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Defining Time in Black and White: a Study of Four Issues of Time Magazine, Their Coverage of Africa, and Their Use of Philanthropic Language

Lesley E. Jones

University of Alabama at Birmingham

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DEFINING TIME IN BLACK AND WHITE: A STUDY OF FOUR ISSUES OF TIME MAGAZINE, THEIR COVERAGE OF AFRICA, AND THEIR USE OF PHILANTHROPIC LANGUAGE

by

LESLEY E. JONES

CYNTHIA RYAN, COMMITTEE CHAIR
BRUCE McCOMISKEY
DANIEL SIEGEL
ERIN WRIGHT

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DEFINING TIME IN BLACK AND WHITE: A STUDY OF FOUR ISSUES OF TIME MAGAZINE, THEIR COVERAGE OF AFRICA, AND THEIR USE OF PHILANTHROPIC LANGUAGE

LESLEY E. JONES

MASTER OF ENGLISH

ABSTRACT

TIME magazine, one of the most widely-published newsmagazines in the world, has maintained a focus on international news coverage since its conception in 1923. Yet the publication also tends to intertwine social agenda with its portrayal of global events. This thesis focuses on four particular issues of the publication that highlight one photographer’s (James Nachtwey) images of Africa, complement those images with philanthropic language, and arguably press participation in fiscal relief efforts on readers. The analysis of these issues, their images and text, reveals the magazine’s support of international altruistic causes and in turn, may call for a reclassification of its place within journalistic publications.

Keywords: Philanthropic, altruistic, emotive, directive, informative
DEDICATION

I would like to dedicate this thesis to my family for their constant love and encouragement.
ACKNOWLEDGEMENT

I would like to thank my mentor, Cynthia Ryan, for her tireless efforts, and to my entire Committee for their assistance in the completion of this project.
TABLE OF CONTENTS

ABSTRACT ........................................................................................................................ ii
DEDICATION ................................................................................................................... iii
ACKNOWLEDGEMENT ................................................................................................. iv
CHAPTER
1 INTRODUCTION ...........................................................................................................1
Coverage of Africa in the Media .............................................................................5
Identification and Common Ground ......................................................................8
Visual Power ..........................................................................................................13
   Technique: Black and White Photography ................................................14
   Textual Interaction .................................................................................................16
2 METHODOLOGY ........................................................................................................20
   Central Research Questions ...................................................................................22
   Photographic Analysis ...........................................................................................23
      Light ...........................................................................................................25
      Angle ..........................................................................................................26
      Subject Matter ............................................................................................27
   Textual Analysis ....................................................................................................28
      Emotive ......................................................................................................30
      Informative .................................................................................................31
      Directive .....................................................................................................32
      Interviews ...................................................................................................32
3 THE PANGS OF DISEASE ..........................................................................................35
   “AIDS in Africa.” TIME February 12, 2001.............................................................35
   Through the Eyes of a Child – The Cover ............................................................36
   The Hand of Death - Title Page ..............................................................................37
   From Behind the Scenes – Letter from the Editor ................................................39
   You Can Help: A How-to Inclusion .....................................................................41
   An Album of Victims – Photo Essay .....................................................................42
   “How to Save a Life” TIME. November 7, 2005......................................................50
   A Worldwide Struggle - The Cover .....................................................................50
   “Good People Are Trying to Help” - Title Page..................................................53
CHAPTER 1
INTRODUCTION

“The Hand of Death: Scenes from the AIDS Front”

No other place on earth has been as devastated by the virus as southern Africa. This is the story of what happens when a disease infects not just individuals but entire societies – swallowing families, communities and hopes, and raising the question of whether the rest of the world’s reluctance to do more against this modern curse amounts to an enormous crime against humanity. (“AIDS in Africa” 4)

Africa is, to most outsiders, a mysterious place. Its exotic wildlife and terrain, vast and exuberant cultures, and unimaginable poverty, civil war, and disease are both fascinating and frightening phenomena to U.S. citizens. Perhaps the source most easily accessible to Americans, with information on the latest political, economic, and social situations in Africa, is the media. Since media outlets may convey more than a stream of information including graphics and personal accounts of an event, for example it is important to examine what kinds of messages they send to the public and by what strategies. In a society that relies increasingly on visual texts (photographs, video, graphics, multimedia), written communication is still a necessary and important complement to the visual. Newsmagazines such as TIME are a medium that offers both
written and visual modes, and this combination may make their messages stronger than those in media outlets that rely heavily on visuals or verbal text alone.

The often jarring, yet captivating, photographs and textual components appearing on newsmagazine covers and in their respective cover stories offer powerful messages to intended audiences. The opening passage illustrates how writers and editors use certain techniques not only to draw an audience’s attention, but also to propel a response, or call to action. This particular caption appears next to a disturbing black and white photo shot by James Nachtwey, a contract photographer for *TIME*. The image, appearing on the title page of the February 12, 2001 issue of the magazine, shows a live but nearly skeletal hand reaching out from a hospital bed. Though it appears the hand is attempting to grasp the glass of water that is on the table adjacent to the bed, the phrasing of the caption implies that it is an illustration of devastation, desperation, and of “families, communities, and hopes” that are slowly dying. The image and corresponding text propose to represent “The Hand of Death.”

In this particular instance, perhaps the reportage of AIDS in Africa takes on a much more personal role than a generic news report. The passage and image are infused with narrative characteristics that could resonate strongly with a magazine audience. For example, the appearance of the patient’s frail hand desperately attempting to reach the glass of water on the table in combination with the keyword “death” is especially shocking. As the text complements the image with the caption title “The Hand of Death,” the image gives the audience a “live” connection to the magazine’s textual claims. Using such a title without a corresponding image might make the claim that AIDS is “The Hand of Death” over Africa less believable or even generic. Likewise, the almost inconceivable
number of Africans afflicted with the disease can make it difficult for audiences to visualize the problem. For instance, the Joint United Nations Programme on HIV/AIDS (UNAIDS) released in its 2006 Global Report that as of 2005, approximately 24 million people in sub-Saharan Africa were living with AIDS. With such startling numbers, it is important for publications to establish the severity of the epidemic through a more intimate approach. Newsmagazines are known for, or at least advertise, their in-depth coverage of world events. For example, Newsweek’s editorial mission statement claims the magazine is “written with a global perspective for a global audience” (Newsweek media kit). The Economist also publicizes on its advertising webpage that the periodical is “written for a global audience” and promotes “its international outlook” (The Economist advertising information). TIME’s media kit purports “No other magazine has more influence over the global news agenda than TIME” (TIME media kit). However, it is how these newsmagazines present this coverage that determines their differentiation from other forms of printed media. These specific publications appear to present timely news while depicting certain personable features, such as narrative voice. Teresa M. Redd’s study of the 1988 issues of TIME, “The Voice of Time: The Style of Narration in a Newsmagazine,” focuses on the narrative writing style and its significance to the newsmagazine genre. Through elements like word choice and tone, Redd suggests “the narrator has the power to put us at ease, engage our feelings, secure our trust, and divert our attention” (Redd 240). Likewise, this “power,” which can be analyzed according to Aristotle’s rhetorical appeals of ethos, pathos, and logos (discussed in the following chapter), is evidenced in the style of photography used in newsmagazines like TIME. David D. Perlmutter and Gretchen L. Wagner contest in “The Anatomy of a
Photojournalistic Icon: Marginalization of Dissent in the Selection and Framing of ‘a Death in Genoa,’ ” that some images are meant to serve as more than just a representation of the facts. In their study of a Dylan Martinez photograph (depicting a protester of the 2001 Group of Eight Summit in Genoa, shortly before being shot by police), they argue that “[the photograph] served less to show what happened than to direct public gaze and interpretations to framed ‘meanings’ ” (91). If it is true that newsmagazines do indeed use verbal text and visuals to communicate to readers, then how, specifically, they filter stories through these elements, is an extremely relevant point of interest. The method of communication, such as reliance on narrative voice, may further categorize the current newsmagazine (or TIME, for this individual study) and its effect on audience response to world events including international crises such as world hunger, genocide, and disease.

Although TIME magazine does not normalize its coverage of Africa’s woes, it has shown a trend in relying on the photography of contract photographer James Nachtwey to communicate news from the African front. Perhaps it is the stark contrast of Nachtwey’s black and white images or his ability to share the emotions of his subjects through distinctively candid shots that editors feel will draw attention to the gravity of African conflict. Perhaps it is these elements combined with strong textual elements in the corresponding captions and articles that set these issues of TIME apart from their competitors, or simply from previous issues focusing on tragedy in Africa. Through an analysis of four issues of TIME magazine featuring Nachtwey’s work, I address how the combination of visual and verbal textual elements communicate complex messages about the struggles of various African nations, and beckon an active response from readers.
Further, I argue that *TIME* has developed a method to attract an audience to difficult subject matter by balancing shock with appeals to personal connection. Managing editor Rick Stengel reveals part of the magazine’s purpose on its “Media Kit” homepage:

“Because of the blizzard of information out there, there is not only a need but a hunger for one brand to make sense of it all. *TIME* is the guide through chaos. *TIME* converts information into knowledge, confusion into clarity” (*TIME* media kit). If *TIME*’s goal is to meet “not only a need but a hunger” for an understanding of world events that, on the surface, appear as “chaos,” this particular balance between shock and personal connection, or disassociation and association, may contribute to the mission. *TIME* echoes the findings of Teresa M. Redd through its own mission statement: “*TIME* converts . . . confusion into clarity,” thereby putting “[the reader] at ease” (Redd 240). The magazine’s mission statement (*TIME* Media Kit) suggests that *TIME* is a publication standing apart from others within its genre, but it is precisely what differentiates *TIME* from those publications that is significant. Therefore, the question of the magazine’s reliance on strategies that influence association and disassociation through visual and verbal text could be one factor worth examining, as it might serve as a method to attain a desired philanthropic response from the audience.

Coverage of Africa in the Media

Because Africa is the backdrop for such an immense array of cultures, languages, and terrains, media coverage of the continent, one might guess, should be equally vast. However, the depiction of rampant anguish amongst its inhabitants severely contrasts with the treatment of Africa’s attractions. For instance, its nations’ extreme civil warfare
and disease often overshadow the technological and social progress of certain nations on the continent. The focus on destructive or tragic elements of Africa such as poverty, disease, war, and famine, implies that they are considered more newsworthy. Writer and reporter Jimmie Briggs covered *National Geographic*’s 2005 exhibition in Grand Central Station, “Experience Africa: 2005,” which focused on positive aspects of the continent and various African achievements. *National Geographic* Editor-in-Chief Chris Johns recognizes that “In Africa, human aspirations collide with the natural environment like nowhere else on the planet” (qtd. in Briggs 19), alongside circumstantial hindrances, such as civil war, to the continent’s progress. It may be these circumstantial hindrances of Africa that editors feel intrigues readers. For example, in “Shadow on the Continent: Public Health and HIV/AIDS in Africa in the 21st Century,” Kevin M. DeCock et al. discuss the overwhelming population of AIDS victims who reside in Africa. They explain that “the epidemiology of HIV/AIDS in Africa is fundamentally different from that in the rest of the world.” In 2001, “Sub-Saharan Africa accounted for over two-thirds of the 40 million people living with HIV,” many of them women and children (DeCock 1847). Ben Senauer and Mona Sur included similar results of a 1999 United Nations survey published in “Ending Global Hunger in the 21st Century: Projections of the Number of Food Insecure People.” These statistics confirmed that there are “over 800 million chronically undernourished, food insecure persons in the world [and that] most of these people [are] in South Asia and Sub-Saharan Africa” (68). Therefore, *TIME*’s attention to struggle, in the case of the four *TIME* issues, is not necessarily unexpected.

Some critics of the media have noted that in comparison with its struggle, Africa’s advancements are severely downplayed. Niall FitzGerald argues in “A Continent’s
Success Stories Go Unreported” that “news media are missing [the] story of Africa's development. Unaware of the trend, they are locked in a historical and generalized view of Africa . . . Reporting exclusively on politics, conflict, famine and disease may be perpetuating an unbalanced picture of Africa and thereby obscuring the positive--and undermining investor confidence in the continent” (FitzGerald 1). While it is evident that news outlets tend to present an unbalanced combination of stories focusing on certain aspects of the continent (for instance, politics, violence, and disease), the larger question is why these relatively negative reports serve as its primary representation. In Africa’s Media Image, Beverly Hawk notes the common message in media aimed at the American public that Africa has one identity:

Many stories surge to the headlines and disappear quickly, leaving Americans with little understanding of the continent or the politics that drive it. From these points of information, the reader composes a constellation of understanding about Africa. Americans are left to believe that Africa is a confusing place with instability in government, society, and even country names. Most Americans have never visited Africa and will never visit Africa, yet there is an image of Africa in the American mind. (3)

It is true that the “astonishing stories of renewal, ingenuity and potential, heard through unfiltered African voices” (Briggs 19) that flooded the pages of National Geographic’s special 2005 African issue are not the predominant images portrayed in these four issues of TIME. The issues do, however, reflect very real problems faced by a portion of the continent. What editors of newsmagazines like TIME consider newsworthy may explain
why the focus remains on conflict and despair. Whatever the explanation, it is suggested that these stories are timely news. If *TIME* purports to bring timely news to their readers, then it becomes editors’ responsibility to communicate that news through effective language and graphics, and perhaps through an unconventional approach in order to retain the interest of the audience.

Although communicating the need for global aid is vital, it is important that periodicals do not constantly repeat themselves. When producing stories of poverty, famine, war and disease, especially when such crises occur frequently in certain countries, it is difficult to avoid rehashing the same angle. Editor for *The (London) Independent*, Anne Penketh, associates “editor fatigue” with covering news for countries like Darfur (qtd. in *African Media*). This resistance to duplication is necessary for any form of media but it does not necessarily constitute an absence from reporting the stories altogether. For editors of *TIME*, perhaps periods of rest between coverage of Africa’s woes, specifically the four issues relevant to this study, proved means to avoid “fatigue” and, conversely, garner audience interest.

Identification and Common Ground

The combination of photography and text has the power to provide readers with a lasting image, and possibly evoke their response. In “How Much Visual Power Can A Magazine Take?” Paul Cleveland discusses various aspects of a strong visual that captivate the audience: “Visual power is the degree of visual stimulus emanating from a given design; the higher the stimulus, the greater the degree for attracting attention” (271). The audience must not only be drawn to the image, but also be able to interpret
and cohesively formulate its message. For example, Cleveland explains that minute
details of a photograph can be tailored to a particular cultural audience: “Elements such
as photographic compositions are made up of various signs that are then coded by the
choice of subject, gestures, framing, lighting and subject colour choices. The interplay of
these elements builds up meanings within different cultures” (271). These meanings
become not just a representation of the subject of a cover story but suggest an identity for
the subject within the photograph. An identity serves as a characterization of a group of
individuals who seem to maintain common traits (for instance, gender, race, beliefs, and
goals). This is not to say that an audience cannot “identify” with, for instance, a human
subject from a cover photo who has a different cultural background. However, something
about that subject’s identity, whether it is his or her marital or parental status, or the
expression of basic human emotion, must resonate in some way with the audience.
Kenneth Burke, who discusses identification in *A Rhetoric of Motives*, explains that “it is
so clearly a matter of rhetoric to persuade a man by identifying your cause with his
interests” (24). Indeed, a connection between the subject and audience of any photograph
or story is perhaps one of the most essential elements of its efficacy. Keith Kenney writes
in “Building Visual Communication Theory by Borrowing from Rhetoric” that when
faced with communicating an overwhelming message, the connection to one subject is
essential:

> As every journalist knows, it is easier to make the public care about one
> suffering person than to write about the thousand or million or more who
> suffer from the same problems. Because the vast number of people are
> reduced to one synecdochal instance, we care more. We begin to identify
with the child and a feeling of closeness in a (world) community develops.

