the Mental Health Board.
10. Entries must be submitted by a photographer who is not a volunteer for the Mental Health Board.

JUDGES CRITERIA
1. Photos must be submitted on 35mm film or 4x5 negatives.
2. Photos must be submitted by a member of the Mental Health Board.
3. Photos must be submitted by a photographer who is a member of the Mental Health Board.
4. Photos must be submitted by a photographer who is not employed by the Mental Health Board.
5. Photos must be submitted by a photographer who is not a member of the Mental Health Board.
6. Photos must be submitted by a photographer who is not employed by the Mental Health Board.
7. Photos must be submitted by a photographer who is not a member of the Mental Health Board.
8. Photos must be submitted by a photographer who is not a paid employee of the Mental Health Board.
9. Photos must be submitted by a photographer who is not a volunteer for the Mental Health Board.

ENTRY FORM

NAME OF ENTRANT
ADDRESS
CITY
STATE
ZIP
PHOTOGRAPHER
PHOTOGRAPHER ADDRESS
PHOTOGRAPHER PHONE

I certify that the above information is correct and complete.

I understand that I may be required to submit any or all of the above information or any other information that is required by the Mental Health Board.

Signature
Date

FRANKLIN COUNTY MENTAL HEALTH BOARD
"PICTURE OF MENTAL HEALTH"
PHOTOGRAPHY CONTEST

Conducted by the Mental Health Board
and
Community Mental Health Agencies
APPENDIX C

1980 ENTRIES
EXPLANATION OF PHOTOGRAPHS
BY FRANKLIN COUNTY RESIDENTS*
(1-225)

1. Friends and family are basic and an integral part in keeping good mental health.

2. Security in our love for one another. Freedom to express tenderness one to another. Little (sic) our hearts never forget give strength in hard times.

3. Even the family dog has a right to mental health. He has just romped (sic) and rolled in the first wonderful snowfall.

4. Learning about our world broadens a child's awareness and promotes good mental health.

5. A sense of achievement in physical dexterity helps promote mental health.

6. It portrays self-confidence, enthusiasm and character...the full measure of emotional assurance that is the mark of mental health. Little Jim likes himself.

7. It shows the pleasure of people in the woods.

8. It is my dad feeling very comfortable with himself on Father's Day, relaxing in his own back yard and proud of his rights to do so.

9. This is a woman who is happy and content with herself and her surroundings. Happiness is a necessary emotion we all must have.

10. Shows strong, independent little person out to see the world.

11. We must come out of the darkness into the light. Life can be beautiful only if we're not afraid to see ourselves as we are.

12. This Mother likes to see her baby happy and healthy. And the baby feels warm and safe in her Mother's care.

13. It shows an air of confidence and inner strength.

14. It demonstrates the sharing of a quiet moment by young and old together.

15. "It felt so good."

*Each statement shown was written on an entry form accompanying the photograph and stating, "I believe my photograph shows good mental health because ____________________________."
16. Mental health to me is a growing brilliance that leads sometimes to physical beauty. It is happiness, contentment and peace.

17. Of the radiance of pure mental and physical health; and innocence untainted by the worries, cares and influences of the adult world.

18. Carol's mental capacity may be limited but her capacity for loving, laughing and living is limitless... is itself the essence of mental health.

19. It captures the timeless serenity of Mother and child. Love, warmth and protection. Light among the shadows.

20. Activity in organized sports is beneficial to mental health; the competition, team spirit and personal satisfaction all enhance the enjoyment of individual participation.

21. "The Group... together we are special."

22. It was taken as a little girl said goodbye to the "quiet place" of her camp experience at Camp Wyandotte (Camp Fire camp).

23. When you're busy doing something who wants to be disturbed?

24. It depicts someone who is obviously happy with life.

25. It captures a pure expression of joy and excitement in a young boy's face...trying on for size a real fireman hat.

26. (no words)

27. It pictures happiness in my boy on his birthday, January 1st, 1980, after receiving presents symbolic of his heroes.

28. "It hurts to be left out."

29. Just being me is good mental health.

30. It portrays the pride of accomplishment; the warm feeling of having made a valuable contribution to life. "I caught a fish!"

31. It takes courage to be photographed at a calorie filled table knowing they would be teased. They're having fun and socializing.

32. It illustrates the spontaneous outdoor fun so important to the lives of happy, healthy children.

33. A child like the first spring day, is the awakening of all that is fresh and new.

34. Flowers, nature, a child's curiosity. A picture of mental health.
35. Hobbies and leisure time activities are good releases for dealing with the frustrations of daily life.

36. Child's happiness is a child's mental health.

37. Expressions of emotion, whether anger or happiness are ways of living good mental hygiene.

38. Subject is very sharp—alert and happy bright eyes show love of children for animals.

39. What's more healthy than a Mother's love and admiration for her child? And the child's confidence in the stability of her Mother's love.

40. It portrays a healthy identification of a child with a superhero (Superman).

41. I feel my photograph pictures mental health because the photograph embodies innocence, tranquility, and security.

42. The child displays a feeling of self-confidence, a sense of contentment and yet a certain inquisitiveness and determination. She looks happy.

43. A sound mind often requires moments of motionless time to allow self-appraisal and introspection.

44. It shows alertness and caring on the part of a rugged little boy who is obviously proud of himself and his friend.

45. This picture radiates good mental health, happy with life and proud of herself. "Julie." The smile tells a lot.


47. Carol's mental capacity may be limited but her capacity for loving, laughing and living is limitless... is itself the essence of mental health.

48. The ability to laugh at yourself and clown around at age 15. Shows a healthy self-confidence so rare in teenagers.

49. It's just the honest look in his eyes that makes me feel so good. Honesty is a healthy expression.

50. It shows a need for people to keep in touch with their environment and the nature around them.

51. Good mental health is good physical activity.

52. It shows a child who is physically and mentally drained after competition.
53. It captures the loving and trusting relationship between friends. Like friends of all ages, these young boys provide each other with support, laughs and security.

