Playing with words and pictures:

Intersemiosis in a new genre of news reportage

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Declaration

I certify that this thesis does not incorporate without acknowledgment any material previously submitted for a degree or diploma in any university; and that to the best of my knowledge and belief it does not contain any material previously published or written by another person where due reference is not made in the text.

Helen Caple

Abstract

The newspaper is dead. Long live the newspaper! It goes without saying that now, more than ever, newspapers, in their print form, are fighting for their very survival. It is also widely acknowledged that one of the greatest assets a newspaper has is its bond with its readers, and if newspapers are to stand up to the challenges of the 21st Century they need to nurture this bond or perish. One newspaper that does appear to have found an innovative way to build community among its readers is the Australian broadsheet newspaper *The Sydney Morning Herald*. At this newspaper, certain news stories are packaged in a way that foregrounds a play on words and pictures. This forms an evaluative stance on the news event being depicted and creates an opportunity for the newspaper to bond with its readers over this wit. The photographs used in these stories are also noted for their quality: their striking clarity and composition creating a certain aesthetic appeal. I have termed this news story genre the image-nuclear news story.

Between June 2004 and August 2008, all image-nuclear news stories were actively collected from *The Sydney Morning Herald*. This produced a total of 1317 stories. A smaller corpus of 1000 stories was logged and analysed in a relational database. Building on social semiotic theories of language and images, this research project investigated the intersemiotic play established through the multiplication of meaning at the interface between words and images in the image-nuclear news story. The analysis also included investigation of the kinds of photographs that are commonly used in image-nuclear news stories both in terms of their news values and compositional/aesthetic qualities. Finally, the project examined the potential effects of this play and use of image for bonding and community building between newspapers and their readers, as well as between readers and the news events.

The findings of this research suggest that the inclusion of stories such as image-nuclear news stories in the news story repertoire at *The Sydney Morning Herald* can be viewed as encouraging a readership that can pride itself in the knowledge that this newspaper caters to their extensive understanding of the world and to their wit. In turn, this means that this newspaper can establish a very powerful readership profile that can be easily packaged and sold to advertisers. This may also be viewed as an attempt by the newspaper to set itself apart from other news providers, maintaining readership loyalties through this special relationship with its readers, and thus prolonging the longevity of the newspaper amid the ever growing and sometimes fierce competition from other media platforms.

Preface

This research project brings together the various strands of my professional life: both as a press photographer and as a teacher of Media/Journalism. I trained and worked as a press photographer in the UK (having completed the National Certificate for the Training of Journalists) and I am currently teaching Media Studies and Journalism Studies at various universities in Sydney, Australia. My interest in linguistics developed through the completion of a Masters Degree in Applied Linguistics, which I started at the University of Technology, Sydney and completed at Macquarie University, and through attending the Friday seminars in Systemic Functional Linguistics at the University of Sydney.

Throughout my teaching of Media and Journalism Studies I have been continually frustrated by the lack of attention (both in the academic literature and in the curricula) given to the role that press photographs play in the making of meaning in media texts, both individually and in combination with the words around them. This frustration was allayed somewhat at the introduction of Kress & van Leeuwen's seminal work on the systemic analysis of images, and was quickly taken up in my teaching of the meaning potential of images in media and advertising texts. Unfortunately, the frustrations soon returned as students were posing more questions about the application of these systems to the analysis of press photography than I was able to answer.

At the same time, *The Sydney Morning Herald,* a metropolitan broadsheet newspaper in Sydney, NSW, was starting to use words and pictures in an unusual way in the retelling of major news events. As a former press photographer, I am acutely aware of the ways in which press photographs are presented in Australian newspapers and this newspaper was suddenly using very large, striking images prominently on the page with the unusual combination of both wit and gravitas in their titling and captioning.

Thus, this research project brings together both my curiosity as to how and why *The Sydney Morning Herald* presented news stories in this way and my desire to see more systematic discussion of the meaning potential of the press photograph included in the academic disciplines of Media Studies and Journalism Studies.

Acknowledgements

Table of Contents

List of Figures

List of Tables

Chapter ONE – Introduction: Motivating Principles and Methodology

1.1 Introduction – What's in a Story?

What is a reader to do when she encounters a news story like this?

[#961] *SMH*, 12/10/2006, p.11.

FIGURE 1.1: A news story as it appears in *The Sydney Morning Herald*

One option would be to read the words in the heading '*Hell on high water'* in conjunction with what can be seen in the image (flooded houses, people wading through waist-deep water, and people getting about on make-shift rafts and boats) and to literally semanticise a very bad or 'hellish' situation for these people (the affected residents) which must be a result of severe flooding or 'high waters'. It can also be argued that a reader will bring to mind the common idiomatic expression 'come hell or high water' which is generally used to emphasise the imperative nature of an event or action, (e.g. '*come hell or high water I will finish this thesis'*). An analogy may then be drawn between the idiom and the resilience of the people depicted in this news item in that they will continue with their lives no matter what obstacles or difficulties they face. Furthermore, a reader who is well-read or a cinema or music buff may also be able to bring to mind any number of books, films and albums that also allude to this phrase (see Figure 1.2 for some examples of this). And all this has potentially taken place before the reader has had a chance to engage with the caption to this story.

1   1
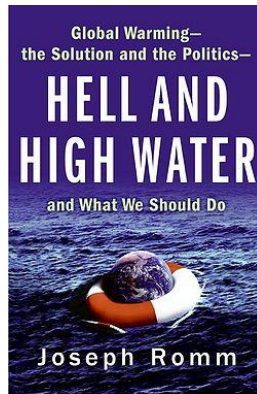
2   2
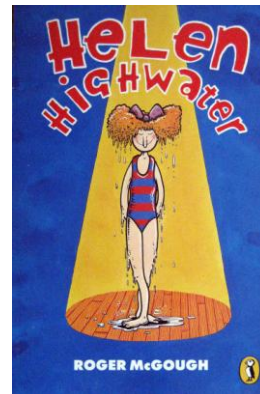
3

4   5

1 Film (1954) "*Hell and High Water*" starring Richard Widmark, Bella Darvi & Victor Francen about the Cold War and made to showcase Cinemascope

2 Book (2006) "*Hell and High Water: Global Warming – the Solution and the Politics – and What We Should Do*" by author, scientist, and former U.S. Department of Energy official Joseph J. Romm about global warming

3 Narrative Poem (1989) "*Helen Highwater*" by English performance poet Roger McGough about Chucklewick heroine Helen Highwater who swims over six hundred miles in a record-breaking attempt to raise a million pounds

4 Song (2006), "*Hell & High Water*" the second single from the debut album by Black Stone Cherry (it reached #30 on the Mainstream Rock Tracks chart)

5 Album (2003) "*Helen Highwater - Midstream*" the independent debut recording from singer/songwriter Charlott [sic] Wilson

FIGURE 1.2: Sample allusive references to 'hell and/on high water' as discerned in books, films and music cds

If a reader is able to access all - or some - of these meanings and references present in the heading to this story, she may well congratulate herself for having decoded some or all of the layers of meaning and then have a little chuckle to herself for having discovered the play between words and image present in this story. However, another part of this story is the

caption that appears underneath the photograph. There is no further text to this story beyond this caption. It reads:

> *A family uses a makeshift raft to get about in Ayuttaya province, 80 kilometres north of Thailand's capital, Bangkok, as the worst monsoon floods in more than a decade sweep through Thailand and Burma. At least 13 people have been killed over the past few days in Burma, while in Thailand the Chao Phraya River spilled into low-lying parts of Bangkok. About 2 million people in 46 of the country's 76 provinces have been affected.*

Cleary, there is nothing playful, funny or allusive about the wording in this caption. In fact it relates much more directly with the newsworthiness of this event in terms of *news values*, which justify its inclusion in the newspaper. News values determine the selection and structure of news stories in the media (Galtung & Ruge 1965; Hartley 1982; Bednarek 2006: 16-18). For example, the news value of *Negativity* "can be regarded as the basic news value. It means that the negative – damage, injury, death, disasters, accidents, conflicts, wars, etc. – makes the news" (Bednarek 2006: 16), and the news value of *Superlativeness* "says that the bigger, the faster, the more destructive, the more violent, the more *x* the better" (Bednarek 2006: 17). In the news story caption above we can see negativity in the 13 deaths and superlativeness in '*the worst…in more than a decade'*.

Thus, the seriousness of the caption stands in stark contrast to the game-like nature of the heading and image relationship. This is not unusual in news stories presented in this manner in the Australian broadsheet newspaper *The Sydney Morning Herald* (introduced more fully below) and it is such stories that are the focus of analysis in this research project. I term this news story genre (exemplified in Figure 1.1) *the image-nuclear news story*.[1] It is a news story that makes use of a large, and often aesthetically pleasing, photograph, and a heading that makes playful allusions to other discourses. The playful combination of these two semiotic resources invariably frames a news event in a verbal-visual (intersemiotic) game. Indeed, I will argue in this thesis that this is an *effortful* game, one that requires a particular sort of reader, who is not only able to but also willing to participate in the play. Both the image and the intersemiotic play are of interest in this research project and my research focus will be outlined in Section 1.2 below.

1.2 Aims and Objectives

This research project investigates the intersemiotic play established through the multiplication of meaning at the interface between words and images in a particular genre of Australian news reportage: the image-nuclear news story. It then relates this analysis to the potential effects this has for bonding and community building between newspapers and their

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[1] See Appendix One for a schematic representation of the functional structure of the image-nuclear news story.

readers, as well as between readers and the news events. More specifically, the aims of this research are to investigate:

1. the kinds of press photographs that are commonly used in image-nuclear news stories in terms of their news values and compositional/aesthetic qualities;

2. the headings in image-nuclear news stories and a) their use of pun in relation to common idiomatic expressions and conventionalised multi-word expressions, and colloquial phrases, and b) their use of allusion to other discourses that require additional knowledge of certain aspects of the culture;

3. the intersemiotic relationship established between these playful headings and the sorts of press photographs used in image-nuclear news stories;

4. the effect this has on the remainder of the text as it appears in the caption to this story; and

5. the relationships that are subsequently established between the newspaper reader and the newspaper as an institution, in terms of bonding and community building.

1.3 Research Motivation and Rationale

1.3.1 Motivation

Now, more than ever, it seems that the very survival of the print newspaper is at stake. It has survived the invention and intervention of the telegraph in the first half of the 19th century, the radio and the television at the beginning of the 20th Century and, up to a point, the internet.[2] Rupert Murdoch, CEO of Newscorp, currently the world's third largest media conglomerate (as ranked by Fortune magazine) and which owns major newspapers in Australasia, the UK and the USA, recently suggested that the two most serious challenges facing newspapers today are, firstly, competition from new technology, including the internet; and secondly (and he claims the more serious of the two) the "complacency and condescension that festers in the hearts of some news rooms" (Murdoch 2008). The complacency, he suggests, stems from the competitive monopoly newspapers have enjoyed among reading publics, while the condescension shown to readers is driving the readers away. Murdoch and others (see for example Conboy & Steel 2008: 651, Gawenda 2008: 11) freely acknowledge that probably the greatest and most precious asset that a newspaper possesses is its "bond with its readers" (Murdoch 2008), and only newspapers can "build a community of

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[2] Chalaby 1998 gives a comprehensive account of the competitive struggles of newspaper journalism throughout history. Conboy & Steel 2008 usefully recount the historical developments of the newspaper with close reference to the types of readership these developments fostered, and Franklin 2008 gives more recent reflections on the debate around the future of newspapers.

readers" (Gawenda 2008: 11). This is a point that will be taken up and discussed in this research project.

Most newspapers have responded to the digital challenge by re-branding their products online (see Knox 2007, *forthcoming* for a comprehensive analysis of the development of *SMH*'s online website smh.com.au). But can newspapers stand up to other more recent societal changes? Driven by changes in technology these include the move to what has been termed "collaborative online news production" (Bruns 2005: 307), which is an interactive model, based on a partnership and conversation with consumers (Deuze 2005: 3, see also Rosen 1999; Pavlik 2001; Bowman & Willis 2003; Gillmor 2004). This means a more personalised, consumer-driven 'readership' where consumers not only select what they want to read and hear about but also where and when they do this, for example through their mobile phones, online, or even via still-evolving technology like Kindle (Amazon's wireless book reader). It also means more consumer-driven production, citizen journalism, or consumer-generated media (CGM) as it has come to be known (see for example Bowman & Willis 2003; Gillmore 2003; Lascia 2003; Allan 2007; A. Knight 2008; Gerlis 2008), such as blogs, which is said to stem at least partially from the increase in public scepticism towards journalism (especially among younger audiences) (Mindich 2004; Brown 2005; Pew Research Centre 2005) and from the concentration of media ownership (Bruns 2005: 308).

Environmental concerns have also impacted on the print newspaper industry. Can newspapers still afford to keep printing on dead trees? Again, Murdoch claims to have taken the lead in this area in his 2007 pledge to make his global company News Corporation carbon-neutral by 2010 (Nason 2007: 3). At a local level, News Ltd's main competitor in Australia, Fairfax Media, announced in April 2007 that it would move both of its metropolitan broadsheet newspapers, *The Age* in Melbourne and *The Sydney Morning Herald* in Sydney, to 'narrow broadsheets' (Ricketson 2007: 5).[3] This was mainly in response to consumer demands regarding readability and physical manageability issues, but has yet to eventuate.

Even the global economic slowdown has taken its toll on newspapers. A fall in advertising revenues as a result of the current economic crisis is said to be one of the causes of the substantial editorial cuts, announced in the middle of 2008, at the Australian media empire Fairfax Media, publisher of *The Sydney Morning Herald* (Gawenda 2008).[4] So, it seems, the newspaper industry has a lot to worry about. How will it survive into the future? News media optimists (for example Keegan 2008, Schwartz 2008, personal communication)

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[3] The narrow broadsheet size is equivalent to the 34.5cm width of the pages in *The New York Times*. Other broadsheet newspapers have moved to the 'Berliner' size at 31.5cm wide (see *The Guardian*) or to the 'compact' size at 29cm wide (see *The Times* and *The Independent*).
[4] A total of 550 jobs, including 120 journalists, were lost in this round of cuts at Fairfax Media.

suggest that our traditional news media providers, like the broadsheet newspaper *The Sydney Morning Herald*, and national public broadcasters, like the *Australian Broadcasting Corporation* (ABC) in Australia, will have a continuing future. It will be a niche market, carved out of quality investigative journalism (Haxton 2002: 32; Gawenda 2008: 11; Schwartz 2008, personal communication; Fairfax 2009, cited in Steffens 2009: 6) and servicing the only remaining monopoly that they can rely on and nurture: their loyal audiences. This research project investigates an initiative by one of these traditional media providers in Australia, *The Sydney Morning Herald*, to tap into its readers' wants and needs and to attempt to retain their loyalty by bonding with readers through a new way in which the newspaper relates news events to them.

1.3.2 Importance of this Study in the Age of the Visual

This is, apparently, the age of the visual. Dondis (1973), in his seminal discussion of modern media, stated that in the modern media "the visual dominates; the verbal augments. Print is not dead yet, nor will it ever be, but, nonetheless, our language-dominated culture has moved perceptively towards the iconic" (Dondis 1973: 7). Similarly, Kress (1996) suggests that "the prominence of the verbal has gone, or rather, it has been fundamentally transformed into 'display' rather than 'information' in the traditional sense" (1996: 25). To exemplify this point he describes the reader of *The Sun* newspaper (a UK mass-market tabloid) as follows: "This is a reader…who does not have the time, the skill, the concentration or willingness to read in a focused fashion. This is a reader who just wants to get her or his perceptions immediately, directly. Information must be presented in a pleasurable fashion" (Kress 1996: 25-26). This shift towards the visual is also reflected in the modern 'compact' newspaper that increasingly relies on large, striking photography to tell stories, especially on the front page above the fold (Franklin 2008: 637). As far as the Australian print news media is concerned, this greater emphasis on visual storytelling is manifested in new and innovative ways of combining words and images to tell stories on the news pages of newspapers like *The Sydney Morning Herald*, like the particular stories that are the focus of this study.

Yet despite this increased reliance on the visual to contribute to the telling of stories in the media, research into the role of the visual in such meaning making processes remains limited in its focus. Indeed, the position of the press photograph in the journalism and media studies literature still remains marginal to discussions concerning the retelling of news events, even though it is rare to find lead stories in the media today that are not accompanied by an image. As Zelizer (2005: 167) notes, the value of images "remains an unspoken issue in contemporary thinking about the incorporation of images in news." The writing on press

photography in the journalism and media studies literature has focused in principle on the fact that the photograph is the "most technically dependable means of representing visual reality" (Dondis 1973: 69-70). This means that ideas like 'reliable witness' (Tirohl 2000: 335), 'testimonial to truth' (Lascia 1989: 25), 'seeing history' (Barnhurst & Nerone 2001: 176), 'truth function', 'proof' or 'record' (Bignell 2002: 96) have dominated discussion of the function of photographs in the news. Press photography has also been studied with regard to ethics (see for example Lester 1991) and bearing witness (see Zelizer 1998: 94 on the visual documentation of Second World War atrocities) where the role of the photographer is essentially viewed as witness or recorder not actor (Price 1994: 16). However, such ethical analyses fall outside the scope of this research project. More generally, writing on visual culture tends to focus on the political economy or ideological impact that the use of press photographs has in the media (Becker 2004; Rose 2003; see also Becker 1999 for an overview of perspectives on the study of visual culture). Press photographs have also been discussed in terms of news values (see Hall 1981; Craig 1994) and this discussion will be attended to in Chapters Three and Six below.

In general, it seems that few in academia or in the industry itself (Zelizer 2004: 118, 2005: 167) share the same regard for stills photography as Storm (2008), who stated in a recent radio interview that there is a power to still photography in the recording of the big news events of our time that is far superior to anything the moving image can produce. According to Storm, we remember the frozen, searing image because we have the opportunity to contemplate a still photograph for a long period of time. It becomes memorable, an iconic reminder of a news event. This, he suggests, is the power of the single *decisive* moment (Storm 2008). How press photographs are able to achieve such memorable status will be discussed in Chapter Six.