(341)

This connection can occur through commonality or, possibly, through disassociation between the subject’s background and that of the reader. In other words, readers can be intrigued by the dissimilarities between the subject’s experiences and their own. Kenney explains that photographs of vulnerable subjects that we “identify” with “reinforce what we already know” (341). However, “they also intensify our feelings” (Kenney 341). The identities that are formed have the potential to linger in the mind of the reader and sway his or her conception of an entire continent.

Four TIME covers, shot by Nachtwey, are particularly intriguing for the purposes of this analysis. Each cover effectively creates its own “identity,” or specific characterization, that is possibly recognized by the audience. It is perhaps not unlikely that the experiences of the people represented on these particular covers and within these issues are vastly different from those of their audiences. However, when identities are formed through images of humans, a certain element of truth and credibility might be created, allowing those subjects to effectively relay messages to an audience. What these covers project is “struggle” as a way of life for their subjects. Gibson Mashilo Boloka explains in “Porous Borders and the Changing of Geography of Social Relations: Encountering the ‘Other,’” that identity is created from what the public sees as understood culture: “It is through culture that identity is attained, maintained and preserved” (286). It is through captivating images surrounding these subjects, like the four cover shots in question, that an identity, which has not yet been established or agreed on by Western civilization, produces a powerful statement. Images and text almost give
the audience an unexpected association through their intricate compositions. Analyzing how these images and texts are composed, specifically in the case of these four issues of *TIME* magazine, may provide an explanation as to how *TIME* uses the elements of association and disassociation in its production, and speculation as to why editors feel these elements are crucial to the efficacy of their messages. These findings could theorize *TIME*'s role in the newsmagazine genre as more of a platform for reform than a source for hard news.

This notion of identity can also be linked to “framing,” a term that is associated primarily with the study of communication. According to Dietram A. Scheufele and David Tewksbury in “Framing, Agenda Setting, and Priming: The Evolution of Three Media Effects Models,” framing is “based on the assumption that how an issue is characterized in news reports can have an influence on how it is understood by audiences” (11). This theory asserts that media are presented in frames, that is, certain elements of phrasing or presentation, in order to shape an audience’s perception. As with identity, framing is largely based on existing social and cultural constructs: “Frames, in other words, become invaluable tools for presenting relatively complex issues . . . efficiently and in a way that makes them accessible to lay audiences because they play to existing cognitive schemas” (Scheufele and Tewksbury 12). For example, the caption beside the image of “The Hand of Death,” in the February 12, 2001 issue of *TIME*, is written in such a way that it surfaces as a narrative focusing on “crime” against “families, communities” and “humanity” (6). Readers who are unfamiliar with the disease’s impact on Africa, or even the disease itself, likely understand the concepts of crime, family, community, and humanity. These associations may affect the way they understand the
story. They are able to process the information in such a way that recognizes a similarity or blatant dissimilarity between ideas and images or text, and their own cultural background.

*TIME*’s media kit describes its mission to put the news into perspective: “*TIME* puts the news of the day into context -- shaping the conversation and illuminating the common ground” (*TIME* media kit). While the periodical focuses on the communication of pressing worldwide news to the public, it does so in a carefully calculated manner. The “common ground” between the story and its audience seems to be one of the most important elements influencing the reader’s responses and reactions. In *A Rhetoric of Motives*, Kenneth Burke proposed that a certain “sustained rhetorical effort, backed by the imagery of a richly humane and spontaneous poetry” is necessary in order to “make us fully sympathize with people in circumstances greatly different from our own” (34). His description of escalating “global conditions” that have “increased the range of human conflict, the incentives to division” (Burke, 34), is precisely what *TIME* has proposed to expose through its own editorial formula. This particular stance taken by the periodical changes its place within journalism, as its focus appears to be heavily philanthropic. This emphasis is important because it questions whether or not *TIME* can be labeled an objective newsmagazine.

Although the subjects and various elements of covers themselves convey their own stories, it is important to examine the inside text, including the photo essays and articles relevant to the cover, to determine whether or not the same messages presented on the covers echo within the pages of the magazine. Finally, it is necessary to determine
how the combination of Nachtwey’s photos and corresponding articles form “visual power,” and how that power relates to the message of the magazine.

Visual Power

If “visual power is the degree of visual stimulus,” and “the higher the stimulus, the greater degree of attracting attention” (Cleveland 271), then it is important to examine through what elements a visual stimulus is achieved. In other words, one needs to determine the components of a visual that reflect desired audience response. If composition does attempt to influence response, it is important to understand how an effective visual representation is accomplished.

*TIME* does not clearly establish a commitment to objective reporting in its mission statement, though perhaps it should because it advertises the inclusion of “trusted content” (“National Editorial” *TIME* media kit). *TIME* magazine asserts that “no other magazine has more influence over the global news agenda than *TIME*” (*TIME* media kit). If this is true, it seems logical to pinpoint photographers and writers who can effectively capture what editors feel should be the “agenda,” and present those stories in a way that focuses the audience’s attention. The word “agenda” signifies a plan, an order of importance, or a schedule. Based on previous speculation that the magazine’s focus is embedded in altruistic goals, that statement also implies, in this case, that the need for global aid is among the most important of international concerns. What is unique about Nachtwey’s photographs is that they combine crafted visual with narrative voice, a dynamic which has the power to command an audience. Roland Bleiker and Amy Kay assert in “Representing HIV/AIDS in Africa: Pluralist Photography and Local
Empowerment” that the “likelihood of a story making it to print, especially on the cover of a publication, increasingly depends on the quality of the pictures that accompany it. At a time when we are saturated with information stemming from multiple media sources, images are well suited to capture issues in succinct and mesmerizing ways. They serve as visual quotations” (140). In other words, what captions beside the photographs might fail to explain is the message that Nachtwey’s subjects already communicate to the audience. In viewing Nachtwey’s images, it is the intricacy of the image’s composition that gives a voice to the subjects, so much so that they appear to tell their own stories.

**Technique: Black and White Photography**

In particular, the use of black and white photography is one element of composition that can shape the image’s message. This type of photography is a trademark of Nachtwey’s, a contract photographer for TIME since 1984. In “Pictures from Hell,” John Kifner, foreign correspondent for The New York Times, confirms the power of the black and white medium:

There was sometimes a feeling when Nachtwey was shooting in color that the pictures were almost too pretty, that the overall effect of his mastery of technique might detract from the horror of the subject . . . Nachtwey in recent years has turned almost entirely to black and white photography. The more austere medium perfectly suits his strict moral vision, forcing the viewer to confront man's inhumanity. (1)

The contrast of the “non-colors” somehow aids in presenting to the audience a bleak portrayal of the lives of each photo’s subject. In that sense, this portrayal becomes a form
of identification, further engaging the reader with the life of the subject. Nachtwey’s “strict moral vision” (Kiffner 1), and his intention for audiences to “confront man’s inhumanity” (Kiffner 1), surface in these minute but important, details of the visuals. As previously mentioned, the candid perspective of each shot gives the audience a close look into the lives of those surviving under extraordinary circumstances. The black and white tones of the images strengthen the “horror of the subject” (Kiffner 1) by injecting somber overtones. Conversely, this image is a type of disassociation. In other words, it is perhaps something so unfamiliar to the audience that it serves as a method of capturing their attention and entreatng them to read further. Both identification or association and disassociation serve as connecters between subject and audience.

Nachtwey’s photos published in the four issues of TIME centering on Africa represent emotionally heavy matters such as AIDS, war, famine, and poverty. Whether the photos came before the idea for the story or not, there is something in the ability to actually see the subject that connects with a reader. In “Representing HIV/AIDS in Africa: Pluralist Photography and Local Empowerment,” Roland Bleiker and Amy Kay describe photographs “as having a truth value, allowing the viewer realistic insight into the events and people they depict” (140). Likewise, they echo the notion of photography as a valuable means of communication with regard to AIDS: “Some of the most influential means of representing HIV/AIDS in Africa have thus been through photography. From iconic photographs in mass media to local artistic engagements, photographic portrayals of HIV/AIDS have created a range of powerful effects, from apathy and fear to empathy and engagement” (140). Indeed, the technical elements, such
as color choice, of an image are tools used to achieve reaction. However, these may be amplified by the use of corresponding text.

### Textual Interaction

Just like Nachtwey’s black and white photos in *TIME*, text is constructed in such a way that it not only complements the visual it accompanies but also works in conjunction with the image by directing the readers’ eyes to certain keywords and phrases. These keywords and phrases are essential in making the connection from reader to subject through association and disassociation. In “Magazine Covers – A Multimodal Pretext Genre,” Gudrun Held stresses the importance of the combination of image and text by explaining that the “effective positioning and decoration of the various textual exponents are central,” and that “contributions to this end come from text design and symbolic charge in equal shares” (176). Similarly, in “The Possibility and Actuality of Visual Arguments,” J. Anthony Blair argues that a purely visual argument rarely stands on its own since “visual arguments are not distinct from verbal arguments. The argument is always a propositional entity, merely expressed differently in the two cases” (362). In fact, the verbal argument is crucial to a successful periodical, especially one that encourages thorough knowledge of current events like *TIME*. Just as images show an audience what words might fail to accurately describe, words communicate what images, in essence, cannot.

The narrative form of communication is familiar to most magazine readers. There is a suggested strength in its construction as it can more effectively link the reader to its subject. Christopher T. Caldiero claims in “Crisis Storytelling: Fisher’s Narrative
Paradigm and News Reporting” that “storytelling and narration are ideal methods for conveyance of symbolism, and therefore meaning, especially in times of crisis.” He further states that “As readers encounter individual and collective narratives immediately following the crisis, they are “subjected to personal accounts of those who were there” (“Crisis Storytelling”). In that sense, the subject is more tangible than a table of statistics, and therefore more apt to encourage a call to action. In “The Information Highway in Contemporary Magazine Narrative,” Linda Cooper Berdayes and Vincente Berdayes stress the importance of textual composition, such as the use of narrative which “is important in constructing social reality. It defines a coherent world within which social action occurs” (109). Indeed, social action, or at least the need for it, appears to be at the center of these TIME articles and photo essays. When analyzing TIME’s February 12, 2001 issue featuring AIDS in Africa, I noticed that much of the issue included the theme of “helping.” Before reaching the cover story, I encountered a page entitled “YOU CAN HELP” (“You Can Help” 27). The article included information on five different “kits” such as the “Outreach Kit” that could be purchased to support the fight against AIDS. The “Outreach Kit” was described as having tools that would educate young people in South Africa on the risks of sex. Certain phrases were bolded in each of the “kit” descriptions like “Your donation will help slow the spread of AIDS” and “Your donation will train local workers,” perhaps further conveying the message of compassion and needed action.

Just as the text on the “YOU CAN HELP” page is informative, it is also specifically formulated to support an argument. The phrasing of the text, heavily linked to the ideas of identity and framing, might be a critical element needed to effectively
communicate a message to the intended audience. The writer is aware of the background of the magazine’s average reader. For example, 8,561 of *TIME*’s 20,909 subscribers (*TIME* media kit; 2007 Fall MRI report) have achieved a college education or greater, 7,022 are in professional or managerial positions of employment, and the average age of a reader is 46.3. Therefore, it can be assumed that the inclusion of statistics, for the purposes of providing information and gathering reader attention, would be appropriate and typical. In the magazine’s November 7, 2005 cover story, “Saving One Life at a Time,” Nancy Gibbs uses a startling series of numbers to focus the audience’s attention on the severity of disease in impoverished areas around the world: “In the time it took you to read this article, 13 people died of tuberculosis, 20 people died of AIDS. And more than 5,500 babies died from preventable respiratory infections” (53). These statistics inform while simultaneously adding a shock value that might capture an audience’s attention. The use of statistics in news articles is significant in that it can be grouped with other rhetorical methods of establishing association or disassociation. Interestingly, these strategies seem to be used more for gathering empathy than publishing straightforward news reports.

Likewise, text (though somewhat effective on its own) when paired with an image should enhance the message already embedded within that image. For example, the June 5, 2006 *TIME* cover, “Congo: The Hidden Toll of the World’s Deadliest War,” features Nachtwey’s photo of a young boy, shirtless, looking down as he sits on a bed behind a white mosquito net. The image by itself may produce a sense of compassion, but it is the words, “THE HIDDEN TOLL OF THE WORLD’S DEADLIEST WAR,” placed next to the body of the child, that give power to the image.
Through the visual and textual composition of these *TIME* photo essays, the combination of association and disassociation may protect the audience from being overwhelmed by either, while drawn in by both. The question is whether the ability to capture the audience lies within the contrast, and whether its use is ethical for a newsmagazine. Within these four issues of *TIME*, I will examine the power of an image in the context of media, the text surrounding and supporting that image, and the interaction between the two. It may be demonstrated that these elements point to the strategies of identification, disassociation, and “call to action.” By identifying the composition of the predominant photography and text within these issues, it can be further hypothesized what the editors deem effective in the communication of messages beckoning an altruistic response, and whether or not these effective components fairly define *TIME* as a source of “trusted content” (*TIME* media kit). Through these analyses of rhetorical strategies, I will show that *TIME* should be viewed, at least in the case of these four issues, as a springboard for humanitarian causes, making it difficult to label the publication as an objective newsmagazine.
CHAPTER 2

METHODOLOGY

Ideally, a media system suitable for a democracy ought to provide its readers with some coherent sense of the broader social forces that affect the conditions of their everyday lives. It is difficult to find anyone who would claim that media discourse in the United States even remotely approaches this ideal. The overwhelming conclusion is that the media generally operate in ways that promote apathy, cynicism, and quiescence, rather than active citizenship and participation. (Gamson et al. 373)

In "Media Images and the Social Construction of Reality," William A. Gamson et al. examine the composition of media images and their effect on society’s perception of the realities surrounding them. I became intrigued with James Nachtwey’s images and what they communicate to the readers of TIME long before I read Gamson et al.’s article, and I must respectfully disagree that the "overwhelming conclusion is that the media generally operate in ways that promote apathy, cynicism, and quiescence, rather than active citizenship and participation" (Gamson et al. 373). Predicting whether people respond to Africa’s need for relief because of TIME’s and Nachtwey’s presentation of a "call to action" through image and text combination would be difficult to measure. How these messages are constructed to support the magazine’s suggested focus on philanthropic reporting is a more practical and equally important analysis. I will attempt
to show that through the use of Nachtwey’s uniquely constructed images, and the pairing of these images with effective text, the periodical moves beyond objective news reporting and employs themes of altruism.

This study examines the techniques that are used through particular combinations of images and text to create a powerful message to the public. The overarching questions driving the study are as follows:

1) In what ways do Nachtwey’s images and corresponding text (in the form of articles, captions, etc.) present a unique perspective on the turmoil in Africa (disease, war, poverty)?

2) Does this presentation impart a call to action?

3) Is this "call to action" important in defining TIME as a newsmagazine?

As mentioned in Chapter One, Nachtwey’s photographs and the corresponding copy seem to balance elements of shock, establishing distance between the reader and the subjects in the pictures, with familiarity, forming a common ground between the photo subject and the audience. In order to understand the effect of the image-text combination in the magazine setting, it is necessary to break down each medium for careful analysis.

Several categories of elements are important to consider when analyzing a given medium. In “Content Analysis: A Flexible Methodology,” Marilyn Domas White and Emily E. Marsh discuss the various aspects of effective content analysis for both quantitative and qualitative studies. They reference strategies from Einführung in die textlinguistik by R.D. Beaugrande and W.U. Dressler: “cohesion, coherence, intentionality, acceptability, informativity, situationality, and intertextuality" (qtd. in White and Marsh 28). While it is unnecessary to adhere strictly to these seven categories
when analyzing content, it is helpful to recognize that each can play an important role in the overall purpose of a document. Each of these criteria touches on the role of audience interpretation as well as the creator’s intent. The elements of interpretation and intent (in relation to the combination of image and text) are examples of what this study seeks to examine; they are the building blocks of the message.