54. It pictures a child expressing his imagination.

55. I live to eat... er... love to eat.

56. Stable emotional health starts when you're young. Being able to adjust to and accept a new sibling is an early lesson in coping with change.

57. A smile, one of a child's first expressions of satisfaction, of joy, is the first step to mental stability.

58. Some knowledge can only be gained by reading. Learning new things promotes good mental health.

59. "Just to know that's everything is going your way."

60. It shows anticipation of the happiness that is to come to them.

61. A moment of reflection is priceless.

62. They are at work (a race horse track) they do their work well and enjoy the work they do. That is important for good mental health—like your work and do your best! It shows on them!

63. I love to cook for my family and make good things to eat!

64. She is showing simplicity by having and showing sweet innocent fun.

65. It shows the mischievous spark in a 2 year old's day, so necessary for normal mental development.

66. When you can see yourself for what you are and still feel good about yourself—it's great.

67. It depicts my happy, healthy neighbor Roy Ohnsman and our friendly neighborhood. Roy and his wife Margarettte will celebrate their fiftieth wedding anniversary this summer.

68. When I feel "boxed-in" I know there are fun things out there in store for me.

69. It shows happiness and a peaceful atmosphere. The water looks cool and refreshing.

70. What could better depict health than a happy, healthy carefree 2 year old?

71. What I hold dear today is but the foundation for my future happiness.
72. We can feel that we are important even in a crowd, we have confidence in ourselves.
73. Only with a clear mind can we really enjoy life in our own unique and special way.
74. ...of the happy and joyful look he has.
75. The child looks very relaxed and happy and healthy.
76. It reflects the spirit of communication which is a vital link, whether by telephone or otherwise, in making people feel happy, wanted and understood.
77. ...just the special glow of happiness and security he has.
78. The most important aspect of mental health is the expression of love and an important example is the love between a pet and its owner.
79. Pride is evident in the facial expression at seeing great granddaughter for first time.
80. Seriousness is the root of thought and thought is the root of mental health.
81. It shows how wonderfully simple it is to enjoy the surprises of life.
82. At my age the only thing that can get the message across is by showing the person physically I love you.
83. Come to terms with yourself. Don’t make an enemy of yourself. If you can’t get along with you how can anyone else be expected to?
84. It shows contented children.
85. ...sports fan enjoying a game on TV.
86. You seem to be caught up in the girls' play-acting. She just has a good time being herself.
87. Happiness in the face of adversity is always healthy. When I took this Janeen was falling after tripping over a pumpkin.
88. There's always times when you feel no one can help, and that no one has it worse than you.
89. Catching a fish is supposed to be an exciting and rewarding pastime. This picture describes the activity as not so pleasant and also a little bit distasteful.
90. The kids are having good clean healthy fun! Riding the horses and enjoying it to the fullest! Even the horses look happy!
91. It shows a child in a healthy role play activity, that of wanting to be a fireman when he grows up.

92. Young people playing in autumn leaves depict a carefree approach to actively sharing the world of nature.

93. With a little help: worry, depression and frustrations will eventually slide from your mind. Seek help at your MHC today!

94. One shows curiosity and fascination. The other excitement and knowledge—the water is cold.

95. It demonstrates a child feeling good about himself.

96. Enjoying your favorite activity puts a smile on your face and makes you feel very happy.

97. It portrays self-confidence, enthusiasm and character—the full measure of emotional assurance that is the mark of mental health. Little Jim likes himself.

98. Happiness is also a part of mental health. It doesn't mean retarded children can't have fun too.

99. Good mental health is setting (sic) and thinking about your own thoughts.

100. There is a spiritual tranquility when the soul is calmed by the sea.

101. To me, healthy is living every day knowing you can leave behind your problems, confusion and doubts sometimes and experience the joy of living through your child.

102. It depicts someone lost in thought.

103. When your mind is reeling every which way, why not make a straight move to the nearest MHC for counseling.

104. (no words)

105. The spontaneous happiness expressed in Barb shows the excitement a healthy alert mind collects from the beauty of the world around.

106. A picture of mental health is one that is crisp, clean, fresh and alive with laughter. My wife and daughter portray mental health to me.

107. It shows an emotion brought upon by a "candid amateur photography" nut innocently capturing today's homemaker in food preparation.

108. Happiness for this three year old, always involves making a mess.
Mental health often includes doubts and reservations; even during a day of fun at the park.

There is much happiness.

Mental health is like simple delights of a picnic in the park. Physical and emotional needs are met in the company of people who care.

It shows the joy of living and how great it is to be alive.

To be so aware of your environment is to be living in a world where you feel love.

Life is growth, and a healthy outlook on life includes appreciation and understanding of all growing and living things...our children, and the world that surrounds us.

It shows the good feelings of being outside on a beautiful summer's day. The excitement of meeting a new friend.

Good mental health is being content with friends.

It illustrates one of the many simple joys of a child.

It shows peacefulness.

It shows relaxation and enjoyment, good times and also excitement at the same time.

The little girl seems to be inquisitive, full of mischief, yet innocent, just as children should be.

When I'm clean I'm happy!

Just being with someone special helps to give you good mental health.

Carol's mental capacity may be limited, but her capacity for loving, laughing, and living is limitless...is itself the essence of mental health.

It shows many different emotions—dependence—cooperation.

It depicts a sense of security and well being that so often surrounds the infant—If you're sleepy, go to sleep.

Mental health begins with a child's pensive thoughts in summer breezes. It's rewarding and delightful as the smile of a child in the warm sun.

A little boy and his dog are good friends. They look like they care about each other.
128. It shows the happiness of a small boy in an outing at the park on a fall day.

129. The picture portrays normalcy, from shine in his eyes, discovering the feeling of his tongue and his rosy cheeks.

130. There is a sense of peace and serenity that often comes with sailing, which tends to build or restore mental tranquility.