However, just as the narrative norms of the verbal text in news stories have been thoroughly investigated (see for example Bird & Dardenne 1997; Toolan 1988; Fulton et al. 2005; Conboy 2007) and their truth claims or objectivity/subjectivity have been called into question, some studies have attempted to do likewise with the photographic image (Zelizer 2005). Most notable among this research is that of Barthes, who writes of the "photographic paradox" (1977: 19) in the co-existence of two messages: the photographic analogue (without a code) and the art or treatments, i.e. the rhetoric of the image (with a code). Sontag (1977: 18) writes similarly of the photograph as a "privileged moment". Lister (1998: 9) examines the constructedness of the photographic image. Other studies in Critical Discourse Analysis have researched the mediation of ideology in text and image (see for example the studies collected in Lassen et al. 2006).

There is even a suggestion that stock photography from image banks is being used more and more on news pages (Machin & Niblock 2008). While this is certainly the case in advertising and advertorials (see Machin & van Leeuwen 2007), I would argue that this is not the case for press photography. It is true that more and more photographs are being supplied by wire services such as AP, AFP and Reuters, as were more than 60 per cent of the images in this research project. However, the suggestion that press photographs are essentially generic images that constitute a catalogue of clichés and that they are no longer anchored in a particular news event is one that I take issue with. As far as the images used in image-nuclear news stories are concerned, such images are overwhelmingly photographed in a discernible news context (as will be demonstrated in Chapter Six), making it highly unlikely that they would qualify for inclusion in image banks. Indeed, it appears to be the case that having appeared in the first instance in a news story, some of these images may then be reused at a later date and more generically in other contexts. In the corpus of 1000 images collected for this study, I have collected evidence of only four images from this corpus having been reused at a later date in other news media contexts. Their use is summarised in Appendix Two.

Despite the ever increasing bank of research on the press photograph, an area that is vastly under-researched is that of the systematic analysis of the meaning-making potential of the images themselves and their intersemiotic meaning potential as they combine with headlines and captions on the news pages (cf. Machin & Niblock 2008: 245). As Becker (2004: 152) notes in quoting Bal (2003: 9) vision is 'synaesthetic', that is, "when a reader looks at a newspaper photograph and reads the caption, meaning is constructed out of the two forms joined together; one cannot assign the "primary" meaning to one or the other" (Becker 2004: 152). This means that for as long as the visual is merely accorded evidential status, the historic instantaneous (Barthes 1977) or the 'having been there' status (Barnhurst & Nerone, 2001; Zelizer, 2005), there will remain the need to move beyond the referential and concern ourselves with the photograph's potential to engage a reader interpersonally, its ability to create an evaluative stance on the news, and to interact with the verbiage accompanying it in ways that create more meanings that may otherwise be permitted in so-called 'objective' news reporting. This includes the playful stance on what follows in the text that can be created through the visual-verbal interaction (or intersemiosis) of the heading and the image in a news story, as demonstrated in the example in Figure 1.1.

This research project, then, comes at a time when two imperatives from different academic disciplines appear to be converging. On the one hand there is the acknowledgement in the field of journalism and media studies of the need to examine much more systematically the meaning potential not just of the image but of its combination with other text on the page.

On the other, semiotic theories are starting to build the necessary tools to be able to conduct such analyses (as will be outlined in Section 1.4.2 below). Thus, this research project attempts to move beyond the professional journalistic discourses towards the multi-semiotic analyses that aim to bring the analyses of multimodal and multi-semiotic texts on a par with the linguistic analyses of spoken and written semiotic resources.

1.4 Methodological Overview

1.4.1 The Image-Nuclear News Story Corpus (INNSC)

The image-nuclear news stories that make up the corpus under investigation in this research project are all sourced from the daily broadsheet newspaper, *The Sydney Morning Herald* (hereafter *SMH*). Founded in 1831, *SMH* is the oldest broadsheet newspaper in Australia and is published by Fairfax Media. *SMH* is circulated throughout the Sydney metropolitan area and major centres across New South Wales, and is available in other capital cities in Australia. Unlike other newspapers and despite a softer market, *SMH* appears to be faring relatively well in terms of both readership and circulation figures (Whish-Wilson 2008: 1, cited in Fairfax Media Publications Circulation and Readership Results 2008). Circulation figures for July to September 2008 stand at approximately 210,000 on weekdays, and *SMH* target 'AB'[5] readership figures for NSW metropolitan newspapers for the twelve months to September 2008 stand at 415,000 readers, beaten only by the Saturday edition of *SMH* (at 503,000 AB readers) and its Sunday edition *The Sun-Herald* (at 444,000 AB readers).[6]

The image-nuclear news story corpus (hereafter INNSC) was actively collected from June 2004 to August 2008, during which period every image-nuclear news story in *SMH* was collected (see Table 1.1 for the total numbers by month and year of collection). This gave a total of 1317 stories. 1000 of these stories were logged and analysed in a database and were dated between September 2002 and December 2006.[7] Each image-nuclear news story has been given a unique identification number and any reference made to a story from the corpus in course of this writing appears with square brackets around this number. For example, the

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[5] The concept of the AB demographic was first developed by the UK-based National Readership Survey and is widely applied in advertising and market research (Chapman 2007). As far as the readership model of *SMH* is concerned, the AB demographic can be defined as middle to upper class professionals educated to a tertiary level with above-average disposable income.

[6] Circulation figures and readership figures differ from each other in the ways in which they are calculated. Circulation figures are based on sales, while readership figures are usually calculated at two or three readers per copy sold. For further clarification of these differences see Allan (1999).

[7] A few additional stories (27) informally collected between 2002 and 2004, before the commencement of this research project, were also included in the final analysed corpus as they demonstrate the shift in layout and format that occurred in these stories during the early 2000s. These changes will be fully discussed in Chapter Five. Furthermore, from June 2004 onwards the format of the image-nuclear news story became fixed (see Chapter Five) and so was systematically collected from this point onwards. It has not changed in format since that time.

story used in Figure 1.1 has the ID# [#961]. This means that any story and its related analysis can be readily accessed both in the database and in the image archive ('INNS Archive 2008' on the CD-ROM attached), where photographic representations of the story are also available using the same ID#.

TABLE 1.1: The total number of image-nuclear news stories collected by month and year*

	2002	2003	2004	2005	2006	2007	2008
January				54	22	15	8
February		2	1	46	23	12	14
March		1	2	61	23	20	18
April		3		34	19	12	16
May		3	1	45	13	13	22
June		6	19	32	20	13	13
July			23	52	24	10	13
August		1	26	37	16	20	14
September	1	2	40	41	22	27	
October	1	2	49	26	21	13	
November			46	36	26	20	
December		1	36	40	38	9	
TOTALS:	2	21	243	504	245	184	118

* the shaded area indicates the analysed INNSC

As can be seen in Table 1.1, 2005 was the most prolific year in which *SMH* made use of the image-nuclear method of packaging stories with a total of 504 stories. In the first three months of 2005 alone, 161 image-nuclear news stories appeared on the news pages of *SMH*, an average of two per day. The fall-off in the number of stories that were presented as image-nuclear news stories from 2006 onwards was explained by Peter Kerr (Commissioning Editor, *SMH*, and former Foreign Editor, *SMH*) to have resulted from a mandate by the then Editor Alan Oakley, who wanted less of the flippant headlines that appeared on these stories and more stories that responded to news demand, including more military stories and images of Third World issues (personal communication 2006).

1.4.2 The Database

Information about the stories collected for analysis in this research project was stored in an electronic relational database management system, Microsoft Office Access.[8] This program was used because it does not require deep database knowledge and is compatible with other Microsoft Office products such as Excel where the data could then be further

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[8] A relational database management system model allows for data to be stored in the form of tables and the relationship among the data is also stored in the form of tables.

analysed and displayed in graphs and tables. A copy of the complete database [image.mdb] has been provided on CD-ROM. Both the general quantitative data on the corpus and the qualitative image and intersemiotic analyses were collected in this database. Queries (or requests to perform actions) on the data in the tables allowed for analysis to be conducted not only on one particular piece of information collected but also between the data collected. For example, I was able to count the number of stories in the 1000 story corpus that were defined as 'hard news' reportage (see Section 2.2.1 in Chapter Two for a definition of hard news). I could then take just the hard news stories and count how many of these also corresponded to news values. So questions such as 'how many hard news stories dealt with elite persons?' or 'how many hard news stories depicted conflict or drama and elite persons?' could easily be answered through building queries. This also meant that any number of questions or combinations of questions could easily be answered as long as the information had first been inputted into the database. A snapshot of the database interface is provided in Figure 1.3 and tables and graphs giving a more detailed account of the data collected are presented in Appendix 3.
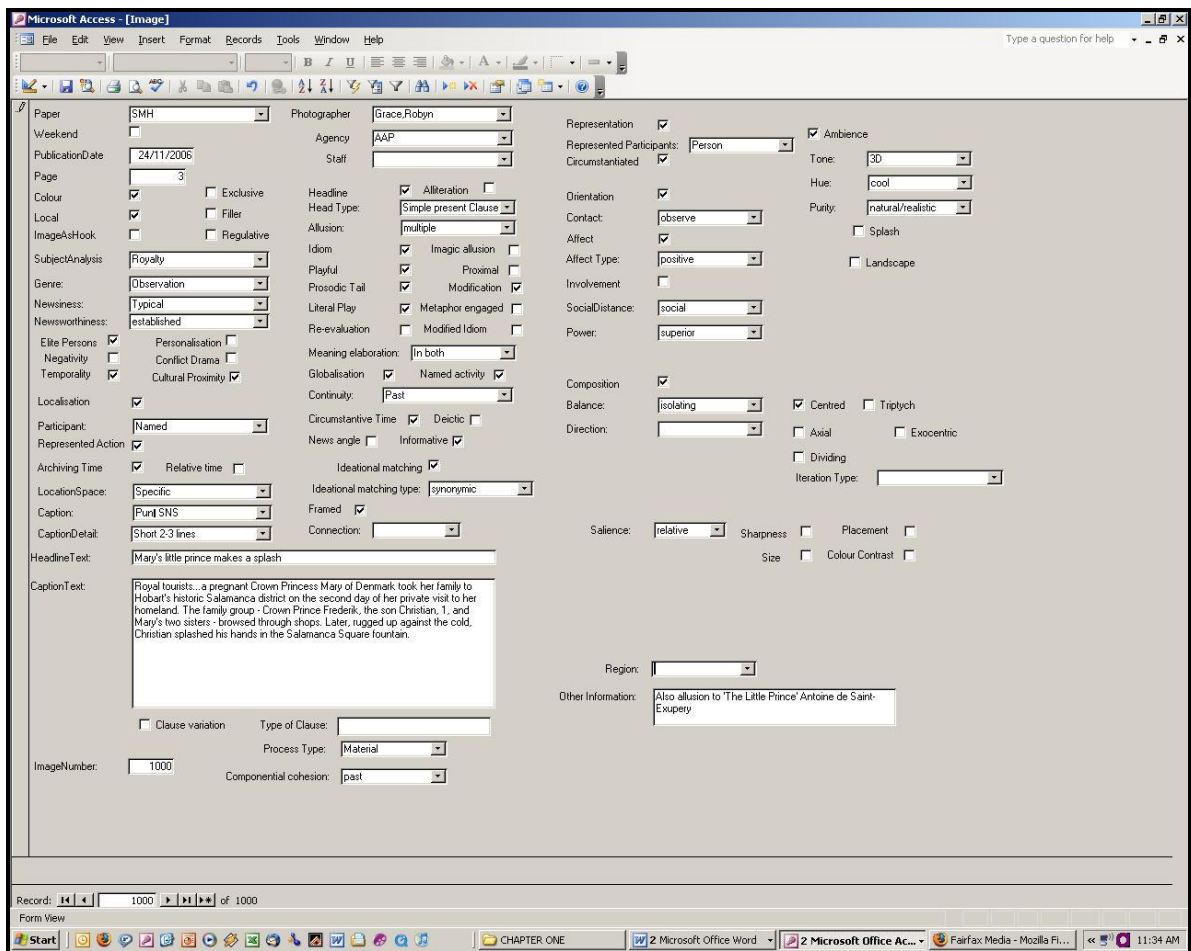
FIGURE 1.3: The database interface where information on the INNSC is visually displayed

General information on the INNSC as a whole is summarised in Tables 1.2 and 1.3 below.

TABLE 1.2: General Corpus Report

TOTAL # of Stories:	1000
	% of total corpus
Use of Heading:	97
Use of Colour:	88
Stories sourced from within Australia	38
Stories exclusive to *SMH*	83
Stories published in weekend edition	23
INNS linking to another story inside	5
Images sourced from agencies	63
Human Interest Stories	84.5
Hard News Stories	15.5

TABLE 1.3: Stories sourced from agencies (63 per cent)

Agency:	% of corpus
AP	38
Reuters	36
AFP	21
Other	5

As already mentioned above, by the time the data collection commenced in this project in June 2004, the format and layout of this news story genre had already become fixed on the pages of *SMH*. Thus 97 per cent of the stories include a heading above the image. Very few image-nuclear news stories after June 2004 did not include the heading.[9] The vast majority of stories were also printed on colour pages. There was a near 60/40 split between stories that were internationally sourced and stories that were sourced from within Australia. All of the international stories were provided by agencies (as demonstrated in Table 1.3). During the collection period, other Capital City and National daily newspapers that service the Sydney metropolitan area along with *The Age*, another Fairfax Media publication from Melbourne in Victoria, were also scanned for whether they carried the same news events (regardless of the story format in which they presented such news events).[10] This was to examine two things: 1.

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[9] I use the term 'Heading' to distinguish the kinds of headings used in image-nuclear news stories that relate directly to the images accompanying them and the term 'Headline' to refer to other headlines that appear with the more commonly formatted stories where the headlines relate directly to the verbiage.

[10] There are two other daily newspapers that are circulated in the Sydney metropolitan area: *The Daily Telegraph*, a tabloid newspaper, and *The Australian*, a national daily broadsheet newspaper, both of which are published by News Ltd, a subsidiary of Newscorp. *The Age* was also scanned because being the sister newspaper

the extent to which the stories that appeared as image-nuclear news stories in *SMH* were exclusive to that publication, and 2. to be able to compare the amount of verbal text that was used in the reporting of the news events. As Table 1.2 shows, 83 per cent of the stories that appeared as image-nuclear news stories in *SMH* were not carried by any other publications. This suggests that many news events that may otherwise go unreported in the news did get covered in *SMH*, which indicates that the image-nuclear news story format may add depth to the coverage of news event offered by this newspaper.[11]

Image-nuclear news stories were also occasionally used on the front page of *SMH* and in such instances (5 per cent) they often served to link the reader to a more in-depth version of the story on the inside pages. This works very much in the same way that a hyperlink would work on the homepage of the online version of the newspaper where a newsbite (Knox 2007: 20) would be hyperlinked to a longer version of the story elsewhere on the website. Furthermore, most (84.5 per cent) image-nuclear news stories dealt in human interest type events, such as festivals, sporting events and the arts, while the remaining 15.5 per cent of stories focused on destabilising or hard news events, such as accidents, protests or natural disasters. More detailed analyses on the corpus are provided in Appendix 3 as well as in the relevant sections throughout this thesis.

1.4.3 Limitations

Technicalised for the purposes of analysis in this research project, the image-nuclear news story is more commonly known in the professional rhetoric as a 'picture-story' or a 'picture-sidebar' (User guide 2000). Such stories have been in existence for as long as images have been used in news print. Indeed, newspapers such as *The Guardian* and *The Independent* (in the UK), *The New York Times* (USA), English-language newspapers in other parts of the world including *China Daily* and *Jakarta Post*, and afternoon freesheets aimed at 18 to 36-year-old professionals working in the city such as *mX* in Australia and *metroexpre*ss (in Denmark and Canada, for example) all make use of such stories consisting of image and caption, and occasionally a headline. However, this research project focuses on the use of

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to *SMH*, there was the chance that stories may have been repeated in this publication and it was interesting to see whether they would have been presented in the same format. While image-nuclear news stories did occasionally appear in *The Age*, this was not a story format that was commonly used and it certainly was never as prolific as in *SMH*. Very few stories in the corpus were simultaneously reported in both *The Age* and *SMH*, and when they were, *The Age* was more likely to use a more traditional story format, using more verbal text and often with different photographs.

[11] This would be seen as depth in terms of the amount of news topics that get covered rather than depth in terms of the analysis of a particular event, as the verbal text with image-nuclear news stories is often limited to two or three sentences, meaning that only a limited amount of verbal information is provided with such stories.

such stories in only one Australian publication, *The Sydney Morning Herald*. There are several reasons for this:

1. After the 2000 redesign of this newspaper, the use of image-nuclear news stories grew rapidly.[12]

2. The placement of the heading above the image was a departure from the structure of picture-stories in other newspapers.[13]

3. The headings used in image-nuclear news stories in *The Sydney Morning Herald* invariably enter into a direct and playful relationship with the image to evaluative effect.[14]

Furthermore, this research project is limited in the extent to which the image-nuclear news story is analysed in relation to other news stories on the page on which it is used. The level of connectedness or separation of image-nuclear news stories in relation to other news stories on the same page is analysed in terms of framing (using Kress & van Leeuwen 2006). Their exclusivity is analysed in relation to whether the news events depicted in image-nuclear news stories were also reported on in other newspapers serving the Sydney metropolitan area. It is beyond the scope of this research project, however, to examine the extent to which the other news stories on the same page as image-nuclear news stories were reporting on mainly hard news events or human interest stories. Despite these limitations, the data analytic methods to be employed in this project, combining a large corpus and detailed qualitative analyses compiled in a database will provide fruitful in-depth results. My intention is also to make a contribution to the more systematic analyses of the combination of visual and verbal semiotic resources demanded by media academics and social semioticians.