Central Research Questions

For the purposes of this study, four issues of TIME magazine are analyzed: February 12, 2001, June 5, 2006, November 7, 2005, and October 4, 2004. The analysis focuses primarily on the photography of James Nachtwey and the corresponding copy (articles, captions, etc.). This analysis seeks to answer two primary questions: 1) How does TIME’s coverage of Africa, through the combination of image and text, communicate particular philanthropic messages; and 2) how do these philanthropic messages conflict with the magazine’s apparent categorization as an objective news source? I will examine these questions by considering each of the following layers of strategies:

1) the presentation of factual data;
2) attempts to associate readers and subjects of photos and/ or articles;
3) attempts to disassociate readers from subjects of photos and/ or articles;
4) how the presentation of association and disassociation attempt to promote social action through the rhetorical strategies of ethos, pathos, and logos.

The critique of these strategies may show that the composition of these issues does not necessarily cross ethical boundaries or impair TIME from being a "newsmagazine," but
that it does draw attention to philanthropic overtones, which may suggest a separation from total objectivity.

The methodology includes examination of messages through two sources:

1) photographic analysis;

2) textual analysis.

Approaching the analysis through these two layers clearly defines the makeup of communication through visual and textual mediums. An interview with Mirko Ilic, a seasoned graphic designer, and former art director of the international version of *TIME*, was conducted to better articulate various strategies of photographers and editors in forming messages for the audience of the magazine. In lieu of an interview with James Nachtwey, secondary sources, such as a 2000 PBS interview with Elizabeth Farnsworth, were used to incorporate Nachtwey’s attitudes and perspectives regarding his own work.

A discussion of findings from the two categories, photographic and textual analysis, examines visual and textual components in the issues, as well as the role of commentary from Mirko Ilic and previously documented interviews with James Nachtwey.

### Photographic Analysis

Photo essays and covers featuring Nachtwey’s images were examined in each of the four issues. The photo essays and covers contain visual images, captions, and cover lines. However, it is necessary to first isolate the visual and textual elements of these media in order to fully understand their individual strengths before examining how they effectively work together. In *Understanding Media*, Marshall McLuhan wrote "The medium is the message . . . For the ‘message’ of any medium or technology is the change
of scale or pace or pattern that it introduces into human affairs" (7-8). Therefore, if images and texts are two separate mediums by which to communicate a message, there is justification in breaking them down independently so as to focus on their personal constructions, and how they individually communicate a message of significance. The photographic analysis is concentrated largely on the second, third and fourth strategies (see p. 20 and 21), that is, the representation of Africa through association, disassociation, and a resulting rhetorical call to action.

The subject matter of James Nachtwey’s photographs can be particularly disturbing and possibly unbelievable to an American audience. For instance, among the series of photos published in the June 5, 2006 issue of *TIME*, "Congo: The World’s Deadliest War," one image of an injured soldier is particularly haunting as he is depicted writhing in agony as healthcare workers nurse his wounds. While heavy subject matter can cause disinterest, it can also stir within the audience certain emotions that bridge the gap between the world of the photo subjects and their own. For instance, the audience sees a nurse caring for a patient. This is not an unfamiliar scenario; rather, caring for the sick is a universal practice. More importantly, the notion of compassion is highlighted, conveying to the audience that there is an effort to alleviate suffering in this part of the world, which may have a direct connection with whether or not readers respond to a “call to action.” Susan Sontag comments on a photograph’s ability to constitute existence and importance, however unfamiliar, stating “photographs alter and enlarge our notions of what is worth looking at and what we have a right to observe,” and that they “furnish evidence” (Sontag 3-5). She argues that “Something we hear about, but doubt, seems proven when we’re shown a photograph of it” (Sontag 3-5). While facts and figures
provide seemingly solid evidence of an event, the image constructs a type of reality. Sontag notes “The picture may distort; but there is always a presumption that something exists, or did exist . . .” (5). These “distortions” should not be overlooked as they are important to the comprehension of the message. Though not all photographs are carefully choreographed before the actual shot takes place, the particular use of light, angle, and subject matter is an intricate component of an image.

Light

The outcome of an image is very dependent on the quality of light present at the time of the shoot. In Photographic Composition, Tom Grill and Mark Scanlon emphasize the importance of light in the composition of a shot, stating that “the quality of light used to illuminate a scene directly contributes to the statement the photograph makes” (70). The “statement” of Nachtwey’s photographs is an essential component of the overall analysis, making an understanding of the different types of light relevant to this study.

In Light on People, Paul Petzold describes two types of light that serve as primary points for the analysis of Nachtwey’s photos: existing light and artificial light (9). He breaks existing light into two distinct categories: daylight and “those we live by, such as domestic light, street lights at night and daylight through a window” (9). The latter category is particularly important due to Nachtwey’s heavy use of filtered light. Petzold notes that filtered light, a type of existing light, can create irregular shadows and formations through “trees, railings, or almost anything you can think of, pretty nearly all the light is likely to assume the colour of the substance or object it is filtered through. A drastic reduction in overall subject brightness can be expected and, modeling is usually
rather rounded and contrast uncertain” (29). The different forms of existing light—direct sunlight, indirect sunlight, filtered and unfiltered—can alter the appearance of the subject and perhaps influence the interpretation of the photo’s message.

In contrast to existing light, artificial light is exactly as its name suggests; it is man-made. Petzold explains that “Special lights are manufactured for use in photography to provide much greater light output than any normal domestic source” (9). Though Petzold mentions artificial lights that “burn continuously” (9), the artificial light most relevant to this study is flash “which is designed for instantaneous high-power illumination timed to go off only at the moment when the camera needs it” (9). Photographic lamps are used largely in studios and for posed shots. Flash photography allows the photographer to capture the right amount of light when shooting inside or at night. This type of light also enables the photographer to control various aspects of the image that he or she would be unable to control while shooting with existing light.

Angle

In analyzing photography, it is also essential to understand the perspective of the photographer. This includes where he or she stands when shooting and the techniques used to produce a certain image. This study examines “angle” in two forms: the position from which the shot was taken (i.e. from above, below, to the left or right of the subject) and the “angle” lens used. For instance, Nachtwey appears to use a wide-angle lens for most of the shots. Many of his shots feature a distorted perspective; while multiple elements are captured in the image, the subject of the shot, usually a human, appears closer to the lens. In *Art and Photography*, David Campany describes the wide-angle lens
as an important tool for capturing candid shots, which are a signature of Nachtwey’s: “Because the angle of view is so great, you can photograph in a crowd or demonstration without pointing the camera directly at them so they will not realize what you are doing” (106). Similarly in “Multiple Media Literacies,” Joshua Meyrowitz describes the effect the wide-angle lens has on the subject’s relation to foreground and background: “Wide-angle lenses tend to stretch the apparent distance between foreground and background, whereas long (telephoto) lenses tend to compress foreground and background” (101). The technical composition of the shots allows the subjects to present their truest forms, and perhaps what makes the connection with the audience.

Additionally, high and low camera angles of the camera have a direct effect on the strength of the subject. For example, if the photographer shoots from a low camera angle, the subject is emphasized, as it appears larger and therefore more dominant. Establishing dominance is essential, so as not to confuse the audience as to what constitutes the subject of the image. Meyrowitz further explains the different implications high and low camera angles can place upon an image’s subject: “Low-angle shots (camera below subject) are often used to suggest power and authority,” while “High-angle shots (camera above subject) are typically used to suggest that someone is small or weak” (101). These techniques affect the story that is being told through the image.

Subject Matter

While carefully crafted lighting and angle are essential in creating an effective visual, the subject of the image is crucial to the type of message that the photographer wishes to express. In Photographic Composition, Grill and Scanlon convey the
importance of subject matter to the outcome of the photograph by suggesting it constitutes “the emotional content of [the photographer’s] work and consequently the emotional response of his viewer” (99). In terms of this study, response is a critical element to the analysis. This method of deconstructing the image considers what types of subjects are the focus of the image (male, female, adult, child) and what they, with their surroundings, contribute to the message of the visual.

Textual Analysis

In “The Possibility and Actuality of Visual Arguments,” J. Anthony Blair argues that a purely visual argument rarely stands on its own since “visual arguments are not distinct from verbal arguments” (362). In an instance where they appear together, they must depend on each other in order to formulate an argument: “The argument is always a propositional entity, merely expressed differently in the two cases” (Blair 362). Additionally, the notion of “anchorage,” originally introduced by Roland Barthes, suggests that text “anchors” an image. In other words, the text fortifies the image’s meaning. In “Semiotic Analysis of Still Images,” Gemma Penn describes the necessity of the text to “disambiguate” (229) the image. Therefore, it can be argued that both visual and verbal elements equally contribute to the perceived philanthropic atmosphere of these issues of TIME. In this analysis, I will examine whether or not the text compliments the image by enhancing the anticipated altruistic messages within the issues. In order to determine how the text communicates the message of “help,” we must revert to the previously outlined research strategies (p. 3).
The textual analysis will encompass all four of the research strategies (p. 3), in that data, identification or association between subject and reader, disassociation between subject and reader, and a call to social action are all present within the words surrounding the images. By classifying the text within these categories, we may then assess their significance. Interpretation of the text, the captions and articles surrounding Nachtwey’s photography, also includes analysis of position of the text, appearance of the text (for instance, bolded, italicized, capitalized), and “framing,” which refers to the phrasing of the words.

Another question asked in reference to the textual elements in these issues is how text is presented to the audience, that is, how it expresses the ideas of association, disassociation, and a resulting call to action. For the purposes of my analysis, I will consider three specific categories of rhetorical strategies: emotive, informative, and directive. These strategies are directly related to the foundations of rhetorical study. In Aristotle, *On Rhetoric: A Theory of Civic Discourse*, George Kennedy quotes Aristotle’s definition of rhetoric: “[rhetoric] does not belong to a single defined genus of subject but is like dialectic and that it is useful is clear—and that its function [ergon] is not to persuade but to see the available means of persuasion in each case” (36). Aristotle further introduced the three classical principles of ethos, pathos, and logos. Emotive text correlates with pathos, as it focuses on the emotional value of the content. Informative text corresponds with logos because of its representation of factual information can be viewed as reason. Finally, directive text can be paired with ethos as directive text features an authoritative voice, one that may appear credible or reputable to the audience. The three categories will retain a code, marked as “E,” “I,” and “D,” on the original text.
Emotive

Emotive text (E) suggests communication of emotional content and anticipation of an emotional response. It is created by including specific phrasing that triggers either association or disassociation between the message of the text and the reader. One of the techniques used in producing emotive text is through personalization. In *Language in the News*, Roger Fowler describes the importance of personalization in the press, one that catapults a story to publication. Fowler explains that focus on an individual can be essential whether it involves “elite persons doing something spectacular or mundane” or “ordinary people to whom something unusual happens” (91). It is with this individual that a connection through association or disassociation can be made.

Another way to create emotive text is through vocabulary. Fowler contends that “vocabulary is emotive” particularly when “evaluative adverbs or adjectives are prominent” (210-211). Of course, the use of certain nouns and verb are equally as powerful. For example, in *TIME*’s October 4, 2004 issue (“The Tragedy of Sudan”), the main article opens with the following description: “‘then came gunshots and screams and the sickening crash of bombs ripping through her neighbors’ mud-and-thatch huts,
gouging craters into the dry earth’ ” (“The Tragedy of Sudan” 56). Adjectives such as “sickening” and “dry” effectively describe the setting of the story, while the verbs “ripping” and “gouging” further enable the reader to imagine the horrors of war. Emotive text, whether channeled through personalization, certain vocabulary, or other techniques, must be examined to determine how, specifically, a connection might be made between the actual text and the reader.

**Informative**

Informative text (I) communicates specific information to the readers in the form of statistics, charts, numbers, and factual evidence of an event. The November 7, 2005 issue of *TIME*, “How to Save a Life,” includes many examples of informative text such as the stream of statistics that appears in the opening caption of the photo essay: “In the time it took you to read this article, 13 people died of tuberculosis, 20 people died of AIDS, and more than 5500 babies died from preventable respiratory infections” (55). In one sentence the reader comprehends how many people succumb to illnesses in certain countries in a very short amount of time. The informative text, first, provides them with facts, and second, introduces the serious overtones that encapsulate the photo essay. The reader may associate with basic statistics, yet disassociate from the overwhelming message that they send. Therefore, these “logical” appeals are one method by which the writer is able to acquire the audience’s attention through assumed association and disassociation.
Directive

Directive text (D) implies the audience’s duty to respond in specific ways. Directive text encompasses the idea of “call to action” in that it uses certain phrases to indicate the need for the reader’s active response. In *Language in the News*, Roger Fowler touches on the technique of modality related to a directive approach to writing. Fowler describes words like “should,” “ought to” (64), and “must” (210) as words that lend subjectivity to the individual: “The modal auxiliary ‘must’ is a crucial word in editorials, claiming that the source has the right to specify obligations” (211). For example, in “How to Save a Life,” Nancy Gibbs writes “Raise the money, raise an army. Save a Life” (Gibbs 55). Though the words “should,” “ought,” and “must” do not appear in this sentence, the imperative structure indicates that the audience does not have a choice; the sentence surfaces as a command. The magazine is assuming “a position of authority” (Fowler 211) by giving directions to the audience through the use of distinct verbs. The analysis of this particular type of text reveals the use of modality and certain vocabulary as they support urgency and response.

Interviews

Through an interview with graphic artist Mirko Illic, and information gained from secondary source interviews with James Nachtwey (a limited, yet pertinent, source of information on Nachtwey’s photographic compositions), I learned about specific techniques used by both photographers and editors to create an overall message to a newsmagazine audience.
The interview with Mirko Ilic focuses on editors’ decisions regarding covers, image and text placement, working relationships with photographers/writers, and message intent. Certain questions focus on the editorial perspective: “What did a photo have to incorporate in order to be placed on the cover? In other words, did you look for images that were unusual, connected with the audience, shocked the audience, etc.?” Others probe the significance of technical elements of the magazine’s appearance: “Could you describe the importance of the point size, font and color of the text on magazine covers, and as headings, subheadings, and captions throughout a publication? How is it constructed to draw the reader’s eye?” These questions seek to balance an artist’s and an editor’s point of view in relation to specific questions on the composition of TIME. All interview questions are included in Appendix 1.

This study has the potential to reveal information about message construction as presented in one of the most widely read news magazines in America. If it is true that “No other magazine has more influence over the global news agenda than TIME” (TIME media kit), then an examination of its methods of communication is justified. In a May 16, 2000 PBS Online Newshour “Conversation With James Nachtwey,” Elizabeth Farnsworth asks the following in reference to Nachtwey's book Inferno, “You've written that you used to look for the moment of highest drama, a picture that would tell the whole story in one image . . . Explain what you’re doing [in Inferno].” Nachtwey responds by revealing his intentions for potential viewers: “I became interested in portraying reality in a kind of cinematic way through a variety of moments and angles so that the viewer could piece together a reality that was in a way . . . beyond my own pictures.” How this type of “reality” is infused with TIME’s own textual creations may propose a unique perspective.
Perhaps this particular formula is *TIME*’s answer to Gamson et. al’s claim that media does not allow for active consumer participation. It may instead echo what Gamson et al. calls the “good news” (373): “The underdetermined nature of media discourse allows plenty of room for challengers . . . to offer competing constructions of reality and to find support for them from readers whose daily lives may lead them to construct meaning in ways that go beyond media imagery” (373). This study examines that “meaning” through photographic and textual analysis, and an understanding of the notions of association and disassociation, and their roles in the composition of a message. More importantly, it will investigate whether or not these message compositions suggest that *TIME* is more than a source of news, but a publication seeking to do far more than “set the standard for authoritative journalism” (*TIME* media kit). Answers to these research questions may support the notion that *TIME* is far from an objective newsmagazine. Perhaps it is a widely-published sounding board for philanthropists. If indeed there is a possible reclassification of the periodical, it is important to recognize what separates it from general newsmagazines. This analysis may determine if readers should anticipate the likelihood of customary, altruistic content within the magazine, and the additional messages it communicates other than objective news.
CHAPTER 3
THE PANGS OF DISEASE

The first analysis chapter addresses both the February 2001 issue, “AIDS in Africa,” and the November 2005 issue, “How to Save a Life,” because of their similarities in content. These issues focus on disease while the latter two issues concentrate on the effects of war. More importantly, both “AIDS in Africa” and “How to Save a Life” exhibit the usage of photographic techniques (light, angle, and subject matter) and combinations of emotive, informative, and directive text to produce an active response from the audience through the appeals of association and disassociation. Though this chapter primarily discusses the technical composition of verbal and visual texts within these two issues, it simultaneously reveals how TIME uses certain methods to stretch their purpose as a newsmagazine. Ultimately, I will show how through verbal and visual techniques, the magazine focuses not only on streaming information to its readers, but also on philanthropic ideals.