131. It just portrays the joy of living. (That's a cat on his hat.)

132. A child must have time alone, a clear sense of himself, to discard their problems of the day. This grows a healthy mind.

133. This little boy's expression is a happy way of saying, "Hi! I feel good—let's go play!"

134. Sibling rivalry, though always present, has given way temporarily to genuine love and admiration for big sister. (This was Halloween night.)

135. Showing your feelings no matter what is good mental health.

136. Joseph admiring his brother's trophies and says, "If you eat healthy foods you can be a winner too!"

137. We touch each other when we love each other.

138. Depression and concern.

139. This is my aunt, she is from another country and had never in person seen or touched a real live horse. This was the first time and I captured on film all the wonderful, amazing, loving feelings in this priceless photograph!

140. "LOVE" is the key to good mental health and Lisa loves her horse and Horse loves Lisa.

141. Reaching and stretching for mental health, as a child for the sky, takes a lifetime, lots of love and people who deeply care.

142. When you look at this picture you can truly feel the glowing healthy attitude she has toward life and another one of God's marvelous creations. She is so special.

143. What can be healthier than a happy clown and a beautiful child?

144. It shows strong independent children.


146. We understand each other.
147. When a two year old is healthy she is adorable, lovable. You spoil her and she will be married before you know it.

148. It shows a thoughtful, dirty faced child looking for another way to express himself.

149. When our mind is perplexed we should pause and count each little blessing one by one. Our problems are seen in a new perspective.

150. All ages of healthy or unhealthy minds can enjoy the good taste of red ripe watermelon.

151. ...contented with and pleased with the world. Satisfied.

152. When the situation lends itself, coyness can certainly be an asset.

153. ...purity, innocently enjoying nature's majestic wonder, the sea. Thoughts yet uncluttered by concerns of a complicated world exerting devastating forces on fragile minds.

154. It just shows a happy contentment at being a child.

155. You can see the emotion, feel the powerful moving effect because he was just told about the death of a loved one, which happens to everyone sooner or later. He is having to make a healthy adjustment by accepting, sharing, loving and understanding--he will grow and become stronger for it.

156. At every age one wants and needs to feel useful and helpful.

157. The picture shows a girl in a happy, care-free state of mind.

158. It shows a father so much in love with his new baby daughter. His face shows tranquility and pride.

159. Me being proud of you, you being proud of me. That makes me happy.

160. It is an example of teenagers having fun together in a playful, childlike manner.

161. There's nothing better than coming home from a hard day at work and have a friend waiting for you.

162. Jason and Jim and Michael too. They are a mommy's private zoo. They run around the house all day. Looking for games to play.

163. It symbolizes years of work for an MBA with a family and full-time job to balance. He did a terrific job. In it all, always finding time for family.

164. Sometimes being alone you can find out more things about yourself that you might not have known.
165. There's always times when you feel no one can help and no one has it worse than you.

166. It shows the eagerness of another day of life.

167. At every age the desire for knowledge is still there.

168. Just the smile of this girl seems to tell of her life, her emotions. She knows that she is loved by her family and doesn't doubt it.

169. It seems to say please care for me--and when you want to be cared for isn't that starting out on the first step to a whole person.

170. Learning a sense of responsibility helps promote good mental health.

171. It expresses honest emotions of healthy young children: A younger brother's fear (of a crying baby doll). An older brother's reassuring comfort and example.

172. It depicts a person carrying on a normal, everyday activity.

173. It depicts a woman in a contemplative mood.

174. It depicts a person in a contemplative mood.

175. It depicts quiet anger.

176. It depicts a happy, healthy girl.

177. ...by having your feelings hurt (sic) lets you know how someone else would feel if you would hurt them--you learn from experience.

178. I like who I am but I like pretending to be someone else, too. Little brother knows it's me.

179. This photograph depicts mental health because it shows the person in thought over a certain subject.

180. It captures a serene carefree moment in the midst of a very busy world. The beauty of this natural bond created by God is fortunately just beginning for Mother and Child.

181. Children need time to be children--to explore, question, learn and grow.

182. Pride is evident in the facial expression at seeing great granddaughter for the first time.

183. ...even when you're concerned there are sometimes when you can't help but care about others (sic).
184. Peeping into the lens of his father's camera, the infant boy was wondering and asking himself what was going on.

185. It shows one of the common joys of a child and adult.

186. Good mental health begins at home.

187. It depicts the closeness between mother and child.

188. It is a picture of a reluctant bunny not quite sure what is in store for her at school this afternoon. Is my costume okay?

189. It depicts the sisterly devotion of two Grant Hospital E.E.G. technicians for each other, and their fondness towards the photographer.

190. Having confidence in yourself and knowing that you are someone can make a big difference.

191. Everyone must pass across different thresholds as we grow physically and mentally.

192. This picture shows a relaxed, happy and healthy mood...even from the dog. The children are putting confetti on the dog.

193. Every person should get out in the fresh air, to exercise mental, also physical health. This was the end of our outing day; she is relaxing and daydreaming, enjoying one final moment.

194. Mother and daughter are enjoying a part of American "culture" together—both having an obviously good time.

195. (missing)

196. (missing)

197. It suggests that mental serenity one can achieve by enjoying nature.

198. The girl in the picture is having fun, relaxing on a shining day by picking a few flowers.

199. Good mental health is pretending to be what you want.

200. (missing)

201. (missing)

202. Coping with stress is our daily lot. Conflict and threats constantly test our ability to cope and maintain equanimity. This photograph is an example.

203. Getting back to nature and natural things in our lives builds mental health in a sometimes chaotic world.
204. It is a humorous reaction of a young girl trying to cooperate when her zany mom suggested she "kiss a goat" at the zoo. The goat is puckered up.

205. Every life is not totally happy and carefree. A lot of time it seems that sorrow is just as important as all the good times.