1.4.4 A Systemic Functional Linguistic Approach

This research project coincides with a recent rapid increase in the bank of research into multimodality. Linguists and social semioticians alike have long recognised the need for linguistic/semiotic research to move beyond verbal language (Halliday & Hasan 1976; Hodge & Kress 1988; O'Halloran 1999; Martin 2001), and since the introduction of the seminal works on visual analysis by Kress & van Leeuwen (1990/1996) and O'Toole (1994), countless studies have begun to look beyond the verbal text to other semiotic resources that

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[12] At the height of their popularity, during 2005/6 there were up to six image-nuclear news stories in any single edition of the newspaper (compared to one or two per week in 2002/3).

[13] In other publications, the headline, if it is used at all, is more commonly placed between the image and the caption and relates much more directly with the caption than the image.

[14] In other publications, the headline rarely attempts to play, make use of puns or allusions, and where they do it is often in relation to the verbiage in the caption rather than the image.

also contribute to the meaning making process, not only in their own right but also in combination with other semiotic resources.

Such research includes that by Lemke (1998a, 1998b, 2002) on the notions of multimedia and hypermodality, van Leeuwen (1999) on music and sound, Martinec (1998, 2000a, 2000b) on action/movement, Ravelli (2000) and Stenglin (2004) on three-dimensional space, Macken-Horarik (2003) on multi-semiotic news texts and O'Halloran (2004) on mathematical discourses to name but a few. More recent works in multimedia have investigated the relationships between images, words and sounds in web-based documents. Knox (2007) has investigated visual-verbal communication in online newspaper homepages. Zhao (forthcoming) and Djonov (2007) have worked extensively in the area of systemic functional hypermedia discourse analysis.

In examining intersemiotic relations, Royce (1998, 2002) offers a theory of intersemiotic complementarity, while Martinec & Salway (2005) offer a systemic approach to the analysis of image-text relations. More recently, developments have been made in the area of multimodal document transcription (O'Halloran 2004; Bateman 2008) using, for example, an XML annotation scheme for multilayered description of illustrated documents with complex layout. Collections of papers on diverse aspects of multimodality have also been published, including those by Ventola & Kaltenbacher (2004), Lassen, Strunck & Vestergaard (2006) and Bednarek & Martin (*forthcoming*). Unsworth (2001) and Kress (2003), among others, have investigated multiliteracies in the school curriculum.

The common theme among all of this research is that the linguistic model underpinning it comes from the Systemic Functional Linguistic (hereafter SFL) paradigm. There are several reasons why SFL is particularly well placed as theoretical model for the analysis of multimodal and multi-semiotic texts. This project draws in particular on the following orientations of the theory:

1. SFL views language as one semiotic resource among many (as stated by Halliday & Hasan 1985: 4), which opens up the possibilities of including the meaning-making potential of other semiotic resources, such as photographs, within the analytical framework of SFL. This also means that SFL provides one common set of analytical tools to analyse other semiotic resources not only in their own right, but also in their interactions intersemiotically and multimodally with each other.

2. SFL views semiotic resources in context. This means that any analysis also necessarily takes into account the social context in which the communicative event has been produced and enacted.

3. SFL's metafunctional approach can be applied to the analysis of all instances of communication. The metafunctions suggest that there are three types of meaning-making that are inherent in all texts, regardless of mode. These are the ideational metafunction where our experiences are construed; the interpersonal metafunction, where our social relations are enacted; and the textual metafunction that describes the way that texts are constructed (Halliday, 2004).

4. SFL is forging links with corpus linguistic methodologies; that is, the computerised analysis of large amounts of data. As Halliday points out, there is a "natural affinity between systemic theory and corpus linguistics" (Halliday 2006: 293; see also Bednarek *forthcoming* for a detailed description of how corpus linguistics connects to relevant SFL dimensions). An important aspect of the corpus linguistic approach as far as the analysis of how readers interpret the intersemiotic play in image-nuclear news stories is concerned is the distinction between the idiom principle and the open-choice principle as "ways of interpreting language" (Hunston & Francis 2000: 22).

This and the other points raised above will be introduced in more detail in Chapters Two, Three and Four in Part One: Theoretical Foundations.

1.5 Overview of the Thesis

This research project is organised into two major sections: the theoretical foundations underpinning this research and the analysis of the INNSC in accordance with this theory. In Part One, the theoretical frameworks deployed in this research project will be examined in more detail and presented in the following chapters:

— **Chapter Two: News Stories and Genre** – where the news story's social purpose and generic structure will be explored.

— **Chapter Three: The Press Photograph: From Reflection on Reality to 'Full Partner' in the Relay of News** – where the shift in attitudes towards press photographs will be reviewed along with social semiotic approaches to the analysis of signification in press photography.

— **Chapter Four: Words and Pictures: Reflections on Pun, Allusion, Intersemiosis and SFL Dimensions** – where approaches to the linguistic analysis of allusions in media discourse will be outlined.

Then in Part Two, the analytical chapters, the image-nuclear news story will be analysed according to its generic structure, followed by analyses of the meaning potential of the press photographs that are deployed in these stories and how they interact intersemiotically with the heading and caption accompanying them. The chapters in Part Two include:

— **Chapter Five: Story Packaging: Capturing a Seminal Moment in the Evolution of News Reporting** – here, the image-nuclear news story will be introduced and its generic structure and social purpose will be explored.

— **Chapter Six: How Press Photographs Mean** – where the question of how news photographs contribute to the visual retelling of a news event through both news values and aesthetical appeal.

— **Chapter Seven: Intersemiosis: Bonding and Community Building through Play on Words and Images and Evaluative Stance** – where the focus is on the co-construal of meaning in image-nuclear news stories and how this works to establish a particular community of newspaper readers.

The concluding chapter, **Chapter Eight: Implications for Social Semiotic and News Media Research and Future Research Directions**, discusses the outcomes and implications of this study in relation to the contribution this research makes to the fields of media studies and semiotic research and will point towards future directions for research of this nature.

PART ONE - Theoretical Foundations

Overview of Part ONE

The aim of *Part One – Theoretical Foundations* is to establish the theoretical foundations on which the analysis of the multi-semiotic news stories in the image-nuclear news story corpus (INNSC) is based. Since this research involves the systematic analysis of a particular type of news reportage in Western newsprint, it is necessarily informed by a range of approaches to the analysis of media discourse, drawing for the most part on the following three strands: Media Theory, Critical Discourse Analysis (CDA)/Social Semiotics, and, in particular, Systemic Functional Linguistics (hereafter SFL).

Much has been written about the media and the production of media texts. However, since the current research is located within linguistics and semiotics, the review of the literature will be focused on linguistic analyses of media texts, drawing on the work that has been conducted within CDA and Social Semiotics (see for example Hodge & Kress 1988; van Leeuwen & Jewitt 2001; Kress & van Leeuwen 1996, 2006; Macken-Horarik 2003). (For useful overviews of the many linguistic approaches to media research see Fairclough 1995a: 20-34 and Bednarek 2006: 11-12). Further, SFL will be introduced as the theoretical model underpinning the analysis of the texts in the INNSC, with a focus on aspects of this theory that are most applicable to the analysis of multi-semiotic texts.

The news story genre under investigation in this thesis is an emergent genre: the image-nuclear news story. This is a story that includes a large and aesthetically motivated photograph, a heading that relates directly and often playfully to this photograph, and a caption that expands upon the newsworthiness of the event being reported. Accordingly, Part One is divided into three chapters:

Chapter Two – News Stories and Genre

Chapter Three – The Press Photograph: From Reflection on Reality to 'Full Partner' in the Relay of News

Chapter Four – Words and Pictures: Reflections on Pun, Allusion, Intersemiosis and SFL Dimensions

More specifically, Chapter Two looks at how news photographs and words are packaged together to form various kinds of news stories, thus exploring the notions of story and genre. Chapter Three will investigate the press photograph and its contribution to meaning-making processes in the news story; and Chapter Four examines the intersemiotic relationship between photographs and the verbiage that accompanies them. Within each of these three strands I will outline what Media Theory, Social Semiotics/CDA and SFL can contribute to the analysis of genre structure, the press photograph and intersemiotic relations. Furthermore, specific reference shall be made to the representation of words and images in *SMH* since this is where the image-nuclear news story corpus has been sourced from.

Chapter TWO – News Stories and Genre

2.1 Chapter Overview

Chapter Two focuses on a review of relevant theoretical approaches to the packaging of news reportage as stories (as defined in Section 2.2 below). This means examining the news story's social purpose and generic structure from the perspective of media and journalism studies, CDA/Social Semiotics and SFL. Media studies and journalism handbooks tend to favour the inverted pyramid account of story structure (see for example Schudson 1978; Bell 1991; Pöttker 2003; Fulton, Huisman, Murphet & Dunn 2005; Conley & Lamble 2006), which is the approach to news story structure often taught in professional journalism schools, and explained below in Section 2.3.2. Theoretical approaches in Social Semiotics, using an SFL framework, explain the news story structure in terms of nuclearity (Feez, Iedema & White 2008), and will be introduced in Section 2.3.3. Common to both of these approaches is the idea that 'hard' news reporting in the print media has always responded to narrative norms and has always had the ability to arrest attention. Where they differ is in the logical interdependency of the lead/headline and the remainder of the story, and in the naming and labelling of their respective stories and generic structures. By examining the social purpose and structure of stories in the news in line with these theoretical approaches, Chapter Two traces the emergence of image-nuclear news stories as a unique news story genre.

2.2 News as Story

As a starting point, it is important to define the notion of 'story' in news reporting and to set up the theoretical framework from which a useful analysis of the genres of news reportage can be studied.[1] The notion of 'news story' has long existed in the media studies literature (see for example Tuchman 1973; Schudson 1978; van Dijk 1988). Bird & Dardenne (1997) state that:

> [journalists] face a paradox: The more "objective" they are, the more unreadable they become; while the better storytellers they are, the more readers will respond, and the more they fear they are betraying their ideals [of objective reporting]. So, journalists do some chronicling, some story-telling and a lot that is something of both (1997: 343).

A similar idea has been presented by Bell (1991: 147) in stating that "[J]ournalists do not write articles. They write stories…[they are the] professional story-tellers of our age." In a strict sense, *story* can be viewed as the chronicling or recounting of past events (see for example Fairclough 1995a: 91; Rothery & Stenglin 1997; Feez, Iedema & White 2008;

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[1] For a review of contemporary narrative studies see Martin & Rose 2008. On narrative and news discourse see Toolan 1988, Montgomery 1991, or Fairclough 1995.

Martin & Rose 2008), but as Fairclough points out the social purposes of journalism are complex and journalists "don't only recount events, they also interpret and explain them" (Fairclough 1995a: 91). Another important distinction that has been pointed out in relation to the types of events that journalists are recounting and of relevance to the study undertaken in this thesis is the notion of hard and soft news reporting (see for example Tuchman 1973; Bell 1991; Iedema, Feez & White 1994). Thus, defining news story genres needs to take into consideration their complex social purposes within news media discourse, as outlined in the following paragraphs.

2.2.1 Hard News and Soft News

Categorisation of news stories into hard news and soft news has been offered by Tuchman (1973). For her, hard news concerns newsworthy events that are likely to have a material impact on a person's life, while soft news is more concerned with more general topics of human interest. In describing hard news, Bell (1991: 147-148) uses both the term *hard news* and *spot news*, and defines it as "tales of accidents, disasters, crimes, coups and earthquakes, politics or diplomacy" and bases his analysis of the structure of the news story on Labov's (1972) story categories (Abstract, Orientation, Complicating event, Evaluation, Resolution, Coda). Iedema (1997: 95) writes of the "accident news story" as a type of hard news story, while White (1997: 101) describes the domain of hard news as being "typically associated with eruptive violence, reversals of fortune and socially significant breaches of the moral order". He goes on to state that this includes "reports which are primarily grounded in a material event such as an accident, natural disaster, riot or terrorist attack, and those grounded in a communicative event such as a speech, interview, report or press release" (White 1997: 101). This allows for a further categorisation of the ideational content of hard news into that which is event-based (involving newsworthy happenings) and that which is issues-based (communicative events involving sayings and descriptions from authorised sources regarding claims). We shall see in Chapter Three that the image-nuclear news story tends to be grounded in material events rather than in communicative issues.

Also important for the study of image-nuclear news stories in this research project are the more subtle distinctions between the hard and soft news story that have been presented by Iedema, Feez & White (1994). These are summarised in Table 2.1 below.

TABLE 2.1: News Story Genres

	Genre	Purpose	Structure (Brackets indicate the stage is optional)
agnate	**'Hard' News Story**	chronicling events and indicating their social relevance	• Headline • Lead • Lead Development • (Wrap-up)
to	**Media Exemplum**	chronicling events and indicating (sharing) their moral relevance	• Headline • Orientation • Incident • Interpretation
story	**Media Anecdote**	chronicling events and sharing experiences	• Headline • Orientation • Remarkable Event • (Reaction)
genres	**Media Observation**	observing the passing of time and commenting upon it	• Headline • Orientation • Description of event • Comment

(Iedema, Feez & White 1994: 78)

The notions of 'Media Exemplum', 'Media Anecdote' and 'Media Observation' are taken from the work of Plum (1988, 1998) on spoken texts. Hence the soft new story genres in media discourse correlate to (or are agnate to) the different types of story that were identified in Plum's work. As far as social purpose is concerned, soft news tends to deal in events that have a (re-)stabilising focus (Iedema, Feez & White 1994). More specifically, Media Exemplum is concerned with exemplifying social and moral values; Media Anecdote is concerned with remarkable or unusual events that may challenge our sense of expectation; and Media Observation involves stories which record the passing of time, or events that reflect the established social order (Iedema, Feez & White 1994).

Plum also identifies Observation, Exemplum and Anecdote as the three 'non-resolving' genres (1998: 62-63). These are stories that end in an evaluative stage, and which are differentiated from each other by their 'point', with the point of an Observation, for example, being to share a personal response to things or events. Martin (1997) further clarifies the distinction between the story genres as either construing experience as expected (as in Recounts), or as construing experience as out-of-the-ordinary (as in Narratives, Anecdotes, Exempla and Observations). Like the story genres identified by Plum, then, all three soft news story genres also include evaluation of the events and readers are encouraged to align themselves with the evaluative stance that has been created in the reporting of the events. With respect to image-nuclear news stories, which align themselves most frequently with

Media Observation, we shall see that evaluative stance has important implications in the management of interpersonal relations with the readers of these texts. How these evaluative meanings are realised 'prosodically' across the text (Martin 1996a) is also of concern and will be introduced in Section 2.3.3 below.

If, as Berkenkotter & Huckin (1995) claim, genres are sites of contestation between stability and change, then the constant in the news story genres must be the fact that they have existed since the inception of Australian newspapers and have always served the basic purpose of informing the reading public of the major happenings within a particular society[2]. The change is reflected not only in the text stages, language features and use of images, but most crucially in the way that the story engages the reader interpersonally. Section 2.3 introduces the differing approaches to the text staging, these being the inverted pyramid structure and the nucleus^satellite structure.

2.3 Theoretical Approaches to News Story Structure

2.3.1 Establishing Common Ground

In describing the structure of hard news reporting, linguists, media theorists and journalism handbooks all argue for an informationally, interpersonally and textually dominant opening headline and lead combination, functioning as a textual platform from which to launch into the remainder of the story. This headline/lead textual peak serves to position the reader in the heart of the action, or as White (1997: 112) puts it, at the point of "maximal material and moral-order disruption". Interpersonally, the headline/lead is viewed as a "nucleus of evaluation" (Bell 1991: 152) often intensifying the action to the extent that it may be criticised as being sensationalist (White 1997: 109). Such formulaic and clichéd openings are not, however, viewed as personalising or subjectivising the text (Bell 1991: 152; White 1997: 109; Bagnall 1993: 90-92). They function rather, as Bell (1991) argues, to make the content sound as newsworthy as possible.

A somewhat more contentious point centres on when exactly this headline/lead nucleus came into being in the reporting of 'hard' news. Some have argued that the unreliability of new technology, namely the telegraph, was responsible for journalists reordering the information in their stories so that the crux of a message could be transmitted before the technology broke down (Stephens 1997, cited in Conley 2002: 115; Noelle-Neumann, Schulz & Wilke 1989). It is suggested that this reordering of information was then taken up in the writings of newspaper journalists and became known as the inverted pyramid story structure. Other theories implicated in bringing about a change in the story structure centre on political,

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[2] For a more detailed account of the historical development of news reportage see Caple (forthcoming).

economic and professional concerns (for a review of these theories see Pöttker 2003) and explain the emergence of the inverted pyramid structure by its communicative potential to reach readers or listeners even with uninteresting and undesired news, thereby creating a public discourse (Schudson 1978; Pöttker 2003). Research by Pöttker (2003) into American newspapers between 1855 and 1920 revealed that the inverted pyramid did not emerge as a standard news format until the 1890s (see also Schudson 1978). This is in agreement with research carried out by Iedema, Feez & White (1994) into the news story structure in Australian print media, in particular in *SMH*, which also demonstrated that the headline/lead structure did not become the norm until the end of the 19th Century.[3]

Narrative impulse is another aspect of news reporting that is well established in the linguistic and media studies literature (see for example Barthes 1966; Todorov 1966; Labov and Waletzky 1967; Labov 1972; Bakhtin 1973; Manoff & Schudson 1986; van Dijk 1988; Toolan 1988; Bell 1991; Bird and Dardenne 1997; White 1997; Caldas-Coulthard 1997; Fulton et al. 2005). The suggestion here is that the reporting of newsworthy happenings or communicative events is organised so as to construct a "model of the social order" (White 1997: 129). It does this in several ways: "by identifying the points at which society is at risk, [and] by constructing a narrative in which the world is construed primarily as a site for disequilibrium, disorder, damage and transgression" (White, 1997: 129). This organisation, as Bell (1996: 64-65) also suggests, enables media discourse to reveal society to itself and to contribute to the character of that society. With image-nuclear news stories, however, we will see that through this relatively recent addition to the models of news reporting, news discourse has entered a new discursive environment. This is one in which the narrative impulse is no longer so strongly focused on the social dis-order in society; rather it is more concerned with engaging readers in a game involving their cultural capital along with their linguistic and general knowledge.

van Dijk (1988: 43) suggests the instalment structure as a method for describing and analysing news discourse. He proposes two analytical tools: macrorules and news schemata. Macrorules relate to the deletion of information, generalisation and construction, which can be viewed as rules of summarisation (see Hood 2008 on summary writing). News schemata describe a syntax of news stories, that is, the discourse structure pertaining to the formal

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[3] Iedema, Feez & White (1994) suggest for Australian news reporting that it was not until the end of the 19th century that the headline/lead 'nucleus' in 'hard' news reporting became entrenched in this genre. Schudson (1982: 173) places this transition to lead as summary as occurring in the late nineteen century in American news reporting, becoming firmly established in the 1910s. Interestingly, in his analysis of American newspapers, Schudson (cited in Bell 1991: 172) described this transition from chronology to the lead as summary as one in which journalists changed from being stenographers recording events to interpreters.

categories into which news stories can be analysed and related to each other (see for example Bell 1991: 167 who develops these categories into Abstract, Attribution, Story, Episode etc). Stemming from this approach to news story sturcture two complementary analytical models appeared. The first approach centres on the professional rhetoric taken up by media theorists who posit the inverted pyramid structure for the reporting of 'hard' news (Bell 1991). The second is grounded in systemic functional theory. Iedema (1997) and White (1997) adopted a nucleus^satellite structure for the reporting of accidents and 'hard' news in general. The respective merits of both of these approaches will be taken up in the following Sections, 2.3.2 and 2.3.3.