“AIDS in Africa.” TIME February 12, 2001

The February 12, 2001 issue is the first issue of TIME featuring the black and white photo essays of James Nachtwey. In addition to the photo essay, “AIDS in Africa” provides a specific article on how readers can help in the continent’s fight against the disease.
This issue’s cover, though rather simplistic in nature, is quite effective in representing the main focus of the issue, AIDS in Africa. Positioned flush left on the cover, Anna Mudzimirema is holding her granddaughter, 11-year-old Lorraine Toga, who is battling AIDS. Though the light source comes in from the left illuminating both subjects, the emphasis is on Lorraine, whose face and noticeably thin hair are in clear focus. The heavy emotional content of the image is channeled through the subjects’ saddened appearances, especially through Anna’s eyes. The representation of a young victim and the expression of arguably universal emotions, such as Anna’s fear of losing her granddaughter, open the possibility of identification between readers and the AIDS crisis.

What is perhaps most noticeable about the photo is its size; it almost completely hides the magazine’s title. While obstruction of the header might seem rare, graphic designer Mirko Ilic suggests that the opposite is true: “When you have an issue that is particularly run into the ground, you might use a technique like that to attract attention to something that readers might otherwise overlook” (Ilic interview). *TIME*’s ability to take such liberties has much to do with its formulaic cover elements like “the familiar red border. Everybody knows that it’s *TIME*” (Ilic interview). If editors use such techniques to draw attention to repeated issues, perhaps their reliance on striking photographic images is even more important.

The subhead is in the form of a narrative, exhibiting emotive characteristics through framing devices like “This is a story” to immediately engage readers. The rest of the subhead, “Look at the pictures. Read the words,” reads mostly as directive text, using
authoritative voice to instruct the audience. However, the last phrase “and then try not to care,” again plays on the emotions of readers because it imposes on them premature feelings of guilt, and subsequently entices them to peruse the issue. These verbal techniques are all examples of TIME’s attempt to publish more than the simple facts of the African AIDS crisis; they appear as methods used to execute a crusade against the disease in which audience response would seem crucial in ensuring success.

*The Hand of Death - Title Page*

On the title page, designers highlight the focus on AIDS in Africa by using a black background on the top portion of the page to separate it from the rest of the article listings. This section features a black and white photo by James Nachtwey of a skeletal hand and forearm reaching out from a white hospital bed. One of the most interesting elements of this photo is the angle from which it was taken. Apparently shot behind the patient’s head (only his hand is seen in the picture), the image gives readers a perspective to which they may not have been previously exposed. To the right of the photo, the heading “Special Report” in white stands out from the black background, signifying its importance to the issue. The title of the caption “The Hand of Death” directly correlates with the picture, an effective emotive tie to the image itself. The sub-heading beneath the caption, “SCENES FROM THE AIDS FRONT,” is the most prominent of the headings, appearing in bold, white typeface and all caps. “Scenes” acts almost like the word “story” from the cover line, directing readers to a collection of images surrounding AIDS. Ethos surfaces in the latter half of the phrase, “FROM THE AIDS FRONT,” because it infers that TIME’s reporters are on the front and therefore an authority on the status of the disease’s spread in Africa.
The text beneath the subheading, “No other place on earth has been as devastated by the virus as southern Africa,” is informative, communicating the significance of the focus on AIDS in this particular country. The sentence immediately following again uses the term “story” to draw the reader into a narrative with an intimate overtone: “This is the story of what happens when a disease infects not just individuals but entire societies – swallowing families, communities and hopes, and raising the question of whether the rest of the world’s reluctance to do more against this modern curse amounts to an enormous crime against humanity.” Words such as “communities” and “hopes,” can trigger empathy from readers because they are familiar concepts. Therefore, the idea of AIDS “swallowing” those institutions is particularly powerful. After forming these associations, phrases like the “world’s reluctance to do more” effectively impose notions of guilt in order to instigate action. Finally, “crimes against humanity” is another example of contrasting emotions. Upon reading the word “humanity,” the audience likely connects with the collective term, typically associated with compassion, while “crime” is invasive, summoning fear or anger. The importance of these phrases lies within the positioning of the text. Additionally, a balance between association and disassociation occurs within the same sentence in order to add drama, to solidify the urgency of the issue, and to allow readers to connect with the subject so that they are interested in viewing the actual essay. In essence, if a reader attaches the word “humanity” to the image of the subject, he/she may want to investigate how “crime” is part of the subject’s story. It is this balance of the two, not simply the strategy of association or the strategy of disassociation that constitutes further investigation.
In this particular issue of TIME, the letter from the editor specifically focuses on the photo essay and articles on AIDS. The page itself, a constant for each issue, is titled “To Our Readers” and includes the telling sub-heading, “Comforting the Afflicted.” The letter includes two pictures, one showing the writer of the article, Johanna McGeary, interviewing “a truck driver from Francistown, Botswana” (6), and the other a picture of photographer James Nachtwey. While the photographs connect the reader with the creators behind the series of essays and articles, what is most interesting about this page is the construction of language within the letter. James Kelley, managing editor of TIME during the publication of the issue, begins with an explanation as to why the subject (AIDS) so heavily dominates the issue using emotive, informative and directive text:

It is unusual for us to devote so much of an issue to a single story, but the AIDS plague in Africa is that rare news event; it is horrific beyond imagination, it is unfolding before our eyes, and there is something you can do to help. (Kelley, 6)

Kelley begins by admitting that the inclusion of a multi-page photo essay, and several articles devoted to the same subject, is not a normal practice for the publication. Although not obvious, this sentence takes on a directive tone in that it infers that the reader “knows” the magazine and is familiar with its material, thereby giving TIME a sense of credibility and establishing a personal connection with the audience. Kelley then follows with an emotive description of the nature of AIDS, stating that “it is horrific beyond imagination,” a phrase offering imagery to readers almost as a means of preparing them for what lies ahead in the issue. The inclusion of the phrase, “it is unfolding before our
eyes,” creates a balance between sympathy and urgency as an ultimatum to the reader; the word “our” is directive in that it places the writer and the readers in the same group, which provides the writer a credible voice. Additionally, it immediately involves the audience and conveys to them that there is an obligation to be aware of global happenings. Finally, the editor inserts a “call to help” in the first paragraph of the letter. Though it may seem premature, this directive tone coupled with the emotive title of the letter, “Comforting the Afflicted,” establishes perhaps the most important message of the issue—the crucial need for foreign aid.

Words from the photographer appear toward the end of the page. Nachtwey’s own empathetic words are likely where the title originates, “Where hope no longer existed, [caregivers] replaced it with comfort and dignity.” The thought of hope being lost may be, to many Americans, a concept worth examining in that, while the United States has faced serious crises, governmental agencies are in place to provide assistance. For example, in the case of natural disasters in the United States, the Federal Emergency Management Agency (FEMA) is supposed to be on-hand for relief. That is, of course, its sole purpose for existence. Yet, this region of Africa, as is the case with many African nations, relies solely on its inhabitants and foreign aid for help. Therefore, “where hope no longer existed, [caregivers] replaced it with comfort and dignity,” is first emotive by utilizing terms like “hope,” “comfort,” and “dignity.” Second, it can be labeled directive text, as it informs readers that the AIDS epidemic is not a lost cause but one that can be alleviated with the proper response, a directive to potential caregivers or philanthropists.

Nachtwey uses his words effectively and directly; he does not skirt around his intentions for the reader. As the photographer, Nachtwey is naturally a source of ethos.
The phrase “there is no alternative but to defeat it” (Kelley 6) takes on an authoritative tone yet is complimented by the informative phrase “that can be accomplished only through awareness and education” (6). He produces an ultimatum by stating “there is no alternative,” then describes a plan “that can be accomplished only through awareness and education” (Kelley 6). Combining Nachtwey’s emotive, informative, and directive tones, Kelley concludes the letter with a call to action: “For more information about how you can do that, please turn to page 8.” While this inclusion is instructional, it is almost expected to follow the previous framing, and sets the tone for an issue that centers on promoting audience response. This does not necessarily suggest that other issues preceding the February 12, 2001 issue refrained from highlighting philanthropic need. However, it is important to note that this letter from the editor establishes a precedent for the remaining three issues displaying Nachtwey’s photo essays. The letter could be perceived as an addendum to TIME’s mission, showing its readers that the magazine is concerned with, if not firmly committed to, altruistic causes.

You Can Help: A How-to Inclusion

With the introduction by the editor of TIME and photographer of the photo essay, the audience has already learned that much of the issue will center not only on the disease (AIDS), but also on how to help those afflicted. Page eight, “You Can Help” (referenced in Kelley’s letter), includes information on five different “kits” such as the “Outreach Kit” that can be purchased in support of the fight against AIDS. Five small headings serve as categories for each of the five featured kits: “Education,” “Compassion,” “Health Assistance,” “Prevention,” and “Family Assistance.” The headings allow the reader to easily navigate the page, perhaps increasing the likelihood of response. Editors
emphasize audience participation by bolding phrases like “Your donation will help slow the spread of AIDS” and “Your donation will train local workers.” Pictures of those who will benefit from assistance, mostly women and children, elicit feelings of compassion. These blurbs encompass all three categories of text. Personal pronouns, such as “your,” maintain a personal connection with the reader and possibly generate sentiments of guilt, while the use of the verb “will” establishes authority. All of these narrative techniques are related to the classical rhetorical principles of ethos, pathos, and logos. In “The Rhetoric of Visual Argument,” J. Anthony Blair argues that “what takes the need for the cooperation and competence of the audience out of the visual argument equation…is the power of visual imagery to evoke involuntary reactions” (Blair 54). The same “power” is required of the text. The afore-mentioned parts of speech in the article, coupled with the images, are designed to enhance a reaction from the audience, thereby increasing the likelihood of a financial or hands-on response.

An Album of Victims – Photo Essay

Nachtwey’s photo essay titled “Crimes Against Humanity” (26-35) is a 10-page spread highlighting the suffering of AIDS patients in Africa. The opening two-page spread features a startling image of a female afflicted with AIDS who is being hoisted out of her wheelchair. The natural lighting of the shot emphasizes the disturbing physical aspects of the AIDS patient such as her skeletal hands and face, the unusual size of her teeth, and the traces of agony in her tilted head and open mouth. Yet the power of the photo lies in the realization that the woman living under such unfathomable conditions is still alive.
While the image calls on a range of emotions from horror to disbelief and sadness, the subheading utilizes the rhetorical appeal of pathos in combination with ethos and logos to set the scene for the crux of the message, the need for help. Immediately engaging, the emotive “you” is used for reader association in “Even as you read this,” followed by a descriptive image of AIDS as a ruthless culprit: “AIDS is taking lives in sub-Saharan Africa, swallowing families, communities, hopes.” The latter half of this phrase echoes the subheading of the title page, forming the same associations between readers and the conceivably universal concepts of family, community, and hope. Though the inclusion in the previous sentence of “Sub-Saharan Africa” is an example of logos, the majority of this type of text lies within statistical statements including, “So far, 17 million have died. At least 25 million may follow” (26). The numbers perhaps promote disassociation as they are of astronomical proportions, unlike anything an American audience has witnessed in relation to AIDS. The use of these numbers is, as Aristotle describes, “an available means of persuasion” (translated in Kennedy 36). In essence, the author has tangible evidence to support an argument and uses this evidence to garner the audience’s favor. Finally, “An intimate look at a modern curse” uses emotive language (pathos). The phrase “intimate look” describes something that is privileged, while “modern curse” is intriguing. The somewhat mythical word “curse” is brought to life by its familiar adjective “modern,” connecting present-day Africa with present-day America.

The next spread of the photo essay is quartered. The heading reads “TRYING TO HELP” (28) and is followed by a subhead in smaller type, “With little money for medicine, Africans can treat AIDS only with compassion.” Here, editors take the opportunity to present the heart of their plea to readers, monetary assistance. This is an
obvious departure from an objective style of reporting. Likewise, the writer complements the photos by implying the limitations of care to these tragic situations. She reintroduces the idea of compassion to readers, who have already seen what can be done through donations (8).

Each of the four photos captures some element of “compassion.” The top, left-hand photo (28) is of a frail man who is being treated for lesions. The lighting of the photo accentuates his widely opened eyes which communicate fear and pain. The outstretched arm, gloved and holding treatment swabs, complements the image of the patient’s anguish by representing relief. This image implicates not only the importance of compassion, but also the vast need for medical supplies, and teams of trained caregivers. Again, there is an understated allusion to financial help from readers, as it is evident that money is an essential piece of the solution to providing adequate treatment to AIDS patients.

The image below features a mother who is infected with AIDS and her daughter, who is comforting her. Their faces are solemn and the caption beneath the photo informs readers that the victim’s husband died of AIDS several years earlier. The strength of the photo lies within the positioning of its subjects; the photo is shot at an unusual angle, exaggerating the daughter’s appearance as the taller of the two. Consequently, the light appears to be coming from the bottom right-hand corner of the photo, highlighting the faces of the mother and daughter who are positioned to the right. Whether or not it was intentional, Nachtwey seems to have captured the subjects in such a way that demonstrates the strength, and perhaps the hope, of the younger generation. A vision of this hope may itself convince readers to donate money to TIME’s cause.
The top, right-hand photo shows a nun holding the feet of an AIDS patient. Though the patient’s face is not visible, the bone-like appearance of her legs clearly conveys to the audience the severity of the stage of disease. The light source appears to come from the left, focusing on the nun’s face and hands, enhancing her position. The caption confirms that the sister is massaging the feet of a dying woman noting “patients miss touch the most” (29). Here, the empathetic wording allows readers to connect not only to a generalized understanding of the need for touch and its relation to comfort, but also to death and, conversely, the value of life.

Finally, the photo in the bottom, right-hand corner of the spread is of a man receiving medicine. His distressed eyes convey his extreme pain. The lighting comes from behind the patient’s head, but the perspective of the shot is taken from behind the caretaker’s head, capturing the action and the patient’s facial expression. More importantly, however, it accentuates the arms of one caretaker giving the patient medicine and those of the other gently holding his head, perhaps focusing on the importance of special care for AIDS victims, which is essentially what TIME is asking readers to give.

While AIDS is indeed a serious subject that deserves significant reportage by news outlets, it is questionable whether TIME magnifies coverage of the issue for the purpose of filling an altruistic agenda. On the first, full spread of the photo essay alone, readers have witnessed images representative of available relief, the hope of those affected by the disease, and the value of human life. With their respective captions, and the very directive photo essay heading and subheading that preceded them, these images
are a blatant philanthropic push. This presentation seems to depart from fact-based reporting, potentially compromising the magazine’s authority as a journalistic leader.