206. (missing data)

207. Aunt Bess, age 88, resides in a nursing home. Jill, age 5, has a very special relationship with her. This photograph expresses their love and friendship.

208. Early love and affection from each parent is very detrimental (sic) to the future mental health of the child.

209. Love is contagious. Let's start an epidemic.

210. It reflects a sense of wonder, discovery and peace toward self and environment. That's mental health and well-being.

211. (missing data)

212. (missing data)

213. (missing data)

214. Learning from reading helps to promote good mental health. Learning moral standards helps us function in society and form important personal standards.

215. (missing data)

216. A good marriage with openness, trust, and respect contributes to a long and happy life; and aging together gives them peace of mind.

217. (missing data)

218. Day dreaming is very healthy and by thinking of someone, you might want to be and by thinking you can is the first step to becoming that person.

219. It shows a young and old person having a good time together by enjoying a common interest.

220. ...of the healthy attitude displayed in obvious joy derived from sharing a work and play project with a friend.

221. Enjoying the simple things in life with brother or sister is good mental health.
222. ...of its peaceful tranquility it exhibits. Nature, peace and beauty on earth for everyone to enjoy.

223. You can sleep with a clearer mind when you have friends to share your burdens.

224. Sometimes what we need is just a rest from the rest of the world.

225. (missing)
APPENDIX D

1981 ENTRIES
EXPLANATION OF PHOTOGRAPHS
BY FRANKLIN COUNTY RESIDENTS*
(300-440)

300. Mental health receives its foundation and direction from childhood impressions.

301. ...it expresses the simplicity of life in an overstressed and troubled world, for many have forgotten that peace and love still exist—everywhere.

302. It portrays communication and understanding among humans and those of the animal kingdom.

303. The expressions of a healthy baby always shows (sic) signs of good mental health.

304. Janon Wilson (2½ yrs.) just received his first lawn chair. I asked him if he would like to host a TV talk show and he said, "Yes!" laughed and crossed his legs.

305. Indeed, life is fragile and must be handled with care. This mental health message is conveyed not only by words, but by the child.

306. ...two happy, well adjusted 2½ year olds playing together, enjoying life.

307. ...the effect of multi-exposure and the words with fresh fallen brown crisp leaves.

308. ...ability to play the piano is hard enough. But being asked to play in front of a crowd, for the first time, for many others, at a wedding! He had to build confidence in himself, working towards a goal and finally achieving it. He built confidence, an activity strengthening his good mental health. Proud and glowing with success at something he earned by himself.

309. Children love life: a simple flower is wonderful to them. They see what adults often ignore.

*Each statement shown was written on an entry form accompanying the photograph and stating, "I believe my photograph shows good mental health because ____________________________."
310. Pride and Accomplishment... Just as it is important to communicate with people, it is also important we do not overlook the animals who share the world with us. This picture conveys the mutual trust and pride and confidence—unspoken communication between a girl and her horse. Perfect balance and harmony. An achievement impossible without understanding between the two of them.

311. LOVEING, CAREING, SHAREING (sic), My example, this young married couple in love with each other and life itself! A healthy life and love for each other works towards creating a healthy atmosphere—You have to admit it--this picture makes you smile too, it's unique... even the horses are "nuzzling!" "Expressing your love is important!"

312. The subject is pausing to "stop and smell the roses," (or pet a cat) a healthy habit if done appropriately during her busy day.

313. I feel the picture speaks a thousand words for mental health. Sunwater-scenery-nature and relaxation.

314. ...In it the subject radiates her love and joy for plants, flowers, and life in general.

315. ...It shows reaching out to life, the joy of life. Reach out for whatever life brings, you do only live once. Enjoy it.

316. In all the pressure and anxiety of the big city, one can still find a place where he can relax with himself and enjoy life's peaceful solitude.

317. Mental health is planning what you want out of life and working for a goal.

318. ...of the happiness, pride and love that my daughter felt holding her baby sister for the first time.

319. Mental health is facing your problems head on.

320. ...It captures the feelings of old and young being together.

321. In sharing the tranquility of a stroll at sunset, family bonds are reinforced.

322. Sharing a bike ride with Daddy makes me happy.

323. Beating your own time in a swim meet makes you feel so good!

324. Happiness is my parents 40th wedding anniversary.

325. Its (sic) so necessary to have quiet times, alone, to think and wonder. The eyes of a child are a wondrous thing.

326. Mental health is finding yourself.
327. It portrays a baby in the present but a mind far away wrapped up in sober thoughtfulness, melancholy.

328. This child shows a very unique part of his own personality. He's being himself, using his own nature and style.

329. It shows an elderly gentleman's delight with a beer—red glow of cheeks, smile.

330. ...it is good to be content in solitude. She has found time to be alone while relaxing and enjoying a pleasant moment.

331. Mood swings within an individual help us to cope with stresses of day to day living.

332. Whatever the game, playing with Dad—time spent, fun, frustration, challenge, winning, losing--it strengthens mental health for both.

333. ...even though he was unable to dress, the player still shows he wants victory for his team.

334. Glen is showing his thrill of victory after throwing the final strike.

335. Good mental health is reflected by a good community.

336. It represents the All American Child who can find "youthful contentment," and happiness with a Coke and hamburger from McDonald's.

337. Becoming ten years old is very special.

338. I feel this picture shows the love and trust between dog and owner.

339. It's fun to pretend!

340. He who has good health is young. (H.G. Bohn)

341. ...it reminds us that the simplicity of the child's thoughts allows time to "stop and smell the roses."

342. The world is a fascinating place through the eyes of a child.

343. All dressed up with a smile beside a little Christmas tree makes a happy sight.

344. Our happiest moments are shared with ones we love.

345. Depending on the interpretation, it may suggest sharing, exploration or creativity.

346. This picture shows happiness and joy spanning three generations.

347. ...of the living beauty shown by this rose, a symbol of life and love.
348. Having a great time outdoors this sunny Sunday is great mental health.