2.3.2 The Inverted Pyramid

The inverted pyramid is the term used to describe the structure of 'hard' news reporting both within the professional rhetoric and in the academic disciplines of Media and Journalism Studies (see for example Schudson 1978; Bell 1991; Alysen et al. 2003; Pöttker 2003; Fulton et al. 2005; Conley & Lamble 2006). Both Bell (1991, 1996) and Conley (2002) suggest that with the reporting of newsworthy events such as accidents, crime, natural disasters, the crisis event is foregrounded in the first paragraph, or lead, and it is here in the lead that the significance of the story is established. Bell (1991: 172) goes on to suggest that rather than being guided by narrative norms such news stories are governed by the values of news discourse. They proclaim their news values and as such it is news values that take a story into the news. He also suggests that the remainder of the story then elaborates upon the lead, filling in more and more details and moving from the most important information to the least important, sometimes moving towards other related information or towards the reasons behind a particular happening (Bell, 1991: 154). This is a significant point of agreement among academics in media/journalism studies (see for example Schudson 1978; Bell 1991, 1996; Alysen et al. 2003; Pöttker 2003; Fulton et al. 2005; Conley & Lamble 2006); according to this view, rather than reaching a point of closure, such stories simply end on the least significant point (as noted in Figure 2.1). As Conley (2002: 114) states, the story is written "with the facts arranged in order of importance…there is no "conclusion" to a news story, only the least important paragraph". The reason for this, these scholars suggest, is so that the story can easily be cut from the bottom up without requiring extensive editing to ensure that the intended meaning is still intact; and given the constraints of space in newspapers today and the pressure of meeting deadlines, they also suggest that this may be viewed as a particularly cost effective way of organising the text.
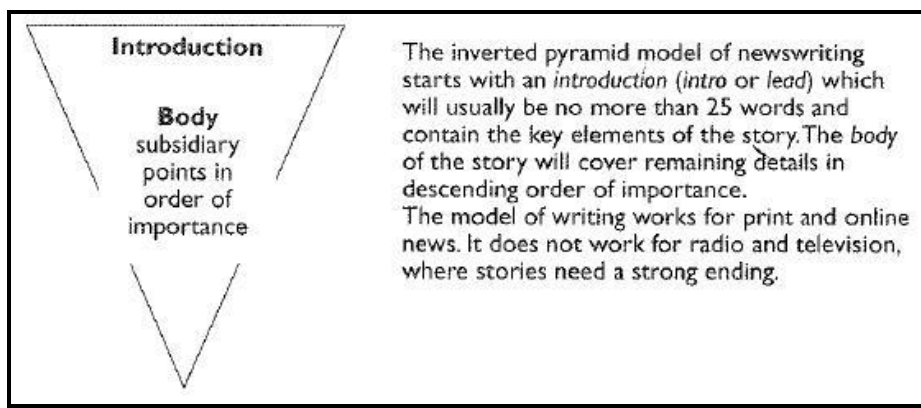
FIGURE 2.1: The Inverted Pyramid model   (Alysen et al. 2003: 152)

Two issues that I would like to raise at this point regarding the inverted pyramid structure are that this model suggests that there is a hierarchy of news values that presents the news in order of importance, and that as a result of this ordering the stories can simply be cut from the bottom up. While there are many important academic volumes that describe news values and their value in analysing media text (see for example Galtung & Ruge 1965; Cohen & Young 1981; Hall 1981; Bell 1991, 1996; Conley 1997; Bednarek 2006; Brighton & Foy 2007), there is a significant absence of discussion surrounding how 'importance' is established in ordering events in a story and how this relates to these news values. Certainly, the more news values a story responds to, the more likely it is to be covered in the news, but how does this then impact upon the structuring of the body of the text? Also, 'hard' news reporting does often include some form of wrap up at the end of the story, for example a funeral date or court appearance date. Event based 'hard' news reporting, in particular, often ends with a quote from a key participant in the event, which is not accounted for in the inverted pyramid structure, and which throws into question whether there is such an order of importance in the facts presented in 'hard' news reporting. This is also reflected in the analysis of broadcast news stories in that closure is often sought at the end of the story, taking the viewer to the point of resolution at that time and pointing towards the next thing that is likely to happen beyond the timeframe of the news segment on television (Montgomery 2007). Figure 2.2 is an example of a news story that ends with responses to the issue of road tolls from political parties in opposition to the State Government of New South Wales. Such comment is vital to providing a balanced report in this instance and to simply cut the story from the bottom up would have a detrimental effect on the fairness of the report with respect to all parties involved being heard. These are important issues with regard to the analysis of news stories and their structures, which are also taken up and discussed in the analytical model, the nucleus^satellite structure, that will be introduced in the next section.

Billions blown in tolls fiasco

Linton Besser
Transport Reporter

THE cost of the State Government scheme that repays tolls on the M4 and M5 will balloon to more than $2.39 billion by the time the program ends in 2023.

The toll repayment program, introduced by the former premier Bob Carr in 1996, was designed to insulate the newly elected government from a voter backlash after his pre-election pledge to scrap the tolls proved unworkable.

This year the Herald revealed that Mr Carr's cabinet was warned before it adopted the program that it would cost the taxpayer about $74 million a year for as long as the tolls remained on the M4 and the M5.

But figures obtained by the Herald under freedom of information laws from the Roads and Traffic Authority reveal the bill will be even bigger. Despite this, the new Roads Minister, Michael Daley, has reiterated the Government's commitment to the program.

"The minister is committed to continuing the Cashback scheme on the M4 and M5 until the

that the cost of Cashback will soar over the next 15 years.

In this scenario, toll rebates alone are projected to cost $2.269 billion, and the total cost of the program over 28 years, including $123 million in operating costs, will be more than $2.39 billion.

The startling figures come just months after the Rees Government slashed billions of dollars in public transport infrastructure from the Government's four-year plan.

Grappling with a revenue shortfall of more than $700 million in the current year, the Government has ordered departments including health and police, to find millions of dollars in savings.

It has also instituted changes to Cashback, restricting claims to journeys taken within the previous 12 months, in a bid to save $1.2 million over the next four years.

This represents just 0.05 per cent of the scheme's total cost.

Lee Rhiannon, the transport spokeswoman for the Greens, said "there is no excuse" for the scheme to
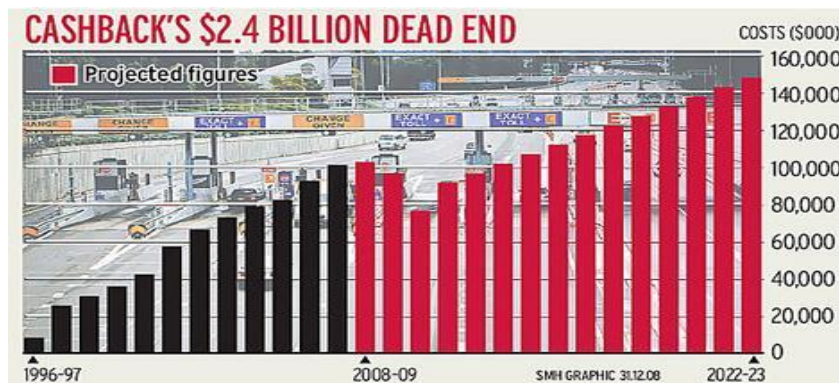
concessions expire," he said.

There are eight seats serviced by the M4 and M5 that Labor holds by less than 20 per cent, which was roughly the swing against the Government at three by-elections this year.
To date, the entire Cashback program, including its administrative costs, has cost the state $689 million.

The RTA has estimated the total cost of the program until the toll expires on the M4 in February 2010 will be $962 million. But the program is set to continue until the M5 toll expires in August 2023.

But using an inflation rate of 2.5 per cent and a more conservative estimate than the RTA's projection of the rising demand for M5 rebates, the Herald calculates

continue.

It should be scrapped immediately and the money invested in public transport infrastructure, she said. "The $2.4 billion price tag shows this Government is willing to misuse public money to secure seats," she said. "In 14 years' time we will have thrown that money away and there will be nothing to show for it."

But the Opposition roads spokesman, Andrew Stoner, declined to say whether the Coalition would scrap the scheme. "We're currently reviewing our policy on tolls with a view to announcing one closer to the election and the key area we will be looking at is fairness."

FIGURE 2.2: A news story from *SMH*, 31 December 2008, p.1, that ends with quotes from political parties that are vital to providing a balanced report on this particular issue

2.3.3 Nucleus^Satellite Structure

A key theoretical concept central to the discussion of the nucleus^satellite news story structure and to the analysis of image-nuclear news stories in this thesis is that of genre, as elaborated by Martin (1992, 1994, 1996a, 1997) from within the SFL paradigm.[4] Therefore, before we examine the nucleus^satellite structure in detail, it is necessary to introduce SFL as a theoretical approach to the study of news discourse, and the key concepts from SFL and genre theory that inform the following analysis of news story structure.[5]

SFL is based on the foundational work of Michael Halliday (1978, 1979, 2004), Halliday & Hasan (1976), Martin (1992) and Matthiessen (1995). According to this model, language is seen as a social semiotic system for making meaning. This description of language in SFL privileges a systemic perspective in which one chooses from options which are formally presented in system networks, that is, paradigmatically. It also sees language as a resource, or meaning potential, which can be realised structurally, or syntagmatically, in many different ways. In analysing a text, the functional organisation of its structure is foregrounded; and what meaningful choices have been made are shown, each one seen in the context of what might have been meant but was not (Halliday 2004). System networks are used to describe these paradigmatic choices and these will be introduced more fully in Chapter Three. From within this model, the key concepts of stratification, realisation and metafunction as they apply to genre analysis will be introduced here.

a. Stratification and realisation

SFL sees language as a complex semiotic system that has various levels (or strata) for expressing meaning. It also sees language as being socially situated, that is, contextualised. The concepts of language and context will be elaborated upon in this section in terms of stratification and realisation. First, language, as a meaning-making resource, is organised into three strata. Originally, Hjelmslev (1961) stratified language into two planes, the content plane (meaning) and expression plane (sounds, letters and gestures). Halliday (1978) then stratified the content plane into semantics and lexicogrammar and the semantic stratum was later recontextualised as discourse semantics by Martin (1992). Thus, the three strata are discourse semantics, lexicogrammar and phonology and are represented as a series of co-tangential circles (see Figure 2.3 below). In Halliday's theory the semantic stratum is text based, the lexicogrammar is word based and the phonology is based on the phoneme and grapheme.

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[4] See Fairclough 1995: 85-90 for a comparison of the different conceptions of genre as they relate to the analysis of media discourse.
[5] See Martin 1997 for a comprehensive account of how SFL informs genre theory.
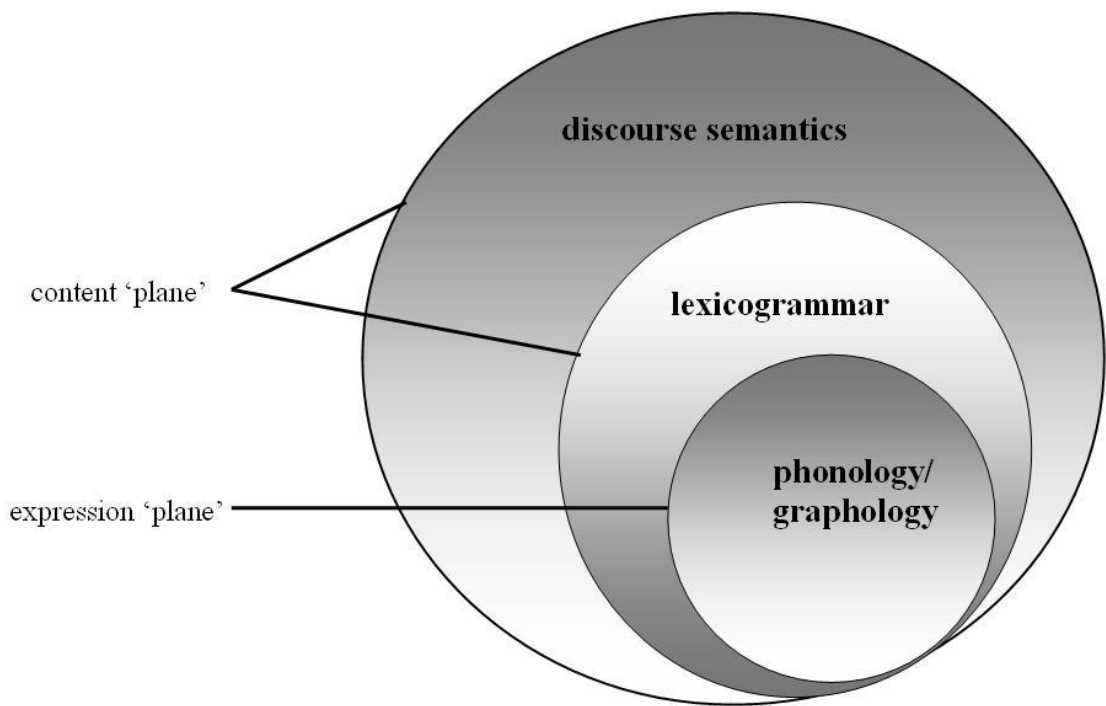
FIGURE 2.3: Language strata
(Martin 1997: 6)

Realisation is the relationship between the strata. We can say that texts (or meanings in the content plane) are realised as wordings, which in turn are realised as soundings or written symbols in the expression plane. This realisation relationship is show diagrammatically in Figure 2.4.

Realisation relationships between strata of language
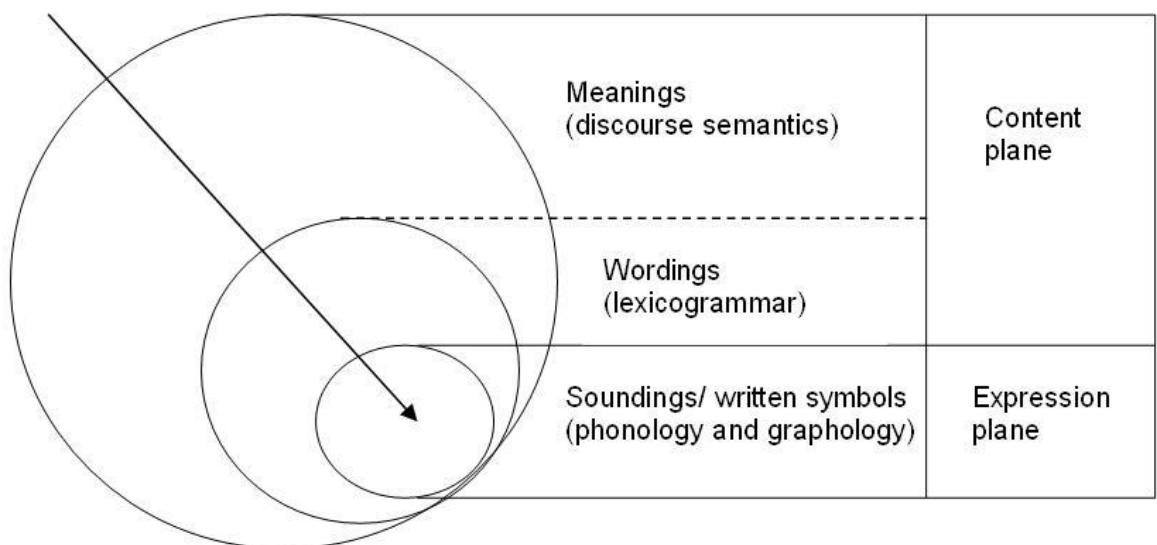
FIGURE 2.4: Language strata and realisation relationships

(Jordens 2002: 53)

Important to the description of news story genres in this thesis is the fact that SFL models language as being socially situated and the relationship between language and its social context can also be described in terms of realisation. Thus we can say that language realises (or construes) social context; equally, social context is construed by language (Martin 1997: 4). Following Martin (1992), social context can be stratified in terms of register and genre (as in Figure 2.5), which together constitute a stratified perspective on what Hjelmslev (1961) referred to as connotative semiotics - semiotic systems that make use of another semiotic system as their expression plane (Martin 1997: 6). Genre accounts for relations among social processes in more holistic terms than register theory and focuses specifically on the stages through which most texts unfold. Thus Martin (cited in Martin, Christie & Rothery 1987: 59) defines genre as a:

> staged, goal-oriented social process…[g]enres are referred to as *social processes* because members of a culture interact with each other to achieve them; as *goal-oriented* because they have evolved to get things done; and as *staged* because it usually takes more than one step for participants to achieve their goals.