The next section of the photo essay is a full-page spread of an AIDS patient walking from the shower in a hospice (30-31). His almost unrealistic skeletal appearance signifies his weakening body. He balances by pressing his hand against the curvature of the tile wall. The effect of light is particularly strong in this image. The white of the tiles glows from the reflection of the light, which seems to be coming from the right, filtered through the muddled glass and from behind the curve of the wall. The dark towel wrapped around the patient’s body and the shadow of the patient reflected in the tiles also creates a compelling image. The perspective of the photo makes the curving pathway that surrounds the shower appear never-ending, further stressing the feeling of hopelessness patients must feel. The caption title “Long Walk,” uses imagery to reinforce an AIDS patient’s eminent deterioration of strength. The body of the caption explains “Soon he will have to be cleaned by nurses. Dignity is one of AIDS’ first casualties” (31). The use of the rhetorical appeals pathos and logos throughout the caption stresses the urgency of the call to action. For example, “soon” is both informative and emotive in that it conveys to readers the short window of time left for this particular patient and perhaps relays to them a feeling of guilt. The word “casualties” exhibits pathos as it, in a way, personifies “dignity,” emphasizing the relentless cycle of the disease and the importance of time.

The next full-page spread (32-33) is of a “young woman wrapped and awaiting burial” (32) in an African hospital. Her face is still visible while her body is enfolded in a white sheet. A man, wearing a medical mask and gloves, lifts the cover above her head. This photo palpably points out the promise of death for many Africans affected by the
disease, and the caption confirms that “The funerals add a sad, regular rhythm to African life” (32). The photo itself is a startling depiction of the effects of the disease, while the imagery created in phrases like “sad, regular rhythm” (32) emphasizes its constant presence. The depiction of the disease as continuous for many Africans and the importance of time appears to give the magazine a firm foundation for intertwining altruistic appeals with a newsworthy subject. Though the crossing of altruism with news reporting may be legitimate, this combination may also taint the magazine’s role as a leading global news source. \textit{TIME} promises its audience to “[convert] information into knowledge, confusion into clarity” (\textit{TIME} media kit). In other words, it must be asked if it is appropriate for \textit{TIME} to press their commitment to philanthropy onto readers when they seem to cling to the position of objectivity in their mission statement.

The final spread is another quartered set of images, titled “A HUMAN COST: AIDS eats at the spirit. Demolished economies torture women and children.” These emotive phrases personify a disease and an area’s economy, creating powerful images for the audience. Each of the images suggests how the infestation of the disease brings more consequences than just death to Africans. The top, left-hand corner (34) displays the silhouette of a man who is facing a prostitute in a hotel room. The harsh, overhead light appears artificial, most likely a fluorescent light. While it creates a shadow on the man, it highlights the prostitute. Though the photo captures the full length of the female, her face hides behind her hair. The informative caption communicates to readers that the picture was shot in a brothel in Zimbabwe and that although prostitution there is illegal, it is still rampant and further assisting in the spread of the disease.
The bottom, left-hand image is of children “playing together in a hospital in South Africa” (34). Lesions are visible on the child in the foreground of the photo. In the background, a toddler who appears to be lying down is staring away from the camera with a lifeless expression on its face. The illustration of helpless children and ironic use of the word “playing” adds to the photo’s effectiveness and its ability to engage readers in its message.

The top, right-hand image features a group of young South Africans marked to indicate they are virgins: “Supermarket stickers are used to mark the heads of authenticated Zulu virgins at a testing ceremony…” (35). Ceremonial necklaces and headbands adorning the young people in the photo signify the importance of virginity amongst Zulus, and are reminiscent of many religious coming-of-age ceremonies, perhaps allowing readers to associate with the image. However, there is an impersonal and distant aspect to the image that presents itself in the “supermarket stickers” placed on the heads of the virgins. This disassociation, something likely very foreign to TIME readers, may equally play a part in a positive response to a call to action. Specifically, the necessity of a ceremony where stickers identify virgins may be the image needed to convey to readers how rampant and frightening AIDS in Africa actually is, and possibly, what motivates them to respond.

The bottom, right-hand photo of the spread pictures three young, homeless boys who have been indirectly affected by AIDS. The caption relays the story of many young children whose parents have contracted the disease: “Many lost both parents to AIDS; some have lost one and been rejected by a step-parent” (35). Though technically the magazine is conveying “information,” this photo is an emotional depiction of the
unimaginably tragic consequences of AIDS many children face. The photo shows the boys inadequately clothed, huddled around one another. Sunlight is directed down onto their faces, and although the photo was taken directly above the subjects, none of them looks at the camera. They appear to be no older than 13 or 14. One boy is smoking a cigarette, another is drinking milk from a pouch, and the third is crouched in the middle possibly heating his hands over a smoldering fire. Bodies huddled under blankets are visible in the background, further stressing the severity of the problem. Statistics and reports are paired with faces making, in this instance, a far-fetched idea personable, as the audience is invited into the lives of those who, although not infected, still experience the pangs of the disease. The fact that the boys in this image are not infected is unexpected, and that is what, like many of the images, makes this approach significant. To be tormented by AIDS, while physically unaffected by the disease itself, is perhaps a consequence often veiled in the news. It may be a novel concept for the *TIME* demographic (*TIME* media kit) of this issue and therefore might promote disassociation. What readers can associate with is the image of children. In “The Rhetoric of Visual Arguments,” J. Anthony Blair contends that “the effects of various symbols are well-known and much exploited. For instance, young children and young animals evoke immediate sympathy from adults” (54). Therefore, children who are pictured as desolate and alone could be a particularly striking image to the reader. The balance between commonality and its opposite may allow for a potential altruistic response from the audience.
“How to Save a Life” TIME. November 7, 2005

The November 7, 2005 issue of TIME is a unique compilation of articles and photo essays focused on the global health crisis. While this issue does not solely concentrate on Africa, its cover and photo essay, shot by James Nachtwey, and many of the features throughout the magazine highlight the continent’s struggle with disease and malnutrition, making it appropriate for analysis. As in the previous issue, editor James Kelley directly addresses the audience through a letter from the editor. This letter asserts his opinions on TIME’s role in the international health crisis. We again see a trend in balancing association and disassociation to gain an active response from the audience.

A Worldwide Struggle - The Cover

“How to Save a Life” features a combination of rhetorical appeals, beginning with the cover. A logo with the words “Global Health” (a text box with a black background and white-lettered text) is displayed on top of the magazine’s title and is used throughout the issue. This particular logo establishes logos as it signals to readers that they are reading about “Global Health.” Second, the logo establishes ethos, in that its appearance creates a sense of credibility. Interestingly, the logo obstructs the title of the magazine possibly signifying its crucial importance. This is not an improbable assumption as the issue of global health competes with other, more “timely” news. However, as previously mentioned in the analysis of the “AIDS in Africa” cover, graphic designer Mirko Ilic suggests that placing an object or image in front of the title is likely done to draw importance to an all-too-familiar story.
Comparable to the “AIDS in Africa” cover, Nachtwey’s photo of a young African mother with her infant child represents a highly emotional subject matter. The mother is pictured sitting under mosquito netting, holding her child who is partially covered with a blanket. Both mother and child look to the left, away from the camera, much like the majority of Nachtwey’s subjects. Interestingly, the light source (seemingly filtered light from a window) is coming from the left, conveniently highlighting the facial expressions of the subjects. The image serves as an easy connection with readers as motherhood, or even the institution of family, is likely familiar. Appearing both frightened and somewhat distraught, the mother, who sits directly adjacent to the cover line “How to Save a Life,” appears to be staring at the words, and the child, who is positioned in the mother’s lap (lower and to the right), also looks diagonally upward toward the phrase. Editors could just as easily have placed the title to the right of the subjects. In fact, the latter is a more likely choice since, according to Ilic, “the eye naturally goes to the right” (Ilic interview). However, the pained look on the face of the child, and more importantly, the eyes of both subjects, are so powerful that readers’ eyes are immediately drawn to them, and consequently, follow the direction of their gaze. Therefore, in order to garner the most attention, the overall message of this issue “How to Save a Life” seems to be strategically positioned to the left.

The subheading, “A Special Report on the World’s Most Dangerous Diseases – and the Heroes Fighting Them,” presents a subsequent, yet rather powerful, rhetorical enticement for the reader. Surfacing as largely emotive and directive text, the buzzwords “special,” “dangerous,” “heroes,” and “fighting” infer an unusual, but nonetheless strong, sense of excitement, importance, and call to action. The phrase “special report” provides
ethos, signaling to readers that the issue is of importance. The words “dangerous,” “heroes,” and “fighting,” are more emotive as they create imagery that might stir emotions such as passion in the audience. Assuming readers view the heading before the subheading, they are likely already informed that this issue of TIME presents a cry for help. The writers and editors publicize what is very close to a how-to issue. The details of “How to Save a Life” lie in the subheading, where the reader discovers that there is a present need across the world to fight the spread of deadly disease. While it may seem like a normal heading, the directive how-to approach is fascinating in that it is a complete departure from objective reporting. If we look again at the statements in TIME’s media kit, their purported goal is to present the most credible, clear-cut news available to global audiences: “TIME is the guide through chaos. TIME converts information into knowledge, confusion into clarity.” The question is whether or not overtly philanthropic appeals can really be labeled as “knowledge” and “clarity.” Those words seem to infer a more impartial approach to news, while philanthropic articles clearly rely heavily on the use of persuasion, facilitated by association and disassociation. The fact that the magazine chooses to publish this type of issue may be cause for concern if the periodical asserts that “No other magazine has more influence over the global news agenda than TIME” (TIME media kit). This statement insinuates that the stories TIME chooses to place at the top of their agenda determines what other news outlets promote as the most important news as well. Yet it seems that while an ongoing promotion of a philanthropic cause is valid, it should not be equal to breaking international news.
“Good People Are Trying to Help” - Title Page

The title page includes similar elements as those appearing on the cover. The top left-hand corner of page six displays a logo similar to the one of the cover, the numbers 2005 surrounded by the words “Global” and “Health,” which is used as a running head for the related articles and essays. Like the logo encountered on the cover, it is equally informative and directive, its consistent appearance serving as both a logical and credible identifier.

Though the top text box is placed next to a Nachtwey photo not taken in Africa, its striking language is important to the introduction of the subject matter as a whole: “ Millions die unnecessarily every day, but good people are trying to help. You can too” (6). The insertion of the number “millions” is important because it serves as an informative element of the text. However, it also leaves an incomprehensible impression on the reader. To imagine “millions” of people dying without cause each day is almost impossible. This disassociation could be what makes readers delve further into the issue. In other words, through these different rhetorical appeals, the audience is compelled to read further in order to understand, perhaps, how and why these deaths are occurring.

Next, the writer chooses to utilize the strategy of association by using the phrase “good people” in front of “trying to help,” as if to include readers within that group of “good people.” Here the call to action is literally in front of the reader, as it is in the subsequent phrasing, “You can too.” Here, the author uses ethos through authoritative tones. The characteristics of this text are echoed in the articles and photo essays to come.
A Different Kind of Journalism – Letter From the Editor

Editor James Kelley focuses on the overall issue of global health in the “From the Editor” section (8). Similar to the “AIDS in Africa” issue, the letter quotes from several of Kelley’s team members including sciences editor Philip Elmer-DeWitt and photo editor MaryAnne Golon. He pulls emotive, directive, and informative messages from the voices of those behind the issue. For example, Kelley uses almost forceful yet honest words from DeWitt, who traveled to Africa to experience first-hand treating AIDS and malaria patients. DeWitt conveys to readers that “[Reaching out] is how medicine is supposed to work” (8). The phrase “[Reaching out] is how” is informative to the reader and authoritatively directive, because of DeWitt’s position within the magazine, and the simple fact that he has been in the midst of the conflict. Similarly, Golon refers to her experiences in editing Nachtwey’s photo essay explaining that “They’re more than photographs – they give a voice to those who most need to be heard” (8). Golon is used as a credible source who highlights the emotional content of Nachtwey’s work. It is important to note that Kelley uses quotes underscoring not necessarily the “news” of devastation, but the need for help. This is interesting in that the editor so easily turns from informative to directive text, as he effectively uses his authority to focus the reader’s attention on the intent of the essay and corresponding articles.

Kelley communicates the seemingly difficult task of completing the project by using a series of numbers. Phrases like “nine months ago,” “a dozen journalists,” and “15 countries” all draw attention to the extensive research and documentation that went into completing the issue. He uses ethos by including details of the Global Health Summit, and TIME’s responsibility in placing “global health” in the spotlight: “Since becoming
editor of *TIME* in 2001, I’ve considered it a crucial part of *TIME*’s mandate to cast its commanding spotlight on problems that transcend borders” (8). Here, Kelley gives authority to the magazine through the phrase “commanding spotlight,” and imposes a sense of duty not only upon the publication but also the readers by using words such as “mandate.” Finally, he focuses on the importance of global inclusion to the mission of the magazine with the phrase “problems that transcend borders.” This statement alone gives much credence to the “call to action” frame running thematically throughout this issue and others where Nachtwey’s work is centralized and social injustice takes precedence over other newsworthy subjects. This overt addition to the magazine’s mission seems plausible yet it still does not coincide with “[converting] confusion into clarity” (*TIME* media kit), as the promotion of a philanthropic cause suggests explicit opinion and bias.

*A Global Effort - Photo Essay*

The photo essay is entitled, “Saving One Life at a Time” (52), is both emotive and directive as reference to human life likely serves as an important emotional association to readers, and the entire phrase indicates that writer and photographer know enough to explain how to “save one life at a time,” thereby lending credibility to their argument. The subhead is the same text that appears on the title page, except the word “millions” is replaced with the phrase “six million children.” This inclusion, while still informative, may also stimulate a heavier response from readers. The audience may form connections with the word “children” but when coupled with a staggering statistic, “children” takes on new meaning.
The brief article by Nancy Gibbs included with the photo essay opens with a quote by Winston Churchill: “We make a living by what we get . . . but we make a life by what we give” (55). This statement is significant on multiple levels. First, the language used directly correlates with the point of the article and photograph; key words “living” and “life” revert to the title of the article, “Saving One Life at a Time,” and of the entire issue: “How to Save a Life.” Second, it is directive language from an authoritative figure.

The article further uses the rhetorical appeal of ethos by indirectly including other familiar and credible voices; Gibbs cites Bill Gates’ one billion dollar 2005 donation to charity and additional American icons who have in some way focused their attention on global health. Yet, the most powerful portion of Gibbs’ article may lie in this sentence: “We Americans like to see ourselves as a generous people, but the rest of the world sees us differently” (55). This statement immediately associates the readers with a collective group. For example, the phrase “We Americans” is immediately inclusive by using the pronoun “we” and the identifier “Americans.” “Ourselves” and “us” are other pronouns that play on the communal aspects of the audience. This can produce a range of emotions from anger to shame. The opportunity for beckoning help happens after these associations are made. Now that the audience’s attention is fixed on their failure to proactively relieve the global health crisis, Gibbs can further lead her argument to a call to action.

Gibbs uses informative text by asserting that “98% of charitable donations remain within the States but that when the tsunami hit in 2005, 1.3 billion dollars was raised in the United States, “a record for an overseas disaster” (55). The author goes on to praise Americans for their efforts in giving, but does not hesitate to include how little it costs to
buy simple supplies for those in need around the world. For example, “Five dollars buys mosquito netting for a sleeping child” (55). The minimal value of five American dollars is linked with the image of a “sleeping child,” forming an interesting link between logos and pathos, a powerful association for the audience.

Another example of directive text is in the article’s final three sentences where Gibbs ends with the challenge: “Raise the money. Raise an army. Save a life” (55). The imperative structure of the statements gives the author ethos, making her appear credible to the audience. The author uses an emotive structure by choosing objects that convey images of what is needed to combat disease and lack of medical care; “money” and “army” are two very powerful aspects of American life that are familiar to readers. Finally, the inclusion of “life” in the last sentence returns the focus to the ultimate goal, the preservation of life, forming emotional associations with readers that are intended to propel response. These phrases are indicative of the magazine’s focus on a monetary cause and not necessarily the most vital news of the week. Although these issues are certainly weighty and need thoughtful attention from media outlets, it is questionable whether TIME should stray from simply reporting the stories to promoting heavy emphasis on financial need. Perhaps a magazine that does claim to have such a substantial influence on the “global news agenda” should present simply the story itself rather than attempting to force philanthropic obligations on its audience.