349. Corey was brought out of a dark orphanage into a ray of sunshine. A good home with loving parents has helped.

350. This photo was taken during a period of despondency following an almost instant dissolution and separation from home.

351. It shows the beauty and simplicity of mental health as exercised in "full bloom."

352. Jamal enjoys his meal after a day of playing.

353. A small boys (sic) picture (my grandson) would bring joy to unhappy people because they could see the sheer delight and joy in his face which would bring contentment and peace.

354. It portrays a conscious, spontaneous effort to reach out with all she's got to attain a creative goal.

355. It shows a little boy and girl deeply engrossed in a TV program.

356. When I see the love between my husband and son, any problem is as small as a drop in the ocean.

357. Where some experience joy and happiness, others find reason for concern.

358. It expresses a contented black man with pleasant thoughts on his mind.

359. Sibling sharing of joys and a feeling of closeness give a knowledge of belonging, although distance separates and visits are infrequent.

360. It shows a happy young man helping his mother with her garden.

361. It evokes happiness. Sometimes, something as simple as a picnic can promote positive mental health. Occasionally, a hot dog can do more than a psychiatrist.

362. Good mental health begins with the way we feel about ourselves, and a child gets its first feeling of self through its mother.

363. Putting on a clown's face creates a reaction!

364. It brings out positive feelings in the viewer and leaves you with a sense of hope.

365. I feel the perfect sign of good mental health is a happy healthy baby.

366. It shows what victory can bring to people—joy-happiness-excitement.

367. ...kicking, smiling, happy good baby.
368. I (sic) shows how much love he has for sissy even though there (sic)
    little and there (sic) happy.
369. It’s what every man should be able to do after a hard days (sic) work,
    sit back and relax in his favorite chair.
370. They are happy, clean and very outgoing.
371. Others are needed to feel important.
372. Caring and sharing is all a part of Halloween for big brother.
373. From the pacifier to the thumb, to none, security is ever present.
374. The great outdoors and a dog makes a child pause and think.
375. Living in a squirrel’s house was really fun.
376. ...climbing and playing outside makes me feel so good.
377. A swing is just a swing without someone you love pushing you.
378. Michael shows what a great feeling it is to be free. He’s developing
    such independence.
379. ...an apple a day... the sunshine at play... makes a little girl smile.
380. Even a man can be scared.
381. My wife is so happy to be pregnant that she could almost cry. Instead
    she will float right up to the sky.
382. ...it depicts a moment to ponder and sort things out... deep expression.
383. ...it captured a moment of realization of something, almost anguish.
384. The kingdom of heaven belongs to such as these.
385. (Sunset with God, Love and Creation)...it is contentment with God’s
    creation. The togetherness of Love and Creation of earth and
    mankind. The acceptance of these three things bring a fully healthy
    mental outlook on life which is in Christ.
386. The only thing finer than experiencing a great artwork (like Chagall) is
    to experience the presence of the one you love.
387. ...of the child’s ability to find joy in life’s simple pleasures—like sliding
    down a slide on a summer’s day.
388. The innate drives of childhood...to wonder...explore...discover... all
    play a vital role in developing a healthy self-image (i.e., a new
    learning experience can also).
389. It shows the genuineness of being loved.

390. Matt. 3:17: "This is my beloved son, in whom I am well-pleased."

391. Suffering and happiness are not two different moods, but are present in all things. This man sits in the middle of a party.

392. The love and support of others can make the difference.

393. Wendy is just butting in to Leesa's bath and it's fun.

394. The eyes of the girl in this photo shows (sic) a healthy, optimistic outlook for her future. Her quiet smile reveals an inner happiness.

395. Having a dog to love is so relaxing.

396. It shows peaceful thoughts, which are an important part of mental health.

397. Sharing nature with the one you love.

398. The SERENITY found within the Sunrise, is an Ever Raging force, Eternally Natural Ingot of Timeless love and Yearning.

399. Making faces with Daddy is more fun than ice cream!

400. ...of expressions on the faces of the subjects show a great parent/child relationship in their ability and their enjoyment of that play.

401. She looks interested in something outside herself as if she gets a chuckle out of her life.

402. Essential to enjoyment of life and good mental health is a true affectionate friend and wholesome recreation.

403. It shows the many different emotions a person can have under stress or while working.

404. ...of the apparent joy shared by the teenagers and great grandma on Prom Night '81.

405. ...we see the wonder in a child's eyes, the pride of a father, a grandfather's vision--of the future, the present, and the past.
406. ...it shows a deep sharing of feelings between a human being and an animal she loves.

407. ...it gives the impression of pondering the inevitable in a light-hearted moment.

408. Act 17:29 "An image formed by the art and thought of man."

409. ...a teenager's guitar is a positive security blanket. It is a companion in times of solitude and an entree to socializing with friends.

410. ...a real fun day with my sons.

411. Sharing a treasured moment with a new grandson magically renews your spirit and sense of worth!

412. ...it expressed the shared tranquility achieved through the wonderment of nature.

413. Teamwork is victorious.

414. Counting the clouds in the sky is a very special time.

415. At age 83, this beautiful woman is more mentally alert and interested in life than she ever was. Takes care of her own home, active in numerous clubs and sings in church choir.

416. Frank (my subject) looks as if he has inner peace in his old age.

417. ...often a quiet walk in the park alone is just what one needs to sort out one's thoughts.

418. It portrays the love and affection shown between a Mother and daughter engaged in even a duel of dandelions.

419. It records the shades of solitude and of being alone.

420. Coach Lou Vito is showing his joy for his wrestler Jammey Kasser after his third state championship.

421. It reveals the intense state of a child engulfed with an unacquainted object that allures and binds his attention to his sense of hearing.

422. This captured a special moment with my granddaughter and her teddy bear.

423. "Knowing your mother will be there when you are hurt, to love and comfort you, contributes to good mental health—this picture personifies this relationship."