Genre is then a theory of both situation and culture, accounting for the organisation of register variables into typical configurations that recur and which, over time, become institutionalised within a given culture. As Iedema, Feez & White (1994: 76) put it:

> Not every social situation is unique. If it were, it would be impossible for us to predict what was to happen next, and to learn how to act as a situation unfolds. In any culture there is a range of typical situations that unfold in ways we learn to expect. Each of these typical situations has a verbal realisation—which unfolds as a text. The type of situation and its verbal realisation are together known as a genre.[6]
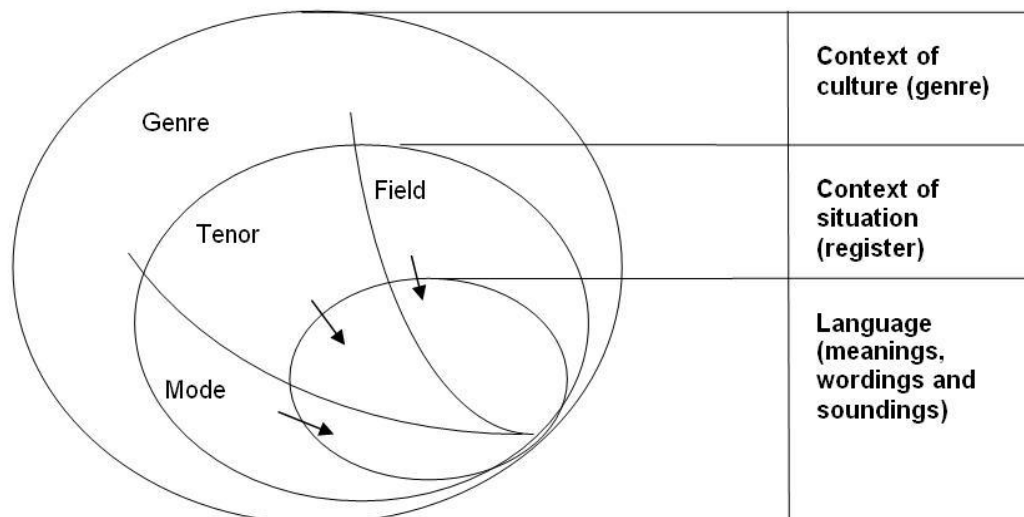
FIGURE 2.5: Genre, Register and Language: the stratification of social context in relation to language
(Jordens 2002: 60)

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[6] What this quote says about verbal realisations applies equally to written realisations.

b. Metafunction

A further dimension of the SFL approach to language, which is mapped onto the content plane (discourse semantics and lexicogrammar), is the notion of metafunction (see Figure 2.6). The metafunctional dimensions are the ideational metafunction where our experiences are construed, the interpersonal metafunction, where our social relations are enacted and the textual metafunction that describes the way that texts are constructed (Halliday 2004).
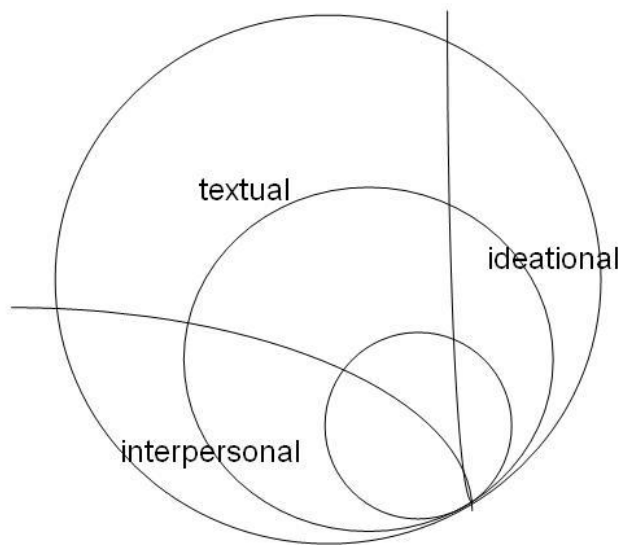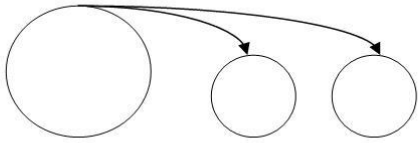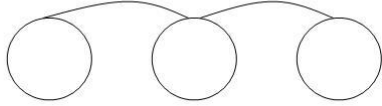
FIGURE 2.6: The intersection of language strata and metafunctions (Martin & White 2005: 12)

According to Martin's (1992) model of genre, structuring principles from within the SFL model can be applied to genre phasing (stages), and can also be associated with the metafunctions. The basic types of structure are particulate, prosodic and periodic and these construe the ideational, interpersonal and textual metafunctions respectively (Martin 1996b: 39, Martin 1997: 17). Particulate structure in the ideational metafunction organises text segmentally, into either orbital or serial patterns. For example, White (1997) views the hard news story as being orbitally structured, where one element (the headline/lead nucleus) is nuclear, and other segments are associated with this nucleus as satellites. An example of a serially organised news story, on the other hand, would be the Media Exemplum, where the text unfolds step by step with each step dependent on the one immediately preceding it (see Idedema, Feez & White 1994). [7] Table 2.2 exemplifies particulate structure.

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[7] It must be noted, however, that Martin (1997) argues that "genre structure is best interpreted simultaneously from the perspective of particulate, prosodic and periodic representations" (1997: 17). He demonstrates this through complementary readings of an exemplum like Springsteen's 'Born in the USA'. On the one hand, this song could be analysed as consisting of an Orientation, followed by an Incident, followed by an Interpretation,

TABLE 2.2: Particulate structure for news stories

Types of structure	Mode of meaning
particulate	**ideational meaning**
- orbital [mono-nuclear]	- experiential
Eg, Hard News Story nucleus ^ satellites	
- serial [multi-nuclear]	- logical
Eg, Media Exemplum Orientation ^ Incident ^ Interpretation	

With particulate structure '^' means 'followed by', so when describing the generic structure of Media Exemplum, for example, such texts usually start with an Orientation stage which is followed by the Incident which is then followed by the Interpretation.

Prosodic structure is, as Martin puts it, "supra-segmental" (1997: 17). This means it spreads itself across a text and can be seen as dominating, intensifying or saturating the text with interpersonal meaning (see also Martin & White 2005: 17-25). Figure 2.7 illustrates the types of prosody.

saturating prosody

Fucken Hell man, who **the hell** told you I liked doing this kind of **shit**.

intensifying prosody

It's a **dirty rotten stinking lousy bloody low filthy two-faced** lie

dominating prosody

Are you absolutely sure that Miss Foley couldn't have replaced the keys in the box without your seeing her?
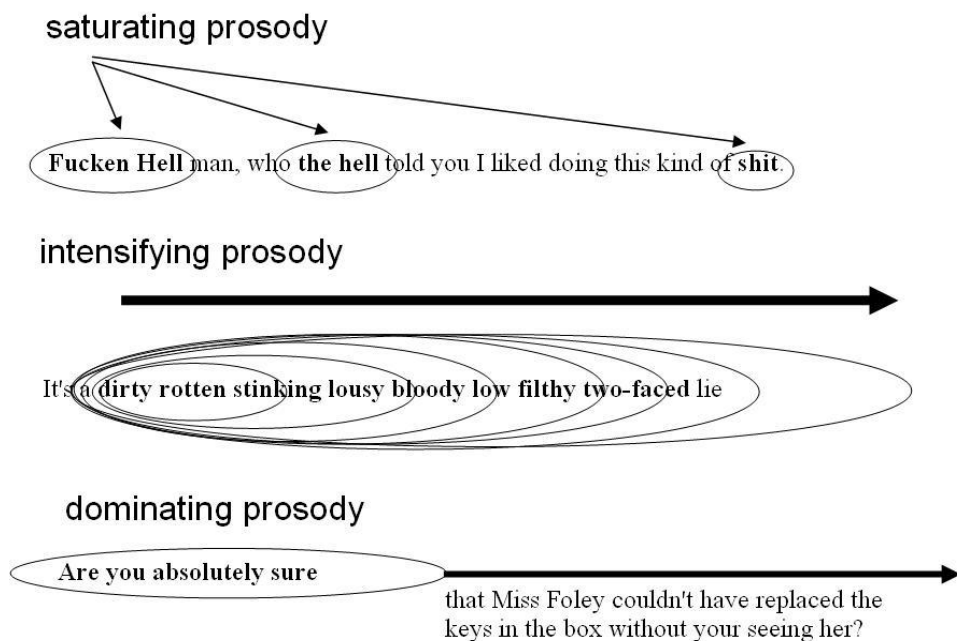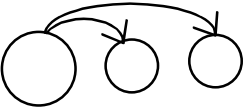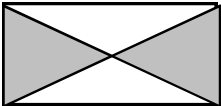
FIGURE 2.7: Types of prosody
(Martin & White 2005: 24)

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followed by a Coda. On the other, a multi-structural analysis could analyse the song as having a nuclear stage (the Incident) with the satellites of Orientation, Interpretation and Coda.

Saturation is seen as opportunistic, manifesting itself where it can in the text. Intensifying prosody involves amplification and repetition; domination is associated with the crest of an information wave, and thus colours the text within its domain. This links in with Martin's (2001) notion of interpersonal Theme and establishes an attitude towards the meanings in the remainder of the text. Interpersonal Theme will be introduced in Chapter Four and then taken up in Chapters Five and Seven with regard to the functional structure of image-nuclear news stories. Finally, periodic structure in the realm of the textual metafunction is concerned with organising the text into a rhythm of peaks and troughs according to the demands of information flow in the text. Figure 2.8 summarises these kinds of meanings in relation to the types of structure.

FIGURE 2.8: Types of structure in relation to types of meaning
(Martin 1997: 17)

If we turn our gaze now to how news reporting is described by linguists working within the Systemic Functional Linguistic paradigm, we can see that compared to the inverted pyramid structure a different approach to the organising of the body text is taken in this model. Following the particulate structure introduced above, 'hard' news reporting is described as having an orbital structure, centred on the notion of the nucleus^satellite structure (Iedema, Feez & White, 1994; Iedema, 1997; White, 1997).[8] The nucleus is similar to the headline/lead in the inverted pyramid model, in that it angles the story on the most

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[8] See Mann & Thompson 1988 for a similar description of nucleus^satellite structure from the perspective of Rhetorical Structure Theory.

destabilising or 'crisis' event, is detached from the rest of the story and in essence gives us the crux of the story without the need to read on. Bell (1991: 174) describes this as "story in microcosm". An example of the nucleus in 'hard' news reporting can be seen in Figure 2.9 where the main event has been summarised in the headline and the lead paragraph "foregrounds the 'crisis' event" (Iedema, Feez & White 1994: 94).

News Sub-section   NEWCASTLE

Headline   SHOCKING RAILWAY FATALITY

Lead   The mutilated remains of a foreign seaman named Axel Rossman, one of the crew of the ship Star of Italy, were found on the railway line at Honeysuckle Point last night.

FIGURE 2.9: Headline and Lead structure in 'hard' news reportage, *SMH*, 25 May 1899, p.6. (Iedema, Feez & White, 1994: 94)

As far as the body text is concerned, Iedema, Feez & White (1994) describe the organisation of this section, also known as the lead development, as satellites dependent on the nucleus (see also Iedema 1997; White 1997). White describes the body text as being made up of satellites, which "explain, contextualise and appraise a textually dominant 'nucleus'" (White 1997: 101). Rather than being organised around the notion of importance, satellites are organised according to the kinds of information they present in relation to the nucleus, that is, in terms of their functionality. Consequently, cutting or re-ordering the satellites within the body text will not significantly affect the meanings in the text. White (1997) also argues that the primary role of the lead development is "not to develop new meanings but rather to refer back to the Headline/lead through a series of specifications" (White, 1997:115). In systemic functional linguistic terms this would be described in terms of logical dependency, where the headline/lead is the 'Head' component with dependent, qualifying elements in the lead development that reach back to interact lexically and logically with the lead. This means that satellites relate more strongly to the nucleus than they do to each other, which contrasts significantly with serially unfolding texts where cohesion is mainly to the immediately preceding stage/phase. This serves to enhance the textual and informational pre-eminence of the lead, as the text remains focused on the lead.

This analysis concurs with my own experience of working with British newspapers, where sub-editors do not simply cut a story from the bottom up. Rather they cut from anywhere within the story text paragraphs where there is repetitious information that may have already been elaborated upon elsewhere in the story or where information may have been presented that is not central to the unfolding of this particular event. If, as the nucleus^satellite story structure suggests, the satellites relate more to the nucleus than to each other, then cutting one of these from the body of the text should not impact upon the structure or the cohesion of the text. In short, unlike the inverted pyramid structure, the nucleus^satellite structure develops through an organising principle based on a series of logical dependencies. Figure 2.10 illustrates the nucleus^satellite structure according to Iedema, Feez and White's (1994) modelling of 'hard' news reporting.
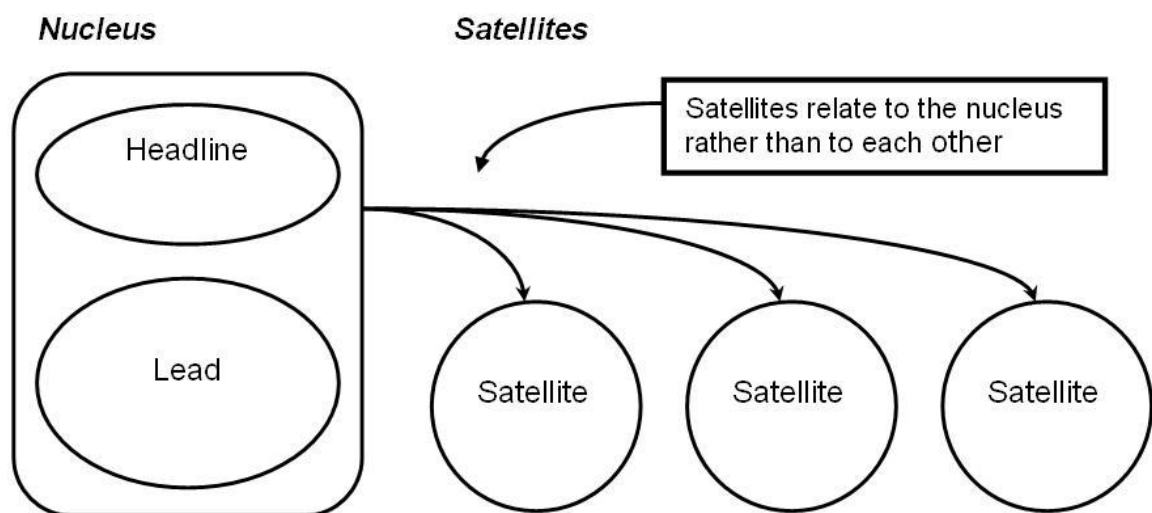
FIGURE 2.10: The nucleus^satellite structure of hard news reporting
(Adapted from Iedema, Feez & White 1994)

Another important development in the structuring, both logically and lexically, of 'hard' news reporting is how a story attracts readers, engaging them interpersonally with the events they report. Early stories in the news reflected the 'chronological recount' structuring, where events were recounted as they unfolded in real time (see Iedema, Feez & White 1994 or Conboy 2007 for examples of such stories). In the nucleus^satellite model, events or issues are nuclearised and the logical unfolding of events is disrupted. The laying out of events leading up to the crisis point becomes more optional in the story, meaning that causation and temporality become less important organising principles. Rather, the news story now centres on a crisis point established in the headline and lead (the nucleus), which then becomes the platform from which we move into the rest of the story. As Barnhurst & Nerone (2001) point

out, headlines no longer function as titles or labels directing readers to the stories on the page: rather they have become a "pointed summary of the news" (p.198), carrying "deeply embedded codes of news values and cultural values…ranging from the unusual and the timely to the powerful and the moral" (p.198). Thus for the most part, the nucleus works to direct the reader towards the news values underpinning the inclusion of that story in the news, which also reflects the ideological positioning of the newspaper towards the events being covered. It is, then, the nucleus that attracts the reader into the story, and readers are now hooked into the story through the amplification of the ideational content. This interpersonal engagement of the reader may best be illustrated in an example story. Consider the following news story (in Figure 2.11) reporting on issues around a somewhat destabilising event concerning the havoc caused by Hurricane Ivan in the Caribbean in September 2004. The story appeared in both *The Australian* and *SMH* on the same day. Their respective treatment of the event, however, is remarkably different.

The story exemplified in Figure 2.11 from *The Australian* is a fairly typical hard news report. There is no denying that the main photograph used is a salient image, as it takes up two thirds of the page in the newspaper and clearly dominates the verbiage it accompanies. It depicts the damage caused by Hurricane Ivan near St George's, Grenada. The scale of the devastation is clear and hints at what is to come for the people of Cuba, the next island in the path of this storm. A much smaller photograph depicts Dr. Castro examining meteorological charts. The large photograph has virtually no relevance to the current story, apart from exemplifying what destruction this 'monster' is capable of. Beyond this there appears to be little reason for including the photograph of the boats. There is no mention of Grenada anywhere in the news story or elaboration on the 34 people that were killed there. It could have easily been left out without affecting the meaning in the current story. So what does it add by being included? Apparently, it has been included to make us more worried for the people of Cuba, if this is the kind of destruction the hurricane has already caused. It may also make us empathise with the people of Grenada. It may thus be working on an emotional level, playing on emotions which are not explicitly inscribed in the verbiage.

If we, however, turn to an examination of how the nucleus of this news story has been written we can begin to understand just how interpersonally charged the nucleus is. As can be seen in Figure 2.12, the headline makes use of the simple present tense in the process 'prepares'. This has the effect of making the event sound current, that it is happening right now. Bell (1991: 87) suggests that the use of simple present tense in headlines "appears to serve the misleading implication of immediacy". Montgomery (1991: 93) states that it also helps to create a sense of referring to a present reality. (In televisual news discourse,

Castro prepares island for 'monster'

Alert: Dr Castro looks at Ivan

HAVANA: Cuban President Fidel Castro grilled the nation's top meteorologist on state television, and officials ordered the evacuation of more than 1 million people, as Hurricane Ivan, which has claimed at least 60 lives across the Caribbean, bore down on the communist island.