The photos in the essay strike an interesting balance between the use of light and angle, and emotional subject matter. The first photo in the essay (54) is of Connie Chipango, an HIV-Positive nurses’ aid, caring for Christabel Sekeleti, who is suffering from AIDS. Only Connie’s face is visible. The light source enters from left and highlights
her forehead while the perspective of the photo emphasizes the frail frame of the patient. Her appearance and the obvious strain in the simple act of lifting an arm confirms the seriousness of disease as Connie’s facial expression conveys sensitivity, and more importantly, action, correlative to the message of the issue. A large caption beneath the picture immediately summons the reader’s attention through directive and informative language: “In the time it took you to read this article, 13 people died of tuberculosis, 20 people died of AIDS, and more than 5,500 babies died from preventable respiratory infections” (55). The word “you” immediately includes readers in the problem. Like the letter from the editor, Gibbs uses numbers, “13 people,” “20 people,” and “more than 5,500 babies,” to present a statistically alarming picture for the audience. Facts and figures present relevant information while the startling statistics could instigate disassociation between readers and text. What complements this disassociation is the imposition of guilt with the words “In the time it took you to read…13 people died.” Readers become involved as the lives of these people are framed as somewhat their responsibility. Whether or not readers are responsible for the well-being of the essay’s subjects is not necessarily of consequence in this analysis. The more important factor is whether TIME should imply a reader’s responsibility for international health while claiming to be “the standard for leadership, authenticity and authoritative journalism” (TIME media kit). This statement suggests objectivity and trust, yet proposing that readers should contribute financially to a philanthropic cause somehow implies a personal or political agenda. Alternative agendas within journalism seem to represent distrust and therefore a loss of authority within the realm of reporting.
The second and final photo is a unique image relying heavily on all three of the primary analysis categories: light, angle, and subject matter. The image is of a sleeping woman lying in bed beneath an open window, a white curtain blowing above her, and a blanket pulled up to her chin. The light from the window naturally illuminates the face of the woman while increasing the intensity of the white sheets and curtains. It appears as though Nachtwey was shooting at the subject’s level on the other side of the bed. This angle creates a sense of closeness between readers and the image, while the brightness of the photo coupled with its resting subject is reminiscent of a cross between the salvation of a life and death. The overall ethereal ambience of the photo is possibly a means of stirring the emotions of its audience.

The corresponding caption utilizes emotive, informative and directive text to further communicate messages to the audience. The title “Rest and Recovery” gives a positive message in that “AIDS may be ravaging much of Africa, but the right care in the right hospital can work miracles. Brenda Mwale, 29, is benefiting from both . . .” (64). The word “ravaging” indicates destruction and devastation, perhaps conjuring images of the massive number of dying people afflicted with AIDS, and therefore representing emotive text. Conversely, phrases like “right care” and “right hospital” are almost instructional as they seem to communicate to readers that there is a “right” way to help those in need, and the responsibility is partially in their hands. These phrases flow into the word “miracles.” Coupled with the photo of a woman who is “resting” and not “dying,” these emotive rhetorical choices are also powerful. The caption goes on to explain that “Brenda” is receiving care in one of the best AIDS hospices in Zambia. The inclusion of her name, while informative, makes the subject of the photo tangible. It is a
personal connection and, therefore, feelings of compassion may be more likely to ensue.

While at first glance, readers may have seen a dying woman under a flowing white curtain, they now see “Brenda,” a Zambian woman, resting comfortably.

The other photo spreads in the essay are of mass disease in countries such as Cambodia, Thailand, and India, in which the photographer and author of the captions seem to utilize similar techniques in incorporating highly emotional yet informative and credible content to appeal to the audience. For example, the essay includes an image of a mother hovering over her sleeping 33-year-old daughter (56-57) who is battling meningitis, AIDS, and tuberculosis. The caption that accompanies this photograph uses imagery in its title, “A Mother’s Vigil,” forming an immediate emotional connection with any “mother” reading the article. Names of the care facility, location, and the subjects are given, as is the name of the “nongovernmental organization” providing “Som Kunthea,” the daughter, with medical attention. Through these associations and the inclusion of the phrase “nongovernmental organization,” a “call to action” is voiced, hinting to readers that care must come from an outside source, and TIME takes an active role in conveying this cause.

These two issues incorporate different photographic techniques and types of language to create different kinds of arguments – some suggesting associations and some suggesting disassociations. The associations and disassociations capture the audience’s attention while presenting to them a call for response. Here again is the balance of rhetorical techniques that separates these issues of TIME from many other news articles and essays. Through such composition, the magazine presents more than the communication of information, but the communication of the need for change. TIME,
perhaps intentionally, adds more to their mission through the publication of this issue than providing correct and current news to readers. The magazine takes on the role of an interventional force in the international arena, which may form an important pattern for later issues such as “The Tragedy of Sudan” (October 4, 2004) and “Congo: The Hidden Toll of the World’s Deadliest War” (June 5, 2006). What is at stake is not TIME’s ability to effectively report news or whether they are in violation of crossing ethical boundaries. It is perhaps its separation from objective reporting and the need for its reclassification as a newsmagazine. If the magazine is promoting philanthropic endeavors, then it is unlikely that its editors are without bias, thereby compromising its mission to be “the standard for leadership, authenticity and authoritative journalism” (TIME media kit).
CHAPTER 4
THE REMNANTS OF WAR

Descriptions of the remaining two issues, “The Tragedy of Sudan” (October 4, 2004) and “Congo: The Hidden Toll of the World’s Deadliest War” (June 5, 2006), are grouped together in this chapter because of their common focuses. While “Sudan” and “Congo” both touch on illness, this topic is not the focus of these particular issues as it is in “AIDS in Africa” and “How to Save a Life,” analyzed in the previous chapter. Instead, these issues highlight the atrocities of war-torn Africa. However, the rhetorical appeals used in “Sudan” and “Congo” create association and disassociation, making similar altruistic appeals to readers as those in “AIDS in Africa” and “How to Save a Life.”

TIME again presents a diversion from traditional reporting. As we move through this chapter, I will analyze the constructs of language and visual elements that combine to bring not just a story to the readers of these issues, but a plea to aid Sudan and Congo during their time of need.


The October 4, 2004 issue of TIME highlights war-related devastation in Sudan, particularly the Darfur region. It includes a cover and photo essays featuring photography by James Nachtwey, and two articles, one specifically describing the Sudan conflict and the other discussing genocide.
A Familiar Representation - The Cover

“The Tragedy of Sudan” cover features simplistic verbal text and a unique and rather complex black and white image. Nachtwey’s photo is a scene from a Darfurian refugee camp; a mother hovers over her son (possibly infected with AIDS or tuberculosis, two diseases common to the region) lying on a bed beneath mosquito netting. The son is covered by a long-sleeve white shirt and blanket while the mother is wearing a light colored short-sleeve shirt, her head draped with matching cloth. The light, coming from the upper left-hand corner of the photo accentuates the mother’s face which quietly conveys her sadness and distress.

The positioning of the mother and the son (the lines between the figures could almost connect triangularly), their clothing, and the effects of the light, create a pieta-esque semblance. The religious scene of the pieta is perhaps familiar to some readers as it is widely publicized in such realms as Christianity and art. Therefore, the idea that the audience’s attention could be held by connections formed between the cover shot and the semblance of the pieta is plausible. Mirko Ilic, the graphic designer and former art director for the international edition of TIME, emphasizes that “[editors] must always be aware of the cultural background of the audience” (Ilic interview). While TIME’s audience would not fall into just one cultural category, knowledge of the popular rendition of the Christ and the Virgin Mary has the potential to summon a variety of emotions such as empathy, sadness, and hope, perhaps in effort to increase a monetary response.
In addition to this aspect of the photograph, the lighting and perhaps the focus of the camera give the image a worn appearance. Its faded, ethereal form resembles an aged painting or a photograph, perhaps playing on its association with the pieta. Finally, the heading “The Tragedy of Sudan” is first emotive (i.e. the use of the word “tragedy”) and second, informative (i.e. the inclusion of “Sudan”), as it, coupled with the image, conveys the overwhelming sorrow of the conflict. The editors’ strategy in creating the cover is to garner the audience’s attention through the use of such tragic images and powerful coverlines. I argue that the cover is an effective transition to the inside of the issue, which employs various photographic and rhetorical techniques revealing the magazine’s philanthropic agenda.

A Special Report - Title Page

On page six of the issue, a description of the cover story and a corresponding image taken by Nachtwey is located at the top of the page. A profile of a young boy who sits in a rickety, makeshift hut covered with straw and some overturned bowls appears uncomfortable, perhaps tired, hot or hungry. The sunlight is coming from the upper-right hand corner of the photo highlighting the unstable hut and casting a shadow on the child. The desolate background is filled with larger yet similar huts, behind the focused image of the boy. The depressing, highly emotional subject matter of the image prepares the reader for Nachtwey’s photo essay on page 44. A caption to the left of the image that reads “SUDAN Exclusive photos by James Nachtwey” (6) uses ethos to establish TIME’s authority on the Sudanese crisis. The word “exclusive” implies that only TIME has access to images like the ones published in this issue. The reader may be drawn to the idea of privilege, of learning about something that has not yet been publicized, and of
experiencing or viewing what may be an important discovery. The editors also establish credibility by including the next phrase, “on-the-scene reporting” (6). This tells the reader that the writer and photographer have gained a close and personal view into the lives of those affected by the Sudanese conflict. This description of first-hand information is representative of ethos, assuring the audience that the information provided is credible. The subsequent question, “What will it take for the world to intervene?” is directive in that the writer is including readers in the group “the world,” and perhaps emotive by placing a sense of guilt on readers, inferring their responsibility to “intervene.” Like the cover of the “AIDS in Africa” issue, editors make it nearly impossible to ignore the cry for help. Through graphic and rhetorical appeals, TIME insinuates that the reader’s advocacy is imperative in supporting the magazine’s cause.

Beneath this caption (in the same text box) is another blurb that reads “GENOCIDE.” This word potentially stirs feelings of anger, disgust, and memories of horrific events like the Holocaust, the Jim Jones murders, and David Koresh’s Waco compound. In stark contrast to the term genocide, the phrase that follows, “why so many U.S. administrators have found it so hard to act on the G word” (6) uses emotive, informative, and directive text to further spark the attention of readers. The word “why” is itself informative while the knowledge that “U.S. administrators have found it hard to act on the G word” uses pathos to creating feelings of disappointment. Here, the combination of logos and pathos perhaps produces a sense of urgency to act due to the lack of action by readers' own political leaders. The picture works in conjunction with all of the text to convey the seriousness of the cover story, and hints at the creators’ message of action and awareness.
Finally, a small text box at the bottom of the title page gives the audience one last description of Sudan. Next to a picture of Nachtwey taken during his visit to the region is the caption title “A Look into Hell.” While the purpose of the insert is to promote viewing on time.com of his entire collection of Sudanese conflict photos, it may propel the audience to turn to the photo essay and focus their attention on the woes of the Sudanese people. What we begin to see is that instead of reporting the story and placing contact information for international aid organizations, TIME takes a different approach by weaving philanthropic appeals throughout the issue. It may be necessary to ask if this is fair to the audience or if they should simply be aware that TIME’s editors take the liberty of constantly and heavily promoting an altruistic agenda.

*A Face with a Name - The Photo Essay*

The essay’s title is identical to the subheading on the issue’s cover “The Tragedy of Sudan” which, as previously discussed, contains emotional and logical appeals. The subtitle contains those same rhetorical appeals yet adds ethos to further establish the magazine’s credibility with the audience. The opening sentence relays that, of Sudanese inhabitants, “Fifty-thousand are dead, thousands more will die, and more than 1 million have lost their homes” (44). These three phrases combine informative and emotive text, as the numbers serve as statistical information while the imagery created by these staggering reports certainly plays on the emotions of the audience. The use of ethos surfaces in the subsequent phrase “Simon Robinson visits Darfur and witnesses what is happening” (44). Here, the inclusion of the reporter’s name and the verb “witnesses” establishes credibility with the audience through communicating the significance of first-hand accounts and gives “Simon Robinson” an authoritative voice. Finally, the closing
phrase “while the world dithers,” is emotive because it imposes guilt on readers by inferring that they are a part of this “world” that “dithers” while these unspeakable acts take place. The combination of these rhetorical elements is meant to sustain feelings of empathy and remorse in readers, while giving them credence to trust the magazine’s reportage and ultimately their philanthropic endeavors.

The first photo in the essay is of a father standing in front of a non-descript wall, dressed in a long white robe and white cap, holding the limp body of his son (also dressed in white). The light is coming from the left, highlighting the face of the father, whose hopeless yet somewhat angered facial expression becomes the central focus of the visual. Though the photo of a parent with his sick child may produce feelings of empathy from the audience, the caption further summons an emotional response as it accentuates the subjects’ plight.

The caption’s title, “Victims of Hate” labels the subjects, describing their unfortunate role in the Sudanese conflict. The body of the caption is largely informative (as are all subsequent caption bodies) because it describes the specifics of the subjects’ connection to the overarching focus of the issue. It also plays on the emotions of readers as it categorizes these representations of human beings as innocent, wounded people who desperately need help.

The other ten pages of the photo spread share commonalities of lighting, angle and subject matter. For example, each human is either pictured in agony or engaged in hard work, and none of them looks directly at the camera. On pages 46 and 47, one woman feeds a young boy through his nose while the other holds him. Interestingly, the light source, apparently filtered and coming from the upper-left, shines directly on the
woman administering the feeding tube. She wears a white, floral covering that, in conjunction with the lighting effect, makes her stand out in the image, perhaps emphasizing the importance of care. The caption is effectively titled “Caught in the Middle” as the young boy sits between the women and looks away in agony.

The spread on pages 48 and 49 shows a woman aggressively tearing string with her teeth in order to “reconstruct a hut that washed away in a storm” (48). The perspective of the image and the subject matter are the most important elements of this photo. A woman “tearing string with her teeth” is in the foreground, covering much of page 49. This image may influence disassociation for readers as it depicts what would be an unusual occurrence in America, that is not only the reconstruction of an easily destructible home, but the reconstruction of this home with one’s bare hands. Yet, this image is likely to stir extremely strong feelings of empathy. The caption title, “Means of Survival,” further solidifies the action of the shot which communicates a message of desperation and needed relief. The background includes another woman who, like the photo’s subject, is adorned in a head cloth and watches as the subject resorts to rather primitive resources to survive. The thin and unstable twigs and branches in the background are expressions of the desolate atmosphere in which much of the displaced Sudanese citizens live. Here, the photographer calls on the imagination of the viewer; with one rain or dust storm or attack by the Janjaweed, the women will be homeless again. The caption title, “Means of Survival,” echoes this emotive message. In addition to raising awareness of Darfurians’ plight to survive, this spread strongly supports the editors’ argument of calling on the audience’s financial support.
The next spread (50-51) is similar to the image on pages 46 and 47 in that it shows women using their physical means to survive. Titled “Grains of Survival,” the photo shows two women pouring a stream of grain, “air-dropped by a World Food Programme” (51) into a common bin. The light in this image, sunlight coming from the left, is important because it highlights the arms of the woman in the foreground of the photo (50) and those in the background, emphasizing the physical strength necessary to quiet or temporarily subside their desperation.

The image spanning from pages 52 to 53, “Desert Refugee,” is of an older male sitting beneath a noticeably unstable, small hut made of twigs, ripped food sacks and scraps of cloth. While the sunlight reflects the part of the sackcloth covering the hut, it also emphasizes the dismal, bare background of the photo that includes two roaming animals (a horse and a cow) and another man-made hut. Finally the angle of the shot focuses on the man inside the hut, his facial expression communicating a mixture of sadness and fatigue. The emotional content of this photo likely encourages disassociation for readers. While nomadic refugees are not necessarily uncommon to the United States, “Africa is the continent that has the highest number of internally displaced people through conflict” (“The Plight of Refugees”). The image’s subject represents one of the highest surpluses of displaced citizens in the world and the dangers they face on a daily basis.