424. The road to good mental health begins at birth, with a veritable overdose of deeply warm and loving physical contact (i.e., cuddling with my proud new Grandma!)
Even with the bustling city, with all its energy and "pursuit of happiness," there are still times of sadness, loneliness and despair.

...it shows the relationship of separate generations sharing experiences.

Relationships that allow time for uninhibited fun contribute to our mental health.

"Being over 80 and still with your mate."

Pulling our resources together we can accomplish a great deal.

Prov. 22:6 "Train up a child in the way he should go, even when he is old he will not depart from it.

Just like a tiny seed that must have sun to grow and flower, children and adults, both, need personal one to one attention.

It captures the youthful uninhibited joy of playing in the snow with a friend. Remember the feeling?

The relationship between father and son can be so crucial to good mental health. Lee just loves knowing that Dad is also his very best friend!

...inner love and warmth of a mother and the radiant warmth from a sun bath create inner peace for a newborn baby.

This photo was taken in Farmer's Town, Ohio, and I feel it shows the tradition and contentment of the Amish farmer.

We can face the unknown and unexpected with confidence, trepidation and fear are replaced with an inner strength.

It expresses love, freedom to show one's feelings, and a feeling of "at oneness" with one's environment; all of which breed mental health.

...This uninhibited and exuberant mimic is having a ball at the expense of no one.

Michael shows what a great feeling it is to be free. He's developing such independence.

...the radiant smile of surprise of a happy child. How can the child be unaware of the problems of world (sic).
APPENDIX E
ANALYSIS OF CAPTIONS FOR THE PICTURES OF MENTAL HEALTH

Photographs submitted to the contest included a statement by the photographer that said, "I believe my photograph shows good mental health because __________________________." Those definitions were sorted and categorized separately by this researcher, and by Alfred Clarke, Ph.D., a recognized researcher in visual sociology. The definitions sorted are included in Appendices C and D.

Clarke separated content into nine categories based on internal states that photographers defined (Table 12). The largest category (41%) was represented by statements about enjoyment, having fun, or happiness. Most notable in definitions (as in the photographs previously analyzed) were the low frequency of categories connoting unpleasant feelings. Only 4% were categorized as "coping with stress."

About the same number of categories were developed by the researcher, but labels for categories were different (Table 13). In researcher-based categories, definitions about relationships (29%) were most frequent, followed closely by definitions categorized as "feelings." Within this category, only 5% were categorized as "bad feelings."

Unlike the variables judged in the photographs, each definition was judged as mutually exclusive, thus percentage frequencies of photographs and definitions do not correspond. Clarke sorted definitions based on "first" category mentioned in the definition. Decisions by this researcher about
inclusion in a category were based on researcher judgment about overall intended meaning.

Notable in the definitions are an idealization of childhood and an emphasis on positive, happy feelings.
### TABLE 13
CATEGORIES DEVELOPED BY ALFRED CLARKE
BASED ON 352 PHOTOGRAPHER EXPLANATIONS
OF THE "PICTURES OF MENTAL HEALTH"

<table>
<thead>
<tr>
<th>Category</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Enjoyment, Happiness, Having Fun</td>
<td>41</td>
</tr>
<tr>
<td>Satisfaction, Fulfillment</td>
<td>20</td>
</tr>
<tr>
<td>Love and Affection</td>
<td>12</td>
</tr>
<tr>
<td>Rest and Relaxation</td>
<td>5</td>
</tr>
<tr>
<td>Learn, Grow, Explore</td>
<td>5</td>
</tr>
<tr>
<td>Sharing Experiences</td>
<td>5</td>
</tr>
<tr>
<td>Communication, Understanding</td>
<td>4</td>
</tr>
<tr>
<td>Coping with Stress</td>
<td>4</td>
</tr>
<tr>
<td>Self-confidence, Inner Strength</td>
<td>3</td>
</tr>
</tbody>
</table>

### TABLE 14
CATEGORIES DEVELOPED BY MARSHA KOHLER, BASED ON
352 PHOTOGRAPHER EXPLANATIONS OF THE
"PICTURES OF MENTAL HEALTH"

<table>
<thead>
<tr>
<th>Category</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Relationships</td>
<td>29</td>
</tr>
<tr>
<td>—(family 14%, Other 12%, Animal 3%)</td>
<td></td>
</tr>
<tr>
<td>Feelings</td>
<td>27</td>
</tr>
<tr>
<td>—(good feelings, 12%, serious or thoughtful, 3%, bad feelings, 5%, other internal states 7%)</td>
<td></td>
</tr>
<tr>
<td>Activity</td>
<td>13</td>
</tr>
<tr>
<td>Childhood</td>
<td>10</td>
</tr>
<tr>
<td>Nature and Harmony with nature</td>
<td>10</td>
</tr>
<tr>
<td>Relaxation, Inner Peace</td>
<td>6</td>
</tr>
<tr>
<td>Achievement</td>
<td>3</td>
</tr>
<tr>
<td>Miscellaneous</td>
<td>3</td>
</tr>
</tbody>
</table>
APPENDIX F
RESEARCH FORMS AND PROTOCOL, STEP I

Consent form
Subject Information
Description of Research
Interview Form
THE OHIO STATE UNIVERSITY

CONSENT FOR PARTICIPATION IN
SOCIAL AND BEHAVIORAL RESEARCH

I consent to participating in a study entitled "STUDY TO EXAMINE ELEMENTS OF PUBLIC ATTITUDES TO MENTAL HEALTH THROUGH PHOTOGRAPHS." Robert Wagner, Ph.D. or Marsha Kohler has explained the purpose of this study and procedures to be followed. Possible benefits of the study have been described as have alternative procedures, if such procedures are applicable and available.

I acknowledge that I have had the opportunity to obtain additional information regarding the study and that any questions I raised have been answered to my full satisfaction. Further, I understand that I am (my child is) free to withdraw consent at any time and to discontinue participation in the study without prejudice to me (my child). The information obtained from me (my child) will remain confidential and anonymous unless I specifically agree otherwise.