Yet, while Ivan was set to reach the west coast of Cuba last night, it had veered west and was not expected to make what might have been a catastrophic strike on the capital, Havana.

The Category 5 hurricane packing winds of up to 240km/h battered the Cayman Islands on Sunday, flooding homes, ripping off roofs and felling trees as it marched slowly towards Cuba and, eventually, to Florida's Gulf Coast.

In Mexico, officials evacuated thousands from the Yucatan Peninsula and put the resort city of Cancun on alert. With military-style precision, Cuban officials evacuated 1.4 million of the nation's 11.2 million residents.

"We are afraid of the penetration of the sea. The water was up to here during the last hurricane," said Estalin Amentero, a 34-year-old resident of La Coloma, west of Havana, pointing to a spot 1.2m-high in his home.

Mr Amentero and his family joined scores of others waiting at the roadside for buses and cars to take them to shelters to ride out what might be the most powerful storm to strike Cuba since 1924.

Dr Castro and other officials began mobilising civil defence troops and state workers days ago to combat the storm. Plantain, tobacco and other crops have been placed in storage. Pigs, chickens and other animals have been moved to safety. Schools throughout the communist island have been turned into makeshift shelters, while boats have been dry-docked or secured in harbours.

"We can't let our guard down," Dr Castro said on Sunday. "There are still many hours in which this monster can do many unpredictable things."

He urged Cubans to "follow the instructions of the state to the letter".

Dressed in olive-green military fatigues, the 78-year-old leader spent five hours on TV peppering Cuba's senior meteorologist, Jose Rubiera, and other officials with questions about the storm and about Cuba's readiness.

"This hurricane is gigantic," Mr Rubiera said yesterday. "We have to take all precautionary measures."

Damage done: Boats strewn near St George's, Grenada, after the hurricane passed through the island last week killing 34 people   Picture: AP   KRT, AFP

FIGURE 2.11: A Hard News Story in *The Australian*, 14/09/2004, p.12

Tuchman (1978) refers to the use of the present tense as contributing to routine facticity.) The headline is also *telegraphic* in that it omits articles/pronouns/auxiliaries, and uses the lexical metaphor 'monster' provoking high graded attitude.[9] In itself, the headline is somewhat ambiguous. What or who is this 'monster'? Is it indirectly creating a link between the monster and Castro, possibly commenting upon the style of leadership he represents? If so, could this be viewed as an indirect comment being made by the publication on Castro? In the lead paragraph, intensified lexical items infused with evaluative meaning are also common (for example, '*grilled*', and '*bore down*'). There is also up-scaled quantification used in '*more than 1 million*' and in '*at least 60*'. The implications of such choices in the nucleus can be related to the notion of interpersonal Theme (Martin, 1993, 2001) and prosody as introduced above, as it sets up the way that the reader is to engage with the remainder of the story in light of such evaluations presented in the nucleus.
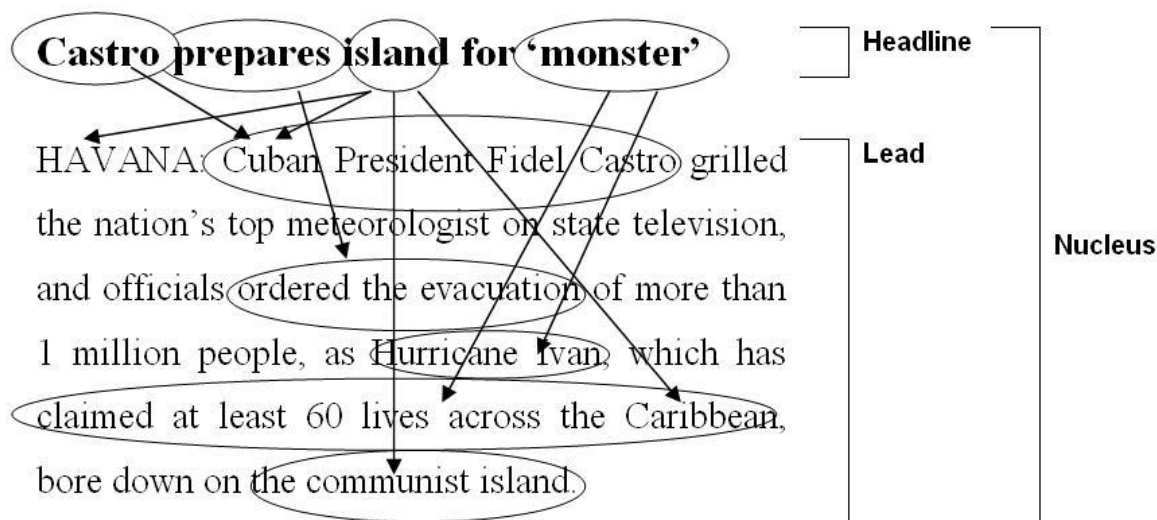
FIGURE 2.12: Nucleus analysis of the news story in Figure 2.11 from *The Australian*, 14/09/2004, p.12

As far as the images used in this story are concerned, we could view them as satellites elaborating what has been established in the nucleus. Castro's grilling of meteorologists is captured in the small photograph and can be viewed as an elaboration of his 'preparations'; and the damage previously caused by the monster is depicted in great detail in the larger

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[9] The Appraisal system (see Martin & Rose 2003; Martin & White 2005), also situated within SFL, is concerned with evaluation and the kinds of attitudes that are negotiated in a text. It examines the strength of feelings and the ways in which values are sourced in a text through the systems of Attitude, Graduation and Engagement. Attitude is where our feelings and values may be expressed through adjectives such as sad or happy, or through lexical items infused with evaluative meaning (i.e. the lexical item carries both the meaning and the evaluation), as in 'grilled' above. Graduation is concerned with the grading of attitudes, in that their intensity can be turned up (up-scaled) or down (down-scaled), as in the examples above using 'more than' or 'at least'. Engagement is concerned with the source of the evaluation, that is, who the evaluation can be attributed to.

image. One may assume that the 34 deaths mentioned in the caption to the larger image are among the 60 mentioned in the lead paragraph. There is no further mention of any deaths in the remainder of the story. In fact, the story is focused more on the verbal declarations coming from Castro and his officials, with the text returning several times to the urging of Dr Castro for his people to prepare for the worst. Therefore, the angle of the story is focused more on an issue emanating from an event, rather than the event itself.

In stark contrast to the story in Figure 2.11 from *The Australian* is another story that appeared on the same day in *SMH* (see Figure 2.13), which was also on the topic of Hurricane Ivan and the path it was taking towards Cuba.

It's spraytime on the waterfront

Wet and windy ... a group of young Cubans have fun among the spray from huge waves whipped up by Hurricane Ivan as they batter Havana's waterfront while the full fury of the storm gathered off the island on Sunday after battering the Cayman Islands and cutting a devastating path through the Caribbean that left 44 deaths in its wake. Photo: Reuters/Rafael Perez

FIGURE 2.13: An image-nuclear news story about Hurricane Ivan from *SMH*, 14/9/2004, p.11

This image-nuclear news story makes use of a very large (21x24cm, spanning 5 columns) photograph which has a heading above it that appears to be related directly to the image rather than to the caption that appears below the image. There is no other extended text with this

story.[10] The heading manipulates the lexical item 'playtime' by removing 'play' and inserting 'spray' (in line with the 'spray' that is rebounding off the sea wall in the image) and uses intertextual references (to the movie 'On the Waterfront'), thus engaging the reader in a linguistic game that also combines with the image. The boys appear to be enjoying themselves: having fun, as the caption states, which contrasts markedly with the seriousness of the article in *The Australian* where Castro is pleading for his people to prepare appropriately. A complete analysis of this text along with the implications for the interpersonal management of image-nuclear news stories is offered in Chapter Seven so I will not elaborate any further on this text here.

In Chapter Five I argue that image-nuclear news stories can best be interpreted using a nucleus^satellite model. This is in order to avoid claims regarding 'importance' in information being presented in such stories which cannot be substantiated. It will be suggested that given the extent to which image-nuclear news stories foreground interpersonal engagement with the reader in the nucleus, this has important implications for the logical dependency of the satellites on the nucleus with regard to their 'optionality' and with regard to their potential to influence the meanings established in the nucleus. Discussion of the status of image-nuclear news stories among the repertoire of news story genres will also be taken up in Chapter Five.

2.4. Concluding Remarks

Berkenkotter & Huckin (1995: 17) make the assertion that all acts of communication necessarily build on prior texts and that "[n]o act of communication springs out of nothing". As far as the reporting of newsworthy events is concerned, I believe that it is out of the generic histories of both hard news and soft news reporting that a further news story genre has evolved, one that exploits the functional structure of the hard news story and that also incorporates the social purpose and evaluative force of the soft news story. This is the image-nuclear news story.

In the following two chapters the discussion will focus on the role of the press photograph in the retelling of a newsworthy event (Chapter Three), and on theoretical approaches to the analysis of how meaning is made at the interface of words and pictures as they combine in the multi-semiotic news story (Chapter Four).

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[10] This was the only mention of this hurricane event in *SMH* on this, previous and successive days.

Chapter THREE – The Press Photograph: From Reflection on Reality to 'Full Partner' in the Relay of News

3.1 Chapter Overview

Chapter Three focuses on the contribution press photographs make to the meaning-making process in the reporting of events in the news. This includes a review of the shift in attitudes towards press photographs (Section 3.2), moving from their objective function as evidence of an event to their role in creating a subjective stance towards the news and developing relations between the newspaper and its readers. One way in which the journalism and media studies literature rationalises the relationship between words, images and the events they represent is through news values. Therefore, Section 3.3 takes up the discussion of news values specifically in relation to the correspondence of news photographs to news values, as introduced by Hall (1981) and Craig (1994). Then, in Section 3.4, social semiotic approaches to the analysis of signification in press photography will be reviewed with a particular focus on the seminal work by Kress & van Leeuwen (1990/1996, 2006) who take an SFL approach to the analysis of images. The limitations of this approach will be addressed in Section 3.5, before the theoretical model taken up in this thesis is introduced in Section 3.6. First, Section 3.2 reviews the ways in which the journalism and media studies literature has theorised the use of press photographs in newspapers. This is then related to and exemplified through the actual use of press photographs in *SMH*.

3.2 The Evolution of Attitudes towards the Press Photograph

Since their inception, all newspapers have made use of illustration. Be it the satirical cartoons that offer commentary on the machinations of governments and community leaders, the elaborate sketches that accompanied early advertisements, or the modern day digitalised press photograph providing readers with a snapshot of an event, each mode of illustration has held its own position of prominence in the evolution of news print. Barnhurst & Nerone (2001) summarise the evolution of the press photograph as a shift in tenor from personage to person. By this they mean that photography shifted from the "posed icons of a ritual event to the active dramatic moments preferred by photojournalism" (Barnhurst & Nerone 2001: 171), reinforcing the notion that press photographs offer us a "shared public memory" (2001: 171) of an event. Attitudes towards the role of press photography have also transitioned from viewing images as illustration, to seeing them as reflecting reality, and, more recently, to

being capable of adding meaning to the texts they accompany. Of particular concern in this thesis is the fact that the professional journalism rhetoric has for the most part viewed press photographs as adjuncts to the words they accompany. As Zelizer (2004) states:

> For most journalists, news images have always taken a back seat to words. Since the photograph's inception in the mid-1800s, pictures have long been seen as the fluff of journalism, the stuff that illustrates but is adjunct to verbal descriptions. (Zelizer 2004: 118)

Within the media studies and journalism academic literature, press photographs have most often been described as authoritative, as mirrors of the events they depict, what Zelizer refers to as "photographic verisimilitude" (2005: 171). Thus, beyond their denotative capacity, little attention has been given to their connotative force. They have rarely been viewed as constructs, that is, the result of actions taken by photographers, sub-editors and editors, that have gone through a long and complex meaning- and decision-making process.

As said, the role of the press photograph in the news was initially seen as being an illustrative adjunct to the more important verbal reporting of newsworthy events. However, the power of the role of images in raising awareness of social issues is evident in documentary photography which emerged at the end of the 19th Century. Photographers in New York, Glasgow and London began photographing slum conditions in these cities and 'straight' photography, introduced by PH Emerson in 1889, showed images in sharp focus and free of manipulation or re-interpretation (Welling, 1987). With this the notion of truthful, objective photography emerged and through such realistic images, governments began to take note of social and environmental conditions and how they impacted upon their citizens. Thus, the photograph was instrumental in bringing about significant social change (Welling, 1987).

Apart from these developments in the late 19th/early 20th Century, news photography came into real prominence during the First World War, some thirty to forty years after the invention of the half-tone process.[1] Becker (2004) surmises from this fact that it was not simply the technology that established the conditions for the use of photographs in newspapers; rather it was a set of "cultural and political circumstances that established the patterns for a visual culture of journalism" (Becker 2004: 152).

More specifically, the role of press photographs in enhancing *emotional* responses to news stories came into being with the tabloid press. Between the 1930s and 1950s, tabloid newspapers like *The Daily Mirror* in the UK and *The Daily Graphic* in the US emerged as newspapers that relied exclusively on photography to relay news (Gernsheim 1955). The tabloid press foregrounded photography in newspapers, using large, sensational photographs that usually revolved around the themes of violence, sex, scandal and accidents. Photography

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[1] The halftone process converts different tones into dots of varying size. The eye is tricked into seeing these dots as a continuous tone because the eye has limited resolving power.

historian Robert Taft labelled the reproduction of such photographs in the tabloids as "trite, trivial, superficial, tawdry, salacious, morbid or silly" (1938, cited in Becker 1992/2003: 133). Thus the early press photograph earned its reputation as sensational journalism, which made it increasingly difficult to view photography as a credible medium for serious news reporting.

By the 1970s, the lenses of both still and moving cameras were making audiences across the globe eyewitnesses to atrocities in events such as the Vietnam War. Some of the most memorable and terrifyingly authentic images to come out of that war were instrumental in swaying public opinion and fuelling antiwar protests around the world (Sontag 2003; for a comprehensive account of the role of press photography in bearing witness see Zelizer 2004). With television providing such graphic images of newsworthy events, newspapers had to follow suit. Since then, news reports have regularly been accompanied by photographs, to such an extent that it is now rare for lead stories in the newspapers not to have photographs with them. Such photographs stand as evidence of the events and issues happening around us - the 'historic instantaneous' as Barthes (1977) would put it, underwriting the objectivity of the newspaper. As a result, many photographs today are disturbing in nature, instances of the aftermath of disasters, both natural and man-made, often depicting the mangled remains of the material world. As such, they underlie the **dual** function of the press photograph: standing in evidence for the existence of an event, at the same time as eliciting an emotional response to the event through its graphic depiction.

Newspaper production is now fully computerised and digital photography is the norm. Photographers today are equipped with digital cameras, laptop computers and satellite phones capable of beaming images around the world in a matter of minutes. Furthermore, news agencies like Reuters, AP and AFP also provide banks of images captured by photographers in every corner of the world, expanding the choice available to newspapers. Those working on a daily basis with the production of the news claim that today's newspapers are a 'designer's newspaper' (Clark[2], 2006, personal communication). They suggest that stories are planned and packaged around the notion of visual design, taking into consideration how they are framed and how they relate to other stories and advertising spaces on the page. From a linguistic perspective, Bateman (2008: 157) refers to the rhetorical organisation of image and text within a single page layout as 'page-flow'. He states that page-flow is of central importance for advancing the treatment of multi-semiotic genres because it is the primary 'resource' that multi-semiotic genres build upon (Bateman 2008: 198). He also suggests that newspapers rely on the page-flow model. This is because when we read the newspaper there

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[2] Stephen Clark is a senior news designer with *The Sydney Morning Herald*.

are many chunks that can be read about many different topics and without any necessary order imposed (Bateman 2008: 226).

With regard to well-established Australian newspapers like *SMH*, photographs were still a rarity in newspapers at the end of the 19th century.[3] Rather, news photographs would be sold as prints or postcards, or exhibited or published in albums and portfolios. Gernsheim (1955) notes that the subjects of news photography at the turn of the century tended to be celebrities or "news events of lasting interest" (Gernsheim 1955: 344) like Queen Victoria's funeral or the coronation of Edward VII. Other events, such as accidents or criminal court cases, were of "too fleeting an interest to be published" (Gernsheim 1955: 344) a week or more after they had occurred. According to Welling (1987), portraiture became the dominant means of establishing a rapport between the reading public and the luminaries of the day. He argues that putting a face to the names that frequently appeared in the news helped the public not only to identify such figures, but also to humanise them, and subsequently to empathise with them. Thus, the use of photographs in *SMH* during the early decades of the 20th century was usually restricted to the static portraiture of prominent figures in society (as evidenced in Figure 3.1).

To the modern eye page design in *SMH* from the 1930s and 1940s does not appear very well developed with respect to the use of press photographs and their captions. During these decades, it was common for this newspaper to group photographs together on one page forming a 'picture gallery' or 'photo-essay' covering special events like the Melbourne Cup. Given the costs involved in reproducing photographs on newsprint, this is understandable. Pictures and captions appear to be randomly arranged on the page with a series of headings across the top of the page relating to just some of the pictures on the page. An example page from November 2nd 1939 is shown in Figure 3.2. There are three headings across the top of this page, '*Army service corps distributes rations*', '*Presentation of picture*' and '*Kindergarten*'. It takes some effort on the part of the reader to determine which of the pictures on the page are related to these headings, and some of them are not (for example the cricket picture).