The last image of the photo essay, and perhaps the most gut-wrenching, is titled “A Death Ritual.” The camera is focused on a white sack, containing the body of “an infant girl,” lying on the dirt (54). The lighting (sunlight) is particularly important in this image as it creates shadows of the girl’s four family members hovering over her body.
This unique effect adds to the intensity of the subject matter and creates a dynamic between the readers’ view of “death” (the girl in the sack) and what they indirectly see, the living bodies of those left behind. All of these elements lead to the imminent call to action, the need to help those still alive. The photo essay, while providing a combination of ethos, pathos, and logos, heavily concentrates on fueling empathy within readers. It effectively transitions into the main article which, while also providing emotional content, focuses on statistical information that surrounds the conflict. Editors intend to hammer in the timeliness of this cause, and in doing so, leave readers with an overwhelming amount of information and pleas to help in the magazine’s fight to save war-torn Africa.

The Article

While the article (pages 56-61) does include some of Nachtwey’s photos, its first image is a map of the Sudan and a smaller concentrated cartographic image of the region of Darfur. These images of Sudan and Darfur coupled with the overlaid text are informative and also somewhat directive. Symbolic values confirm that the region is flooded with damaged and destroyed villages, and refugee camps, giving the audience needed information. Simultaneously, the image qualifies the magazine’s focus on the need for help. Had the article not been preceded by the photo essay, the first images of the map of Darfur might have been a deterrent to potential readers. However, the audience has perhaps already made associations with the subjects of the photos. The article echoes the power of the photo essay by opening with narrative text, using pathos to grab readers’ attentions. It also heavily relies on informative text to explain to readers
in complimentary, more technical terms (i.e. the geographical information provided in the map), the details of the struggle. Instead of emphasizing the heading “Tragedy of Sudan,” the first sentence runs across two pages in a large typeset and gets significantly smaller until the fourth line, which is set in the magazine’s standard article type: “The first sound Zahara Abdulkarim heard when she woke . . . was the drone of warplanes circling overhead” (56-57). This descriptive introduction reads like the first sentence of a novel. It balances the technical details that are subsequently mentioned in the article, as readers are more prone to connect to personal experience than statistics. TIME’s editors might hope that once the reader makes a connection to the subject, he or she may be willing to invest financially in the periodical’s philanthropic efforts. The article introduction goes on to describe the “gunshots and screams and the sickening crash of bombs ripping through her neighbors’ mud-and-thatch huts, gouging craters into the dry earth” (56-57). These gruesome and unfathomable images, while potential influences on disassociation for readers, are the perfect justification for a call to action. The article subsequently uses logos to describe efforts made and not made by world powers to combat the ongoing conflict. For example the author writes that “The U.N. says only half of all Darfurians have sufficient food and only 40% have adequate sanitation” (58). The use of U.N. statistics solidifies the desperate need for aid. Each of the article’s two photos (shot by Nachtwey) signifies desperation. The first, a woman praying, her face covered by her hands, in front of her hut of twigs (58) may be another source of reader association through religious connotations. The second image is of another hut covered with sackcloth on which the light produces the shadow of a single kettle hanging from a stick (61). The image of the kettle is important because it is evidence of someone’s home.
Though the idea of “home” could be considered a general commonality between the subject and readers, the image of the rickety hut perhaps promotes disassociation, as its physical appearance suggests an unfamiliar lifestyle. In either case, the editor’s goal is to use these highly emotive pictures to trigger the reader’s desire to reach out and actively help these people in need.

The article ends with a story of an unspeakable act of violence and a description of its storyteller, a woman who, after she relays details of the incident, “[casts] her eyes downward as she hugs her baby tightly to her breast.” (61). As in the photo of the man holding his “sick infant son” (44), the writer may establish common ground between the audience and subject through the narrative depiction of a parent and her child. Yet it is perhaps the contrast between the image of a mother holding “her baby tightly to her breast” (61) and the pervasive, constant fear for survival that is the final emotional plea for action on behalf of the readers. While these events are indeed tragic and their reportage legitimate, one must ask if a newsmagazine should use its pages as a forum for philanthropic promotion while clinging to the guise of objective journalism. As mentioned in Chapter 3, TIME claims to be “the standard for leadership, authenticity and authoritative journalism” (TIME media kit). This statement essentially labels TIME as a trustworthy publication. Yet by pushing requests for readers’ financial support, the magazine seems to contradict its mission as a magazine.

The American Stance - Additional Essay

The final and smaller article “It’s Not Enough to Call it Genocide” (63), by Samantha Power, focuses on the term “genocide” and its inability to garner response
from foreign superpowers. The title itself is directive as its authoritative tone is a rhetorical outcry for action. A Nachtwey photograph, centered amidst the text, is a profile shot of a “Hutu man” who “was slashed in 1994 by his fellow tribesmen after refusing to support a Tutsi massacre.” Through informative language, readers learn the background of the subject and reasons behind his scars. Through vivid language, evidenced in words like “slashed” (63), the existence of indescribable acts of cruelty is communicated to the audience. Power explains that “The U.S. use of the G word has done little more than set off a new round of bureaucratic shuffling” (63). “Bureaucratic shuffling” provides readers with imagery of U.S. superpowers. This description of homeland representation and the apparent indifference to the “G word” (63), or genocide, is meant to conjure feelings of anger and disappointment within readers. It is perhaps the hope of TIME’s editors that these emotions will instill within readers the desire to act (likely financially) on the needs of the Sudanese people. While the article is an effective conclusion to the first half of the issue, it is important to note that it is only one half of this particular publication. Readers have already been exposed to the altruistic pleas of the magazine on behalf of Sudan, and see a reoccurrence of these requests in the photo essay and article on the Congo. With the absence of coverage on other world events and the obvious push for international aid, it is reasonable to question whether TIME should be the magazine to influence the “global agenda” (TIME media kit).


The June 5, 2006 issue of TIME contains a special report of the conflict in the Congo and the devastation it has caused its inhabitants. “Congo” features a cover photo
and photo essay by James Nachtwey, and one article that is co-authored by Simon Robinson, author of the article in “Tragedy in Sudan.”

*An Underexposed Conflict – The Cover*

The cover features an image of a young boy “being treated for malaria at a Doctors Without Borders clinic” (3). While a visual of a sick child may create feelings of sympathy among the audience, the lighting and Nachtwey’s perspective on the shot adds to the image’s intensity and, therefore, its emotional content. The boy, kneeling on the bed with his head tucked almost to his chest, is photographed behind mosquito netting. This perspective coupled with the backlighting of the clinic creates an ethereal quality to the subject’s appearance, making this image a powerful representation of life in the Congo.

While a sense of compassion is likely summoned by the photograph, it is the words in the cover line, “CONGO: THE HIDDEN TOLL OF THE WORLD’S DEADLIEST WAR,” which enhance its message by exhibiting all three rhetorical appeals (ethos, pathos, logos). The words “Congo and “war” tell the reader what the story is about while “hidden toll” insinuates that this issue contains information being released to the public for the first time, thereby giving *TIME* authority on the conflict. Finally, emotional language like “world’s deadliest” may heighten the audience’s perception of the severity of the situation in war-ridden Congo.
On the right-hand side of the title page (3), *TIME* features a picture (shot by Nachtwey) of a malnourished newborn, who is receiving an intravenous feeding tube from clinic workers. The disturbing subject matter of the photo is complimented by the caption beneath it, which uses a rhetorical question followed by disturbing statistical information to capture readers’ attention. The first sentence, “What if they gave a war and nobody noticed?” is directive. The writer’s authority is implied through posing the question to the audience. It is also quite apparent that the word “nobody” is inclusive of the audience, thereby using pathos to impose feelings of guilt. The second lists concrete information relating to the crisis in “4 million lives since 1998” and “the deadliest [conflict] since World War II” (3). While the comparison to World War II may produce an initial reaction from some readers, it is the last sentence, “the horror remains all but invisible to the wider world,” that stirs the most unsettling imagery of the region. This perhaps purports a combination of emotions. The reader could feel disbelief upon reading about the number of deaths associated with the conflict and guilt for not knowing about it in the first place. This particular phrase leads effectively to “Can anybody save Congo?” which is the initial call to action.

A promotional page for *time.com* (4) features a blurb on the complete collection of Nachtwey’s Congo photo essay. The photo of a hospital ward in Congo, with similar ghostly figures like the boy on the cover, is positioned above the caption titled “Multimedia: Congo’s War.” The body of the caption lends further credibility to the
photographer and, indirectly, the magazine. Informative text also surfaces in the recounting of “4 million [deaths] over the past nine years” (4). While this insertion is really a plug for the magazine’s website, it may further entreat readers to peruse the pages on Congo’s conflict within the issue. Again, the readers are immediately bombarded with altruistic appeals which may conflict with the magazine’s categorization as an objective news source.

A Personal Account – The Article

The article on page 38, “The Deadliest War in the World” follows a similar pattern as the article in “The Tragedy of Sudan.” It begins with a narrative description of Muyeka Ulumba, a Congo native, and “the epic losses she has suffered in recent months.” Simon Robinson and Vivian Walt use detailed language to describe the Ulumba’s surroundings. The inclusion of “Sitting on a bed in a refugee camp in Katanga” not only informs the audience of the subject’s exact location, but also gives them an intimate look into her surroundings. Subsequently, Katanga’s description as a “cursed province” prepares readers for stories of its destruction. Robinson and Walt continue to use emotional phrases to describe Ulmaba’s situation such as “[She] and her husband managed to flee with their four children, leaving behind, their life’s possessions, a ravaged community of torched house and the bloodied corpses of family members and friends” (38). The phrases “ravaged community,” “torched house,” and “bloodied corpses,” perhaps influence disassociation for readers. Yet the notions of community and family are likely associations for the audience, thereby connecting them with Ulumba’s tragic story. The rest of the article is largely informative including statistics from the
International Rescue Committee and the United Nations. It also includes a small cartographic image of Congo (40), which highlights regions cited in the article and later in the photo essay. The final part of the article is the call to action. “Can Congo be saved?” (41) opens the second to last paragraph and is followed by “Maybe, but it can’t save itself.” The second sentence is representative of directive text as it seems to imply that the audience could play an important role in the conflict’s alleviation. The article goes on to use other authoritative language like “it will need the largesse…of citizens all over the globe,” and “Is the world willing to see it through?” The most striking phrase in the entire article, “The shame of indifference should be reason enough for action,” is perhaps the culmination of the associations and disassociations made through each category of text, as it is literally a call to “action.” Finally, the article ends with an emotive plea toward the audience: “In 10 years’ time, you may be reading another story much like this one. The only difference will be that millions more people will have died” (41). The writers use pathos through the imposition of guilt to bring to life the characters behind the story, and to seek help for their futures.

*The Consequences of War - Photo Essay*

The opening spread on pages 42 and 43 features the image of a woman mourning the death of her child. The light, which is likely sunlight given the image of the lantern on page 43, is coming through from the right, illuminating the face of the grieving mother. She sits on a makeshift, wooden cot holding the wrapped body of her child who, according to the caption, was taken to a clinic “too late to be treated for starvation” (42). The caption to the left of the photo subject that reads “A Mother’s Grief,” supports the
strategy of association for readers. Though the situation is far from what would be considered a normal occurrence in the states, the loss of a child and the bond between mother and child are universal.

On page 43, the title of the photo essay, “The Hidden Killers” uses emotional terms to represent the consequences of war, giving them a face and a name. The subtitle incorporates the rhetorical appeals of ethos, pathos, and logos to draw the attention of the audience. The inclusion of the photographer’s name, James Nachtwey, and information that he “has toured Africa dozens of times,” gives him authority with the audience. The combination of the knowledge of his experience, emotive language like “anguish” which describes the conflict, and the informative text that tells readers “Nachtwey illuminates how the health crises created by war can kill long after the shooting stops” (43), gives the audience a balanced overview of the photo essay and sets up subsequent calls to action.

The next spread (pages 44-45) is the image of a mother placing her hands over her two children who lay on cots in a hospital ward. The lighting, perhaps overhead, enhances the mother’s facial expression which, though somewhat stoic, shows extreme fatigue. Interestingly, the lighting in the shot also illuminates the subject’s surroundings, revealing to the audience the overcrowded nature of the clinics, as the seemingly endless number of cots and people recede into the background. The emotive caption title, “Arms of Comfort” is associative for readers who can most likely relate to comforting a sick child and the tireless protection of a parent.

The photo spanning pages 46 and 47, is perhaps one of the most disturbing as it depicts a crying toddler being held down on a measuring board who has possibly experienced stunted growth due to malnutrition. The frail frame of the child and his
visible anguish are evidence of the horrors experienced by children of the Congo. As the audience produces sympathy for the subject through visual content, the informative text in the caption reveals that “over 1 million children under five suffer from malnutrition,” prompting disassociation and perhaps further compels readers to examine the remaining pages of the photo essay.

The spread on pages 48 and 49 is an image of dozens of “villagers [who] wait to be seen at a nutrition outpatient clinic” (48). The shot was taken from what appears to be the front of the waiting line. Taken from the left, the villagers on the left-hand side of the photo are pictured at close range while the figures on the right naturally lose clarity as they fade into page 49. The lighting, coming from the left and back of the photo enhances the faces of most of the villagers, who are looking left, at what is most likely the treatment area. Interestingly, none of them is looking at the camera. Instead, their faces are focused in desperation on the front of the line or on the doctors who are not pictured but assumed to be to the left of the waiting villagers. The caption title, “Awaiting Mercy” is expressive of their desperation, increasing the message of the need for aid.

The next image (50-51) shows a “wounded government soldier [who] grimaces as aid workers treat his injuries at a hospital” (50). The soldier’s clenched teeth communicate their own message regarding the atrocities of war, while the lighting, seemingly overhead, highlights the white mosquito netting surrounding the soldier and the white coats of the doctors treating him. This creates a somewhat peaceful and hopeful picture of help received by citizens of Congo. The caption “Painful Procedure” is mostly an informative correlation to the photo, yet emphasizes the presence of the gruesome
remnants of war. It simultaneously, like most of the captions, is a cry for compassion and a continuation of a philanthropic theme.

The final image is of a crying elderly woman in a treatment facility who “was gang-raped by government soldiers” (52). While the lighting coming from the bottom-right of the photo does highlight the woman’s devastated facial expression, it enhances her surroundings, an examining table in an old, shabby building housing a clinic. Rape is a familiar atrocity to most Americans, but the term “gang-raped” (52) creates a disturbing visual that adds to the grotesqueness of the subject’s story. Additionally, the notion of gang rapes, not by citizens but by soldiers, is particularly horrifying. It is perhaps an example of disassociation for the reader but it is a very compelling argument for a call to action. This further accelerates the tragedy not only of the subject’s circumstances, but also those of the citizens of the Congo as a whole.