Finally, I acknowledge that I have read and fully understand the consent form. I have signed it freely and voluntarily and understand a copy is available upon request.

Date: ________________________ Signed: _______________________

(Participant)

(Investigator/Project Director or Authorized Representative)

PA-027 (2/79) — To be used only in connection with social and behavioral research for which an OSU Human Subject Review Committee has determined that the research poses no risk to participants.
Please check the category that describes you.

<table>
<thead>
<tr>
<th>AGE:</th>
<th>EDUCATION COMPLETED:</th>
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<tbody>
<tr>
<td>21-30</td>
<td>8th Grade</td>
</tr>
<tr>
<td>31-40</td>
<td>High School</td>
</tr>
<tr>
<td>41-64</td>
<td>Some College</td>
</tr>
<tr>
<td>65+</td>
<td>College Graduate</td>
</tr>
<tr>
<td></td>
<td>Post-graduate Work</td>
</tr>
</tbody>
</table>

<table>
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<tr>
<th>SEX:</th>
<th>INCOME:</th>
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</thead>
<tbody>
<tr>
<td>Male</td>
<td>$10,000 or less</td>
</tr>
<tr>
<td>Female</td>
<td>$10,000 to $20,000</td>
</tr>
<tr>
<td></td>
<td>$20,000 or more</td>
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</table>

<table>
<thead>
<tr>
<th>RACE:</th>
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<tbody>
<tr>
<td>Black</td>
<td></td>
</tr>
<tr>
<td>White</td>
<td></td>
</tr>
<tr>
<td>Other</td>
<td></td>
</tr>
</tbody>
</table>
STUDY TO EXAMINE ELEMENTS OF PUBLIC ATTITUDES TO MENTAL HEALTH THROUGH PHOTOGRAPHS

About the Study. This study examines what can be observed in photographs. In order to begin the study, we're asking at least eight people to look at color Xerox reproductions of photographs that were taken in a "Picture of Mental Health" contest in the winter of 1980 and to tell about some of the likenesses and differences they see.

If you participate, you will be asked to compare 15 groups of pictures with three pictures in each group, then to tell how the pictures in each group are alike and different from each other.

There are not any right or wrong answers because the study is a way to find out what you see and whether or not other people see similar likenesses and differences in photographs. In another part of the study, photographs will be matched according to the likenesses and differences, then pairs of photographs will be reproduced in a brochure. Other people in Franklin County will be asked to check one photograph in each pair that they think best shows mental health. Your ideas on likenesses and differences will make up the way we match photographs.

Your name will not be used in the study, though information about sex, age, race, education level and income level of participants will be given in the final report of research. Information about your answers is confidential and anonymous.

Since all research conducted using human subjects must meet stringent federal guidelines, The Ohio State University Human Subjects Committee reviews research proposals to determine that there is no risk to participants. This proposal has been reviewed and approved. A standard OSU consent
form must be signed to meet procedural requirements. The consent form is separate from your answers so each participant will remain anonymous.

This study will, we hope, help us know more about the use of photographs in educational materials.

CHIEF INVESTIGATOR: Robert Wagner
ASSOCIATE: Marsha Kohler
<table>
<thead>
<tr>
<th>Photo #s</th>
<th>Like</th>
<th>Different</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
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# APPENDIX G

## TABLE 15
### INTERVIEWEE CONSTRUCTS

<table>
<thead>
<tr>
<th>Response</th>
<th>Interview #</th>
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<tbody>
<tr>
<td><strong>1. Indoor-Outdoor</strong></td>
<td>1,3,4,5,6</td>
</tr>
<tr>
<td><strong>2. Pet or Animal mentioned</strong></td>
<td></td>
</tr>
<tr>
<td>human-animal</td>
<td>2,3,5</td>
</tr>
<tr>
<td>animal-no animal</td>
<td>6,7</td>
</tr>
<tr>
<td>horse-no horse</td>
<td>8</td>
</tr>
<tr>
<td>pet-no pet</td>
<td>3</td>
</tr>
<tr>
<td>2 people-person &amp; animal</td>
<td>5,6</td>
</tr>
<tr>
<td>people-animal</td>
<td>10</td>
</tr>
<tr>
<td><strong>3. Age</strong></td>
<td></td>
</tr>
<tr>
<td>child-adult</td>
<td>1,2,4,6,8</td>
</tr>
<tr>
<td>child-infant</td>
<td>4</td>
</tr>
<tr>
<td>child-teen</td>
<td>6</td>
</tr>
<tr>
<td>younger-elderly</td>
<td>4</td>
</tr>
<tr>
<td>child-young adult</td>
<td>3</td>
</tr>
<tr>
<td>pre-school-infant</td>
<td>3</td>
</tr>
<tr>
<td>same age-different age</td>
<td>6</td>
</tr>
<tr>
<td>same age-father, daughter</td>
<td>5</td>
</tr>
<tr>
<td>younger-older</td>
<td>10</td>
</tr>
<tr>
<td><strong>4. Sex Difference</strong></td>
<td></td>
</tr>
<tr>
<td>girl-boy</td>
<td>7,8</td>
</tr>
<tr>
<td>female-male</td>
<td>1,6</td>
</tr>
<tr>
<td>two females-male-female</td>
<td>1</td>
</tr>
<tr>
<td><strong>5. Number of People in Photograph</strong></td>
<td></td>
</tr>
<tr>
<td>single person-two people</td>
<td>8</td>
</tr>
<tr>
<td>two people-one person</td>
<td>7</td>
</tr>
<tr>
<td>single person-more than one person</td>
<td>1</td>
</tr>
<tr>
<td>group-single</td>
<td>5</td>
</tr>
<tr>
<td>groups-single</td>
<td>9</td>
</tr>
</tbody>
</table>
6. **Relationship or Companionship**
   - single person-relationship shown 4
   - shows relationship-single figure 5
   - communicating inside picture-solitary activity 2
   - looking at another person-self-oriented 3
   - solitude-companionship 9
   - togetherness-alone 9
   - people reacting to each other-people "bent on their own affairs" 10
   - "caring for" or "nurturing"-"just fine" 9
   - adult giving to child (dependence)-child giving to self (independence) 3
   - "providee"-"provider" 9