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[3] Mike Bowers, Chief Photographer at *SMH*, commented at the official launch of the *SMH* publication *A Century of Pictures* that in its first 75 years, *SMH* "did not use a single photograph, even 20 years after the first Australian newspapers had run photographs, the *Herald* remained unconvinced that photography would be part of its future" (Century of Pictures: 100 Years of Herald Photography 2008).
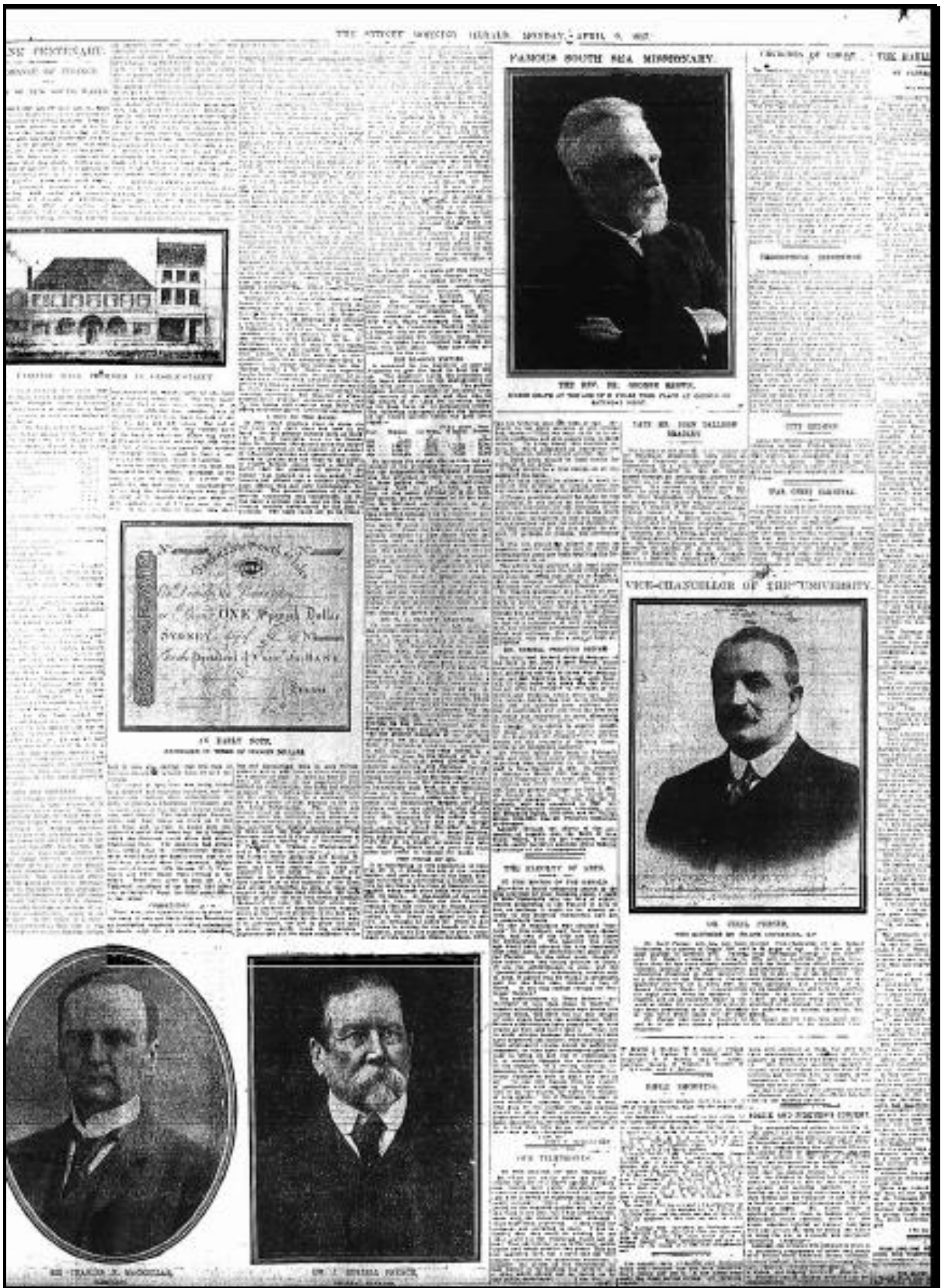
FIGURE 3.1: Portraits of prominent figures, *SMH*, 9/4/1917, p.3.

In *SMH*, the transition to the multi-semiotic news story combining words and photographs was somewhat slower and more inconsistent than in the tabloids. Even in the

1970s and 1980s, the salient, dramatic news photographs accompanying major news events that we have come to expect in today's newspapers were not common. Figure 3.3 shows the front page of *SMH* from November 12th 1975 on the momentous occasion of the dismissal of the then Prime Minister of Australia Gough Whitlam. As the news of his dismissal broke, the only photograph that appeared on the front page of *SMH* was a small portrait of his replacement, Malcolm Fraser.

FIGURE 3.3: The front page of *SMH* after the announcement of the sacking of Prime Minister Gough Whitlam, November 12th 1975

The randomness with which newspapers like *SMH* included photographs with major news stories suggests that there was little consideration of the function of photographs in the telling of the news beyond the notion of 'having been there' that is so often reported in the journalism studies literature (Barnhurst & Nerone 2001; Zelizer 2005). If a newspaper's photographers were not there, they did not get the picture. According to Zelizer (2005), both journalists and the reading public see images as eye-witness authority, authentic and trustworthy. Thus it would appear that their denotative function, offering concrete, grounded depiction of events underlying the news, was valued over their connotative function (Zelizer 2005). However, photographs are also powerful tools which can be employed for their ability to appeal directly to the emotions (Barthes 1977; Hall 1981). In Zelizer's words, they "facilitate an appeal to the emotions that transforms them into powerful and memorable vehicles" (2005: 168). It is this interpersonal function that is central to the analysis conducted in this research project.

A further explanation for the lack of consistency in the use of press photographs in *SMH* during the majority of the 20th Century is the technological limitations of printing processes. Until the 1980s most presses used letterpress technology. Letterpress used an oil-based ink on off-white low quality newsprint paper. The photoengraving dots that formed pictures often bled or smeared. This often produced final copy with blurred pictures. It was not until the introduction of offset printing during the 1980s that premium quality photographic reproduction could be guaranteed.

As noted above, today's newspapers are designers' newspapers. This is also true of *SMH,* which underwent a major re-design in 2000 under the guidance of a graphic-design company (see Chapter Five for a detailed description of this process). Therefore, in a daily broadsheet newspaper like *SMH*, news stories are now packaged within defined rules, including a headline that stretches across both verbiage and image, signalling the position of the photograph as content within that story (refer to Figure 3.4).

FIGURE 3.4: A typical news story from *SMH,* 30/06/2005, p.9.

However, *SMH* has favoured another way in which such stories and images may be presented, that is, as image-nuclear news stories (see Figure 3.6). This method of packaging news stories has emerged in recent years, gaining most prominence in *SMH* during 2004 to 2006. These choices in story packaging place different demands on the photograph with regard to the types of meanings it is expected to contribute to the retelling of the event, and importantly, in the ways in which it relates to the words accompanying it.

By way of exemplification of this point, the following news stories, dealing in the same news event and reported on the same day, were taken from *The Australian*[4] (Figure 3.5) and *SMH* (Figure 3.6) respectively. These stories make different choices as far as the role of the image and the ways in which the images interact with the verbiage accompanying them is concerned. The story in *The Australian* is 14 paragraphs long and stretches across 6 columns of the newspaper. The images relate to the headline only indirectly, in that one may infer that 'deaths' may have occurred on this ship or in the damaged houses, but there is no actual depiction of any deaths. Likewise, the photographs do not show the actual typhoon Tokage. Rather, the photographs used in this story are typical of those depicting natural disasters in that they depict the aftermath of the event, showing the material damage that has been caused by such events.

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[4] *The Australian* is the national daily broadsheet newspaper in Australia, and a direct competitor to the *SMH* in the Sydney metropolitan area.

FIGURE 3.5: A news story from *The Australian*, 21/10/2004, p.9

The image in the second story in Figure 3.6, however, captures a different point in the unfolding of this event: a critical moment just seconds before a fleet of pleasure boats was swamped by an enormous wave. Overall, the picture clearly dominates the verbiage in this story. It stretches across five columns and the verbal story is told in a two line caption under the image. There is a direct relationship between the heading and the image. The play on words, drawing on the idiomatic expression *to wave [something] goodbye*, is literally depicted in the wave that is about to engulf the boats. (This playful relationship with the heading is the subject of more detailed analysis in Chapter Seven.)

Wave your boats goodbye

Battering . . . a massive wave caused by Typhoon Tokage crashes into the harbour at Beppu, south-western Japan, yesterday. At least five people were dead, eight missing and 31 injured as the country's biggest typhoon for more than 10 years pounded the south. Tokage is the 10th typhoon to hit the main Japanese islands in a year. Photo: AP/Takuya Okabe/Nishinippon Shimbun

[#152] *SMH,* 21/10/2004, p.13

FIGURE 3.6: An image-nuclear news story

The dominance of the image in Figure 3.6 along with its dramatic subject matter and potential to elicit an emotional response in the newspaper reader have led me to question the meaning potential of such images and whether they possess any special qualities that make them particularly suited to this news story format. In Chapter Six, this potential for the visual to contribute to the meaning-making process will be explored in greater detail and will be related to how it also contributes to building a rapport with the reader. For now, the discussion here turns to another way in which the media and journalism studies literature rationalises how events become the verbal and visual representations we see and read in the newspaper, which is by way of their correspondence to news values.

3.3 Exploring the Visual – News Values

As events unfold in the real world, some of them will be reported in the news media and some of them will not. What takes an event into the news has been described by Galtung & Ruge (1965) as a threshold which an event has to cross before it will be registered as news. This threshold has been theorised in media studies as 'news values'. As Bednarek (2006: 18) points out: "[n]ews values explain what makes news. They are of great importance in deciding

what gets covered and *how* it gets covered, i.e. concerning the selection and presentation of news stories." Brighton and Foy (2007: 1) add to this that news values "…give journalists and editors a set of rules – often intangible, informal, almost unconscious elements – by which to work, from which to plan and execute the content of a publication or broadcast." Traditionally, news values are discussed in relation to the representation of newsworthy events in words rather than through photographs (see for example, Tuchman 1978; Hartley 1982; Ericson, Baranek & Chan 1987; van Dijk 1988; Tiffen 1989; Fowler 1991) with the most notable being the early work by Galtung & Ruge (1965). Table 3.1 summarises the major contributions to the theorising of news values.

TABLE 3.1: News Values

Author(s):	News Values:
Galtung & Ruge (1965)	**1. News values that are culture-free** *frequency, threshold, meaningfulness, consonance, unexpectedness, continuity, composition*
	2. News values that are culture-bound *reference to elite nations/people, reference to persons, reference to something negative*
Bell (1991)	**1. News values in news actors and events** *negativity, recency, proximity, consonance, unambiguity, unexpectedness, superlativeness, relevance, personalisation, eliteness, attribution, facticity*
	2. News values in the news process *continuity, competition, co-option, composition, predictability, prefabrication*
	3. Values in the news text *clarity, brevity, colour*
Conley (1997)	**1. Core news values** *interest, timeliness, clarity*
	2. Standard news values *impact, conflict, timeliness, proximity, prominence, currency, human interest, the unusual*
Brighton & Foy (2007)	**The new news values** *relevance, topicality, composition, expectation, unusualness, worth, external influences*

However, if news photographs are to be viewed as partners in the relay of news, then they too must correspond to such values. The following paragraphs review approaches to news values as they apply to press photographs.

The most notable early theorisation of the determinations of news photographs came from Hall (1981). According to Hall (1981: 231), the news value of the photographic sign is

the elaboration of the story in terms of the professional ideology of news, which it achieves through the connotative force that is also carried in the news photograph. Thus, there appears to be a double-articulation (Martinet 1964: 22-29) in the photographic sign, in that the photograph must on one level lend itself to exploitation for its news values before it can, on another level, signify an ideological theme. For Hall, news values in the press photograph include the unexpected, dramatic, recent event concerning a person of high status (Hall 1981: 231). More recently, Craig (1994: 198) suggested that while press photographs can and do confirm the newsworthiness of the story they accompany, they may also perform specific functions, often in opposition to the functions of the news stories. In a study of the use of press photographs in two Australian publications, the *West Australian* (a Perth-based metropolitan newspaper) and *The Australian*, a national newspaper, Craig examined five news values at work in press photographs: reference to elite persons, composition, personalisation, negativity and conflict/dramatization. Table 3.2 summarises the results of his analyses of these news values in these two publications.

TABLE 3.2: News Values Analysis in Press Photographs in the *West Australian* and *The Australian*

News Values:	Summary of findings	
	West Australian	*Australian*
Reference to elite persons	more human interest photographs, with an emphasis on photographs of ordinary people in opposition to news stories about elite people	more photographs of the professional elite and political figures. Photographs of ordinary people were mostly of victims or people who had done something special
Composition	use of human interest photos to offer balance between the hard news lead story and other stories on the page. Also used to break up the page to make more visually appealing	photographs used to personalise and contextualise a hard news story
Personalisation	both newspapers included images of elite persons for 'existential' reasons, detailing the significance of their presence in Australia. Images of ordinary citizens included both those of individual victims of crime as well as images that positioned individuals in a metonymic relationship to larger and more powerful groups	
Negativity	an almost equal balance between the number of photographs representing good and bad news	significantly more photographs of positive news stories
Conflict/Dramatisation	both newspapers tended to show images of the aftermath of disasters or show the injuries sustained by individuals after an event. The proportion of static portrait shots to action shots also greatly differed, supporting the notion of there being a focus on the static and posed in press photography	

Elite people, such as politicians, scientists, lawyers and celebrities, attract media attention because their actions are more consequential and because they serve a representative function (Craig 1994: 190). On the other hand, ordinary people tend to make it into the news because

they have done something extraordinary and thus attract more human interest value. This then, according to Craig, means that photographs of the ordinary citizen are often used to counterbalance a lead story that deals with an elite. Composition, according to Craig, involves visual appeal and page design. He suggests that the newsworthiness of a story is enhanced by its difference to an adjoining story, with the result that news editors strive to establish a balance between hard news and soft news on the page (Craig 1994: 191) through their judicial use of photographs. Hall (1981) suggests that personalising the response to an event involves "the isolation of the person from his relevant social and institutional context, or the constitution of a personal subject as exclusively the motor force of history" (Hall 1981, cited in Craig 1994: 193). By using photographs of individuals in news stories, this can serve to position them into particular relationships with other groups or institutions (Craig 1994: 196).

Negativity, conflict and drama are important news values, and while bad news stories are often accompanied by press photographs, they are usually of the aftermath of a disaster or crime, or show the injuries sustained as a result of violent behaviour.[5] According to Craig, "positive news stories are more likely to be represented visually with press photos…function(ing) to divert and entertain readers from 'hard' news stories, presenting them with images of people like themselves" (Craig 1994: 197).

Each of the 1000 images in the image-nuclear news story corpus (INNSC) has been analysed with respect the news values outlined above and the results of this analysis are presented in detail in Chapter Six (Section 6.2). Briefly, the results do not show a strong correlation between these news values and the images used in image-nuclear news stories; and more generally, one third of the stories in this corpus do not correspond to any of the above news values. These images may be better discussed in terms of their aesthetic value. Methods for analysing such aesthetic motivations will be introduced in Chapter Four and will be fully explored in Chapter Six, Section 6.4. First, however, let us look at semiotic approaches to the analysis of the photographic image.

3.4 A Semiotic Approach to the Analysis of the Visual

3.4.1 Introduction

According to Barthes (1977: 19), the photographic image lies at the centre of a paradox. On the one hand, there exists the photographic analogue, i.e. the denotative aspects of the image - what is represented in the image in terms of subject matter, actions and

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[5] Press photographs tend to depict the aftermath or effects of disasters for logistical rather than illustrative or commercial reasons. However, the ubiquity of consumer-generated content, where witnesses are able to capture the unfolding of an event, is certain to pose significant challenges for editors regarding the publication of such raw and graphic depictions of human suffering (see Quinn & Quinn-Allan 2006 for a discussion of user-generated content).

circumstances. On the other hand, there is the rhetoric of the image, that is, the art or treatment of the image, or the connotative aspects of the image: "…the press photograph is an object that has been worked on, chosen, composed, constructed, treated according to professional, aesthetic or ideological norms" (Barthes 1977: 19). What the image connotes is achieved through photogenia (the embellishment of the image through lighting, exposure, printing, blurring of movement), aestheticism (borrowing the coding of another art form giving the image an artistic quality) and syntax (the placing of one photograph next to another). These are ultimately highly ideological procedures in the capturing of this moment over that, these participants over those, this angle over that and so on, all in the pursuit of an aesthetically pleasing final product, no matter how distressing the content may be. Bignell (2002: 98), however, suggests that "photogenia and aestheticism **are rarely** seen in press photography" (my emphasis). This is a claim that will be challenged in the remainder of this thesis, as the focus now shifts to analyses of press photographs from a semiotic perspective that is underpinned by SFL theory.

3.4.2 Systemic Functional Linguistics (SFL)

As noted in Chapter One and introduced in Chapter Two, an approach to the analysis of semiotic resources other than language that has been taken up in recent years comes from the systemic functional linguistic paradigm. This is because SFL is a text based theory in which text "may be either spoken or written, or indeed any other medium of expression that we may like to think of" (Halliday 1985: 10). Relevant to the analysis to be introduced in this chapter are the notions of system networks and metafunction and each of these will be described in more detail below.

a. System networks

Since SFL analyses privilege the paradigmatic over the syntagmatic, Halliday designed system networks to deal with complexes of paradigmatic relations involving sub-classification and simultaneous systems of choice. System networks are made up of systems of features, and any feature can be an entry condition to another system. A number of conventions have been developed to illustrate these features. For example, in the system network key in Figure 3.7, the first example shows a square bracket with the arrow leading into it representing a logical 'or'. This means that either 'a' or 'b' can be chosen and the double-headed arrow in example 4 is used to indicate a cline of choices between two extremes. In example 2, the curly bracket represents a logical 'and'. This means that a simultaneous choice must be made between 'a' or 'b' and 'c' or 'd'. Realisation statements are also sometimes included in system networks. These show the typical or congruent realisations of the feature in question. For example,

Figure 3.8 is a detail taken from the ORIENTATION system network for interpersonal meanings in photographs. Here, the system of INVOLVEMENT has two features which can be either 'inclusion' or 'exclusion'. We can say that inclusion *is realised by* (the downward slanting arrow) photographing the represented participant from a frontal angle, while exclusion *is realised by* photographing the represented participant from an oblique angle.