These pleas are likely not in vain. To report on a serious and devastating international conflict is justifiable. However, after review of these two issues and the issues in Chapter three, it is evident that TIME has strong philanthropic ideals that may overshadow their ability to produce truly worldwide coverage. If TIME asserts that “No other magazine has more influence over the global news agenda than TIME” (TIME media kit), then it is plausible to assume its readers expect broad coverage of international news. Yet the altruistic appeals examined in these four issues of the periodical suggest that the magazine’s mission is not to provide a range of world reports. Rather, it seems that the publication’s editors are focused on adhering to their own commitment to philanthropic causes, with the hope that readers will follow their lead.
CHAPTER 5
THE MEANING OF THE MESSAGE

Through textual and photographic analysis of four issues of *TIME* magazine, strategies leading to potential association and disassociation were examined as means of focusing audience attention not only on international dilemmas, but more specifically, the need for philanthropic action. Various technical aspects of the issues surreptitiously employed appeals that prompted association and disassociation as expected, while some of the analyzed content utilized a more directive approach to convey editors’ messages to the audience. The majority of the analysis points to the conclusion that the construction of these issues, through elements of photographic composition, namely that of James Nachtwey, and the use of oscillating rhetorical appeals within the text, does support the original hypothesis that *TIME* seems to favor its own philanthropic efforts over balanced international news coverage within these four particular issues. We see through these analyses that associations and disassociations with the subject matter are strategies of maintaining a balance for readers while centering on awareness of requisite aid. These examinations lead to the overarching question of whether *TIME* should reexamine its
classification as an international newsmagazine, or if it should simply acknowledge to readers (e.g., in its mission statement) that it is a blended genre. In doing so, the publication would retain its “newsmagazine” status while justifying the frequent appearance of international aid, one of its highest concerns, in issues of the periodical.

Highlights of the Textual Analysis

The research questions for this study included how TIME’s coverage of Africa, through the combination of image and text, communicates particular philanthropic messages and how these philanthropic messages conflict with the magazine’s apparent categorization as an objective news source. These questions were first answered by analyzing the presentation of factual data. Second, attempts to form associations for readers with subjects of photos and/or articles and attempts to disassociate readers from subjects of photos and/or articles were reviewed. Finally, a review of how presentation of the appeals of association and disassociation attempt to promote social action through the rhetorical strategies of ethos, pathos, and logos was conducted.

Though each of the issues contains photo essays by James Nachtwey, the approaches to communicating information to the audience varied. For example, “AIDS in Africa” and “How to Save a Life” were constructed very similarly in that they display the most overt pleas for philanthropic giving. While this involved heavy use of appeals to pathos and ethos, the editors also chose to employ logos in articles that literally instructed readers how to help.
Textual Patterns

In terms of the distribution of emotive (pathos), informative (logos), and directive (ethos) texts, there seemed to be a trend in the order of their usage. The use of pathos, though obviously present, is difficult to place into a formulaic pattern of use. However, in many instances, logos and ethos appear consecutively within a block of text. For example, in the November 7, 2005 issue of TIME, “How to Save a Life,” the title page boasts the caption “ Millions die unnecessarily every day, but good people are trying to help. You can too” (“How to Save a Life” 6). Logos, surfacing in “ Millions die unnecessarily every day,” is immediately followed by ethos, visible in the authoritative statement “You can too.” Another example of this pattern is recognized in the October 4, 2004 issue, “The Tragedy of Sudan.” The subheading on the first spread of the photo essay states “Fifty-thousand are dead, thousands more will die, and more than 1 million have lost their homes. Simon Robinson visits Darfur and witnesses what is happening” (“The Tragedy of Sudan” 44). The first sentence, while it has the potential to stir readers’ emotions, is perhaps a stronger representation of logos, conveying to the audience the massive chaos (e.g., number of casualties) generated by war. The second sentence is a means of establishing the credibility of the magazine by informing readers that one of its own reporters, Simon Robinson, communed with the people of Darfur, and is supposedly transmitting his first-hand accounts of the crisis. The interesting effect of this combination of informative and directive language is that in each case, the former seems to justify the latter. Editors seem to use the approach of first communicating “trusted content” (TIME media kit) with readers, which easily transitions to a request for financial aid. While that may seem obvious, TIME does not exclusively employ this method.
throughout the issues. For example, page eight of “AIDS in Africa” features the article titled “How You Can Help.” While content within the article uses logos, the title, and the overarching message, is directive (ethos) in that it is a straightforward plea for donations to the fight against AIDS. This call may have been more effective if inserted after the photo essay, which includes information on the different levels of the dilemma, further justifying the call to action.

The Power of Emotive Text

Generally, emotive text, featuring the rhetorical appeal of pathos, appears to influence association. Vivid descriptions of subjects’ experiences with each conflict provided a more substantial understanding of the message for the audience. For example, in the article “The Deadliest War in the World” (“Congo: The Hidden Toll of the World’s Deadliest War” 38), the article begins by describing the atrocities witnessed by a survivor of the Congo conflict, Mukeya Ulumba. The authors Simon Robinson and Vivienne Walt describe where she is sitting when she recounts the intense details of the events, bringing the audience as close to Congo as possible through illustrative text. Phrases describing the remnants of Ulumba’s village like “a ravaged community of torched houses and the bloodied corpses of family members and friends” (“Congo” 38) give readers vivid images of tragedy Ulumba and others have faced. While specific, malevolent acts described in the article might certainly promote disassociation, the inclusion of Mukeya’s name coupled with these descriptions, allows the audience to become emotionally invested in her story, likely influencing association, which could lead to philanthropic contributions related to Congo’s disastrous front. Similar devices are used to open the article behind
Nachtweg’s photo essay in the October 4, 2004 issue, “Tragedy of Sudan.” Emotive language is also used in many of the caption headings throughout the issues’ photo essays, as a means of complimenting the emotional content of Nachtwey’s images, and enhancing the possibility of a connection with the audience.

**Conclusion**

In relation to Nachtwey’s photos, the effective use of various rhetorical appeals (pathos, ethos, logos) within the text is crucial to the editors’ argument that readers should be aware of and willing to help fight against the atrocities of war and disease that have stricken these particular parts of the world. While these issues are surely moving, it is imperative to note that *TIME*, a publication that claims to “put the news of the day in context” (*TIME* media kit) and “[have the most] influence over the global news agenda” (*TIME* media kit) chooses in four separate issues to promote an agenda that seems more personal than objective.

**Highlights of the Photographic Analysis**

The four covers and photo essays analyzed in the study were a series of very humanistic representations of Africa’s struggles against disease and war-related calamities. Editors could have chosen alternative photos or illustrations to communicate messages of war, famine, and disease to the audience. Yet perhaps it was the blending of the technical aspects of Nachtwey’s images and his artistic representation of the content they felt best caught the eyes of readers, whether through shock or compassion. Additionally, Mirko Ilic, former art director for the International version of *TIME,*
confirms “illustrations will always be trivial compared to photos” (Illic interview). James Nachtwey combines heavy subject matter with atypical uses of light and perspective (angle) to present, as photo editor MaryAnne Golon describes in the November 7, 2005 issue, “[voices for] those who most need to be heard” (“How to Save a Life” 8). His images provide a platform for TIME to present their philanthropic message to the audience.

The Use of Light

Nachtwey favors the use of natural and filtered light to create intriguing depictions of his subjects, in these issues. For example, in “Congo: The Hidden Toll of the World’s Deadliest War” (June 5, 2006), Nachtwey’s cover shot of a sick child kneeling on his bed behind mosquito netting creates a tragic atmosphere to precede the inner-contents of the issue. While the photo’s subject communicates sadness and desperation, the filtered light (i.e. light shining through the netting) produces an eerie, almost other-worldly image that directly complements the cover line “Congo: The Hidden Toll on the World’s Deadliest War.” The image is likely induces disassociation for most readers, yet its intricate connection to the cover line is gripping, perhaps encouraging the reader to scrutinize the inside of the issue. One of the most stimulating uses of natural light appears in the October 4, 2004 issue, “The Tragedy of Sudan.” In the photo titled “A Death Ritual” (“The Tragedy of Sudan” 54), Nachtwey captured the effects of natural sunlight as it cast a shadow on the wrapped body of a female child. While the communication of high numbers of child deaths is an obvious message of the image, the shadows of the girl’s family conveyed to readers the plight of those left
behind. As in the cover of “Congo,” Nachtwey uses the effects of light to better illustrate the overarching messages of the evils of war and the need for humanitarian aid. His ability to effectively capture these messages on film is perhaps why editors repeatedly used his work in four issues of the magazine.

The Use of Perspective

Perspective was another variable in the photographic analysis which was heightened in several of the issues. Some of the most prominent uses of unusual perspectives were featured in the February 12, 2001 issue, “AIDS in Africa.” For example, the unusual angle used to shoot “Long Walk” (“AIDS in Africa” 30-31), is not only intriguing, it also accentuates the message of the photo. In this image of a gaunt victim of AIDS and tuberculosis walking to the showers, the angle of the shot, taken behind the curvature of the wall, seems to exaggerate the length of hallway, and metaphorically, the patient’s battle with disease. Similarly, on page 28 of the issue, the power of the image of a daughter caring for her mother (an AIDS patient) lies within the angle of the photo. Shot diagonally and below the image’s subjects, the daughter’s height is amplified, perhaps emphasizing her role as caretaker or the strength that she represents amidst a distressing situation. These interesting perspectives seem to enhance the emotive language of the captions and headlines, thereby strengthening the magazine’s argument that the audience should become actively aware of the continent’s various plights.
The Importance of Subject Matter

Finally, subject matter was a crucial factor contributing to the intensity of the photos. Most subjects appeared to influence association (e.g., sick children, mothers). Some images perhaps influenced disassociation like the photo of the prostitute in “AIDS in Africa” (32) and the image of a multitude of villagers waiting for basic medical aid (“Congo” 48-49). However, the subject matter proving most uncommon was the focus on “caretakers,” especially in the “AIDS in Africa” photo essay. This centrality on the helper rather than the victim seems to separate Nachtwey’s compilations from more typical benevolent campaigns. In fact, the majority of the photos in the “AIDS in Africa” photo essay involved the presence of a caretaker. It is difficult to categorize the inclusion of the caretakers as subjects promoting association or disassociation, though it is certainly an example of petitioning for a call to action. The repetitive image of the “caretaker” might be viewed as metaphorical, or as an outright plea for financial assistance. In essence, it is plausible to assume that the provision of caretakers familiar with modern medicine requires monetary aid. Therefore, the magazine firmly asks for readers’ assistance in this particular philanthropic effort.

Recommendations for Further Study

This analysis focused on four specific issues of TIME which featured the photography of James Nachtwey. While this particular examination benefited from a narrow focus, it was also limited by the amount of issues analyzed and the inability to speak with Nachtwey. Additionally, though the overall content of James Nachtwey’s photos was labeled as promoting association and disassociation, the analysis of the
technical aspects of the photos, such as light and angle, while interesting, was difficult to link to the argument. In some instances, uses of light and perspective seemed to significantly enhance certain emotional appeals within images by illuminating detailed elements of their compositions. Consequently, while exploring the fusion of photo and text is interesting, it might behoove future studies to separate analyses of images and texts entirely. A more individualized look into each medium might unearth compelling arguments. Additionally, an interview with the images' creator, if available, would likely prove an invaluable resource. Though such a resource was not accessible for this particular study, the interview with Mirko Ilic, a professional designer and former art director for *TIME*, provided information that offered important clarification on several points of analysis.

Another recommendation for future study involves the separation of the appeals association and disassociation, and their relation to the communication of messages. Both are such important concepts within rhetorical analysis that a concentrated study of one or the other might provide useful, supplementary findings. With regards to this proposed analysis, a review of either term’s place within psychological or linguistic spheres could render interesting results. For example, a review of language used in women’s magazines to instigate association between a female reader and the subject of an article could reveal interesting ideas regarding both writers and audiences within that specific genre. These strategies of association and disassociation can be used in written or graphic material that appeals to many demographics, so there are substantial options of exploring the use of one or both of them within various categories of published material.
Conclusion

While there were several unexpected determinations regarding language and images in the four issues of *TIME*, it is evident that following the first of the issues, “AIDS in Africa” (February 12, 2001), the magazine’s editors found a formula that they determined either resonated with readers and/or made an impression on newsstands. Each of the issues displayed minor differences such as the number of supporting articles and the inclusion of a letter from the editor. However, it is apparent that the technical aspects and subject matter of Nachtwey’s photos, and the use of various, complimentary, rhetorical appeals were, in some way, perceived as effective due to their repeated use. Likewise, though the audience’s response would be difficult to measure, it is clear that *TIME*’s editors saw the combination of particular images and texts as effective forms of association and disassociation, which provided support for a call to action.

After examination, I argue that the particular combination in *TIME* of strong images and complimentary rhetorical appeals to form an argument seems logical. However, the larger question behind this study is whether *TIME*’s editors should stand behind the claims in their mission statement without clearly communicating to readers that altruism is a not only a priority, but also a recurring theme liberally used throughout issues of the magazine, perhaps in place of other, more timely “news of the day” (*TIME* media kit). For instance, the publication advertises its commitment to “trusted content” (“National Editorial” *TIME* media kit). Yet when a periodical that might be viewed as an objective news source continuously promotes its own philanthropic manifesto, it is difficult to ignore the possibility of serious bias. The solution to this dilemma is unknown, but perhaps *TIME* owes to its readers a more explicit description of its agenda.
i A request for an interview with photographer James Nachtwey was sent via The VII Agency; no response was received.

ii An overlap of categories E, I, and D (emotive, informative, and directive) with regards to the analysis was typical in this study.
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TIME Magazine Media Kit: 2007 Fall 2007 MRI Report


APPENDIX A

INTERVIEW QUESTIONS FOR MIRKO ILIC
1. How long have you been a graphic designer/illustrator and what medium do you work with the most?

2. You have designed several magazine covers. What are the elements you find most important to capture through your design and through the layout of the cover?

3. You were the art director for the International version of TIME. In terms of that particular publication, was there a consistency in the cover’s appearance?

4. How important is the placement of text on the cover?

5. Could you describe the importance of the point size, font and color of the text on magazine covers, and as headings, subheadings, and captions throughout a publication? How is it constructed to draw the reader’s eye?

6. In reference to the domestic version of TIME, there have been several instances where a portion of a photographic image or graphic illustration obstructs the title of the magazine. When do you feel this is appropriate and what type of message, if any, does it convey to the audience?

7. Do you mostly work in color when illustrating or designing? Why?

8. Do you feel that using black and white images or illustrations on the cover of a newsmagazine like TIME sends a different message to the reader than the same image or illustration in color? Do black and white visuals present a more serious overtone?

9. What did a photo have to incorporate in order to be placed in the cover? In other words, did you look for images that were unusual, connected with the audience, shocked the audience, etc?

10. How do you effectively incorporate the text on the cover with photograph?
11. Did you choose illustrations and photos for the cover stories and corresponding articles within the magazine??

12. If so, how did you balance tying in the images with the article text and considering the audience (i.e. cultural background, demographic)?
APPENDIX B

IRB APPROVAL FORM
Form 4: IRB Approval Form
Identification and Certification of Research
Projects Involving Human Subjects

UAB's Institutional Review Boards for Human Use (IRBs) have an approved Federalwide Assurance with the Office for Human Research Protections (OHRP). The UAB IRBs are also in compliance with 21 CFR Parts 50 and 56 and ICH GCP Guidelines. The Assurance became effective on November 24, 2003 and expires on October 26, 2010. The Assurance number is FWA00005960.

Principal Investigator: JONES, LESLEY E.
Co-Investigator(s): 
Protocol Number: X080416001
Protocol Title: Images of Africa: the Rhetoric of Photojournalism, Article Text and Audience Interpolation in TIME Magazine

The IRB reviewed and approved the above named project on 5/22/08. The review was conducted in accordance with UAB’s Assurance of Compliance approved by the Department of Health and Human Services. This Project will be subject to Annual continuing review as provided in that Assurance.

This project received EXPEDITED review.
IRB Approval Date: 5-22-08
Date IRB Approval Issued: 5/22/08

Marilyn Doss, M.A.
Vice Chair of the Institutional Review Board for Human Use (IRB)

Investigators please note:

The IRB approved consent form used in the study must contain the IRB approval date and expiration date.

IRB approval is given for one year unless otherwise noted. For projects subject to annual review research activities may not continue past the one year anniversary of the IRB approval date.

Any modifications in the study methodology, protocol and/or consent form must be submitted for review and approval to the IRB prior to implementation.

Adverse Events and/or unanticipated risks to subjects or others at UAB or other participating institutions must be reported promptly to the IRB.