7. **Facial Expression**
   - smiling-not smiling 5
   - broad smiles-quietly involved 2
   - open expression-can't tell expression ("more negative") 3
   - frowning-not frowning 1
   - face not shown-face shown 5

8. **Body Position**
   - arms around each other-not 1
   - arms around head-arms down 1
   - sitting-standing 6
   - reclining-standing 1,5
   - arms covered-bare arms 8
   - upper torso-whole body 6
   - no contact-physical contact between subjects 4
   - sitting-more active 10

9. **Affective**
   A. **Happy-Pensive**
      - pensive, contemplative-happy 6
      - pensive-happy 4
      - happy-too busy to be happy 2
      - happy-sad 9
      - happy-foreign 8
      - shows happiness-does not show happiness 5
      - contemplative-outgoing 3
      - contemplative (deep in thought)-more superficial, not contemplative 9
      - thoughtful-carefree 2
      - contemplative-active in the present 10
      - thinking-just reacting to nature 10
### B. Involvement vs. Disinterest
- Involved emotion, deep affection-casual affection
- Subject deep in concentration-subject "looking on"
- Determination shown-passive
- Passive-active
- Disinterested-involved
- People excited & interested-somber

### C. Other
- Stress-no stress
- More playful-less playful
- Curiosity-no curiosity
- Dreamer-not dreamer
- Shows love-does not show love
- Pleased with self-shows love
- Tenderness-not that quality
- Innocence-"cheesecake"
- Innocent-sinister
- Subject looks cold-soft, warm, tender feeling from subject
- Security (subject looks comfortable):
  - Adventure, anticipation, excitement
- Fun-serious
- Shows satisfaction of basic need (eating):
  - Shows satisfaction through exploring world and learning
- Open-suspicious, concealed

### 10. Relationship to Camera
#### A. Candid-Posed
- Candid-posed
- Posed-unposed
- Children in activity-more posed
- Showing off (aware of camera)-unaware of camera
- Active play-"showing off"
- At play-posed
- Single interaction between photographer and subject:
  - Interaction is between people in picture

#### B. Subject Facing Camera
- Subject looking at camera-looking away
- Subject looking at camera-not looking

#### C. Other
- Underlying event for emotion not shown:
  - Event for emotion shown
- Environment shown-close up
- Subject fills frame-more open
- Figure clear-figure hidden
- Does like to be photographed-doesn't like to be photographed
D. **Technical**
- straight photo-manipulated 1
- single exposure-double exposure 7
- acceptable technical quality-poor 9
- colorful-dark & dull 2
- clear features-features washed out by lighting 2
- cool colors-warm colors 10

E. **Purpose**
- portrait-seascape 8
- portrait-activity 4
- person-landscape 4

11. **Environment**
- playground-party 8
- play environment-work environment 3
- background has consistent problem-not 1
- wilderness-city 4
- nature-not nature 8
- country-city 10
- natural-artificial 8

12. **Activity**
- structured play-relaxation 3
- recreational-school work (has to do) 5
- relaxed-shows action 10
- awake-asleep 10
- sitting-more action 10
- listening-not listening 7
- sports involvement-no sports involvement 8

13. **Race**
- oriental-caucasian 3
- black-white 10

14. **Season of Year**
- autumn-winter 8
- fall-spring 10

15. **Apparel**
- summer clothes-heavy clothes 10
- casual-formal 4
16. **Other**

<table>
<thead>
<tr>
<th>Description</th>
<th>Count</th>
</tr>
</thead>
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APPENDIX H
CHECKLIST OF PHOTOGRAPH CHARACTERISTICS

TO THE JUDGES: Please mark each blank space with a number 1 if you think the photograph shows that characteristic and a number 2 if it does not. If you can't tell, use the number 3.

(1-4) ______ Entry
(5-7) ______ Photo Number
(8-9) ______ Judge

A. Environment
(10) ______ Indoor
(11) ______ Outdoor
(12) ______ Country
(13) ______ City

1 = YES
2 = NO
3 = CAN'T TELL or NOT APPLICABLE

B. Pet or Animal Shown
(14)

C. Number of People
(15) ______ Just One Person
(16) ______ Just Two People
(17) ______ Group
(18) ______ No People

D. Sex of People or Person in Photograph
(19) ______ Only Male(s)
(20) ______ Only Female(s)
(21) ______ Both

E. Affective State
(22) ______ Happy
(23) ______ Thoughtful
(24) ______ Involved
(25) ______ Disinterested
(26) ______ Subject(s) Shows Pleasant Feelings
(27) ______ Subject(s) Shows Unpleasant Feelings

F. Age of Subject Photographed
(28) ______ Child
(29) ______ Teen
(30) ______ Adult
(31) ______ Elderly

G. Relationship
(32) ______ Companionship or Relationship Evident
(33) ______ Physical Contact Shown

H. Activity
(34) ______ Relaxed (Inactive)
(35) ______ Active
(36) ______ Recreation
(37) ______ Work

I. Relationship to Camera
(38) ______ Candid (Subject Unaware of Camera)
(39) ______ Posed (Subject Aware of Camera)
(40) ______ Subject Looking Toward Camera
(41) Subject Not Looking Toward Camera
(42) Photograph Manipulated (Double Exposure, Special or Trick Photography)
(43) Close-up Shot
(44) Distant Shot
(45) Underlying Event for Emotion is Shown
APPENDIX I
UNRELIABLE VARIABLES
(Can't Tell or Judge Disagreement)
n = 366

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