Key:

1. a OR b

2. a or b AND c or d

3. is realised by

4. where a and b are the two extremes of a cline
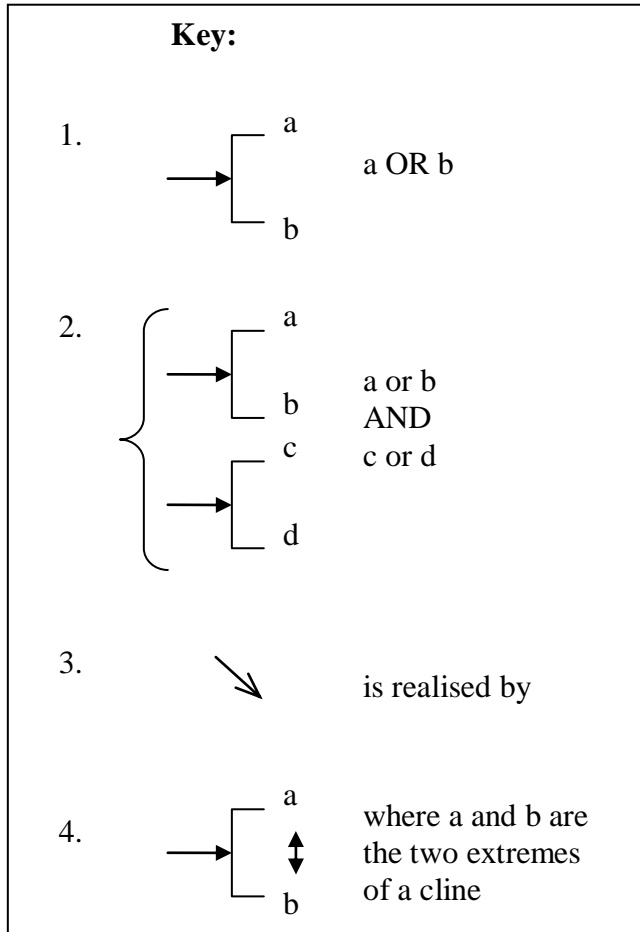
FIGURE 3.7: System network key
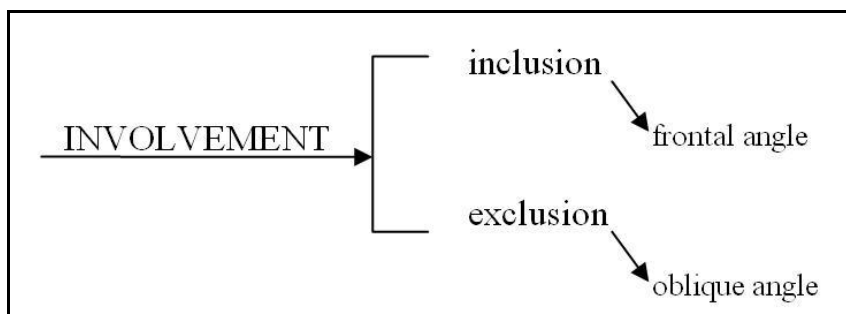
FIGURE 3.8: An example of realisation in system networks

b. Metafunction

As far as a metafunctional approach to semiotic analysis is concerned, SFL argues that there are two basic functions of language, reflecting our eco-social environment: those which make sense of our experience (i.e. the ideational) and those which act out our social relationships (the interpersonal) (Halliday 2004). Ideationally speaking, language construes human experience and all aspects of human experience can be transformed into meaning. This ideational metafunction encodes our experience of the world both experientially (in terms of what's going on, including who is doing what to whom, where, when, why and how) and logically (drawing connections between these goings on): that is, the meanings construing and connecting experiences. As well as construing our experience of the world, language also enacts our personal and social relationships with those around us (Halliday 2004). This is the interpersonal metafunction, through which we negotiate our relationships with others. The final functional component of meaning-making lies in the construction of text: the enabling function as Halliday (2004) calls it. This is where the experiential, logical and interpersonal meanings are organised into coherent, complete meaningful units. It is known as the textual metafunction. From this perspective, functionality is intrinsic to language and meaning is made in all three of these metafunctions simultaneously. This generates a "multi-tiered perspective on the English clause" (Martin 1992: 7), forming the basis not only of SFL theories of meaning-making in language, but also in other semiotic systems.

3.4.3 A Metafunctional Approach to Image Analysis

As far as images are concerned, the metafunctional approach to image analysis has been pioneered by O'Toole (1994) and Kress and van Leeuwen (1990/1996, 2006). In the remainder of this section, the focus will be on Kress and van Leeuwen's (2006) approach to image analysis and how this can be usefully applied to analysing the press photographs used in image-nuclear news stories. O'Toole's (1994) approach is more focused on paintings, architecture and sculpture, rather than the photographic image, and hence will not be applied here. At the same time limitations in Kress & van Leeuwen's approach will be pointed out and another complementary perspective on how meanings are made through the composition of press photographs will be introduced. This latter system has been developed from my own training as a professional photographer.

In adapting and applying the metafunctions to analyses of differing semiotic resources theorists have renamed them in line with their functions within a particular modality. Martin (2001) summarises these approaches as follows:

TABLE 3.3: Multifunctionality for the modalities of verbiage and image

metafunction: modalities:	*naturalising reality*	*enacting social relations*	*organising text*
verbiage			
- Halliday 1994	ideational	interpersonal	textual
image			
- Kress/van Leeuwen 2006	representation	interaction/modality	composition
- O'Toole 1994	representational	modal	compositional
- Lemke 1998b	presentational	orientational	organisational

<div align="right">(Martin 2001: 311)</div>

Following Kress and van Leeuwen's (1990/1996, 2006) approach to image analysis, at any one time, informational content about a particular state of affairs is being represented visually, which can be labelled 'representation'. The image is also engaging either directly or indirectly with the viewer in terms of contact, affect, involvement, social distance and status, which according to Kress and van Leeuwen can be labelled 'interaction'. And information in the image is organised in line with compositional criteria glossed as Information Value, Salience and Framing in Kress and van Leeuwen's terms, which are labelled 'composition'.

All of the images in the INNSC have been analysed using Kress & van Leeuwen's (2006) representation and interaction systems and these analyses are discussed in detail in Chapter Six, Section 6.3. Attempting to analyse the images according to their 'compositional' criteria, however, proved problematic; the remainder of Chapter Three will detail where these problems lie and how they were addressed through the implementation of an alternative compositional system.

3.5 Limitations of Kress & van Leeuwen's Composition Network

For Kress & van Leeuwen (1990/1996, 2006) composition relates the representational (the happenings) and interactive (image viewer relationship) meanings of the picture to each other through the systems of *Information value, Salience* and *Framing* (refer to Figure 3.9). Where the participants are placed in the image (Information Value), how much of the frame they occupy (Salience), and how connected they are to other elements on the page (Framing) are all elements of composition. These systems apply not only to individual pictures but also to multi-semiotic texts, where images combine with other text and images on a page.
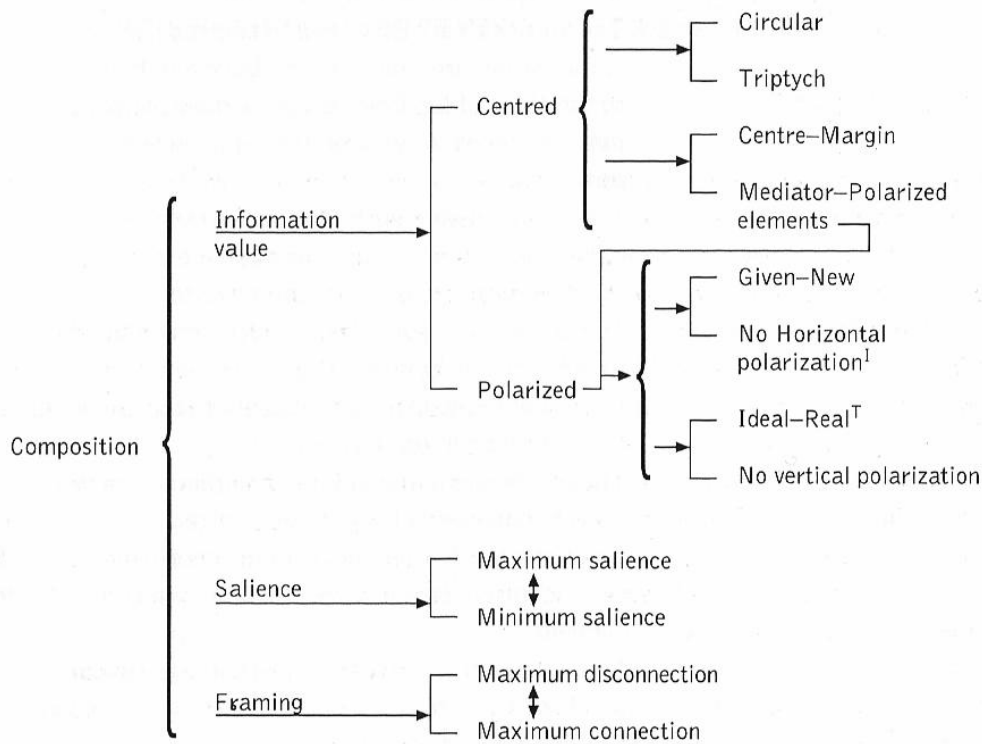
FIGURE 3.9: The meaning of composition

(Kress & van Leeuwen 1996: 223)

The system of Information Value suggests that represented participants in the image frame can be either centred or polarised. This framework is shown diagrammatically in Figure 3.10.
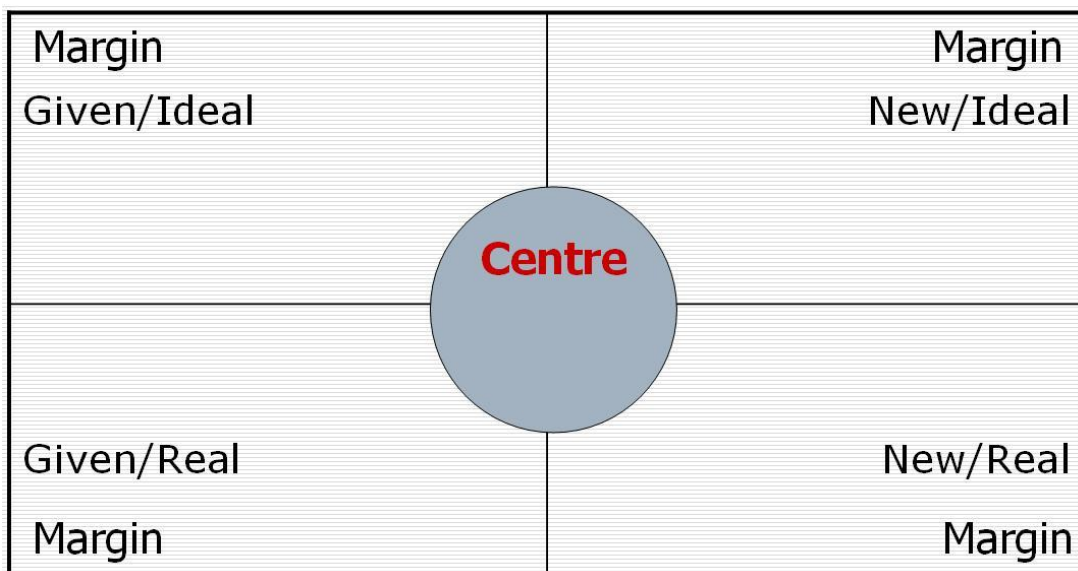
FIGURE 3.10: Information Value

Centred participants are located in the centre of the frame with other elements relating to them either in a circular fashion, by being distributed fairly evenly around the central element, or in

a triptych, where other non-central elements lie on either side of the central element, either on the horizontal or vertical axis. Polarized compositional choices follow the linguistic description of verbal texts, in that information placed on the left of the frame is assigned the meaning *Given*, while information placed on the right of the frame is assigned the meaning *New*. Equally, information placed along the vertical axis from the top of the frame to the bottom of the frame is assigned the meaning of *Ideal* and *Real* respectively.

The plausibility of *Given/New* and *Ideal/Real* patterns in *Reading Images* arguably lies in the pictures that Kress & van Leeuwen have chosen to illustrate these systems at work. In both the 1996 and 2006 editions of *Reading Images*, the example images have been taken from: a movie, as in their Fig 6.1, which is a scene taken from the movie *Through a Glass Darkly*; from paintings depicting well known bible stories, as in Fig 6.4, a fourteenth-century relief depicting the creation of Eve by Lorenzo Maitani and in Fig 6.8, a fifteenth-century miniature of God showing Death to Adam and Eve; as well as from other paintings from notable artists like Rembrandt, Pissarro, Sisley, and Monet. In each case we have a lot of additional information available to us about the artist, the circumstances in which the paintings were completed and what has been depicted in the paintings.[6] Let's examine the analysis of Fig 6.4 *The Creation of Eve* (Kress & van Leeuwen 2006: 183) in more detail. In assigning God the status of Given, "the agreed origin and departure point of all that exists" (Kress & van Leeuwen 2006: 181), and Eve, as "Woman…the temptress who leads Adam into sin" (181), the New, the authors, like the artist, are drawing on the bible story as it is told in the book of Genesis. Similarly, with the scene taken from the movie in Figure 6.1 we are aware of what went on in the preceding scene in the movie, what comes after, and the development of the plot and characters, which helps us to come to conclusions about the Information Value of Given and New in this particular scene. In all instances, considerable extra-textual information is available to assist the viewer of the image to assign the meanings of *Ideal/Real* or *Given/New* to the organisation of the information in the images.

Such polarised compositional choices are the mainstay of layout design in magazines and in advertising and it is in relation to compositional choices in these two realms that the system of *Information Value* works particularly well. The notions of Given/New and Ideal/Real work especially well when images and text are deliberately set against each other to draw out cultural relationships particular to *Information value*. In fact, some advertising can deliberately play with these composition values. This can be seen in Figure 3.11. In this advertisement for the Virgin credit card two identical images of a young man sit side by side

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[6] Scollon & Scollon (2003: 85) also criticise the types of images that Kress & van Leeuwen choose to analyse in *Reading Images* in that they are often highly crafted advertising images.

on the left and right of the page. The only difference between them is his facial expression. Above the images are printed the words 'BEFORE' (on the left) and 'AFTER' (on the right). This plays with the notion of the Left/Right, Given/New, Before/After dichotomy, with the unhappy man before he got his credit card on the left and the happy man after he got his credit card on the right. The play relies on our shared understanding the cultural relationships established when placing items on the left or on the right of a page.

FIGURE 3.11: An advertisement that pokes fun at the Left/Right composition, *Sunday Telegraph*, 5/10/2003, p.35.

However, when and how to apply the meanings of Given/New and Ideal/Real to compositions is a point of contention among scholars.[7] Indeed, even though Kress & van Leeuwen (2006) make it clear that these meanings do not apply to all compositions (rather, only to those that are significantly polarised), there is ample evidence of students and scholars alike who insist on analysing all compositions for Given/New and Ideal/Real when there is information placed on the left or right, or top or bottom of the image or page. This misconception will be demonstrated and discussed below in relation to the data examined in this research project.

The problems that I have encountered lie in applying the system of *Information Value* to the compositional choices that have been made in individual images, such as press photographs, especially those that depict ordinary individuals engaged in activities that are unlikely to carry any news value beyond the instant that has been reported in the newspaper of the day. Kress & van Leeuwen (2006) state that:

> when pictures or layouts make significant use of the horizontal axis, positioning some of their elements left, and other different ones right of the centre (which does not, of course, happen in every composition), the elements placed on the left are presented as Given, the elements placed on the right as New. (Kress & van Leeuwen 2006: 181)

Crucial to this definition is the notion of 'significant use of the horizontal axis'. However, they do not go on to clarify when or how the polarisation of information in this way can be determined as 'significant' and, importantly, how images in which significance is not a motivating factor are to be analysed. If polarisation is defined in terms of ideational contrast (for example old/new, man/woman, boy/girl), then it would follow that in the example image below in Figure 3.12 the girl and the boy pictured on the left and right (respectively) could be analysed as being polarised and therefore assigned the information values of Given and New. However, it is difficult to justify assigning the meaning of Given and New to this image, even with the added contextual information provided by the caption to the photograph. Both of the children pictured are participating in a training exercise for young surf lifesavers and the photographer has placed himself in a position where the children need to run on either side of him to get to the finish line or the next stage in their exercises. This has allowed the photographer to maximise the action in the image, having the children running through the image frame and still have other participants clearly visible in the surf behind. Considering the child on the left as the Given or known or before and the child on the right the New suggests quite a different status relation between the two, which is not the case in this image.

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[7] For a detailed discussion of the limitations of Information Value as applied to the layout of multimodal documents, see Bateman (2008: 40-52).

The first wave of a nipper invasion

Carnival time . . . from Bondi to Cronulla miniature surf lifesavers are preparing to compete at Maroubra this Sunday to determine the district's best young marchers, waders and swimmers. Training for the nippers' carnival are Maddison Scott, 12, and Daniel Francis, 8, who spent yesterday brushing up their surf skills at Maroubra Beach. About 4000 children are expected to take part in the carnival. Photo: Dallas Kilponen

[#302] *SMH*, 11/02/2005, p.3.

FIGURE 3.12: An image-nuclear news story from *SMH*, 11/02/2005, p.3

Equally, compositional choices in the image in Figure 3.13 make use of the vertical axis. Again, the information in this image is clearly polarised and significant use of the vertical axis can be seen in this image. However, I am reluctant to assign the meanings of Ideal and Real to this information. This image depicts a training exercise since the personnel in the top half of the image appear to be monitoring the performance of the policeman who is emerging from the hole in the ground, a situation that would not be a part of his everyday routine. Instead, the angle from which the photographer has taken this image allows the reader to focus on the affectual response of the policeman to this apparently gruelling exercise.

Delight at the end of the tunnel

Members of the Palestinian police force take part in a training exercise in the West Bank town of Tulkarm. Photo: AFP/Jaafar Ashtiyeh
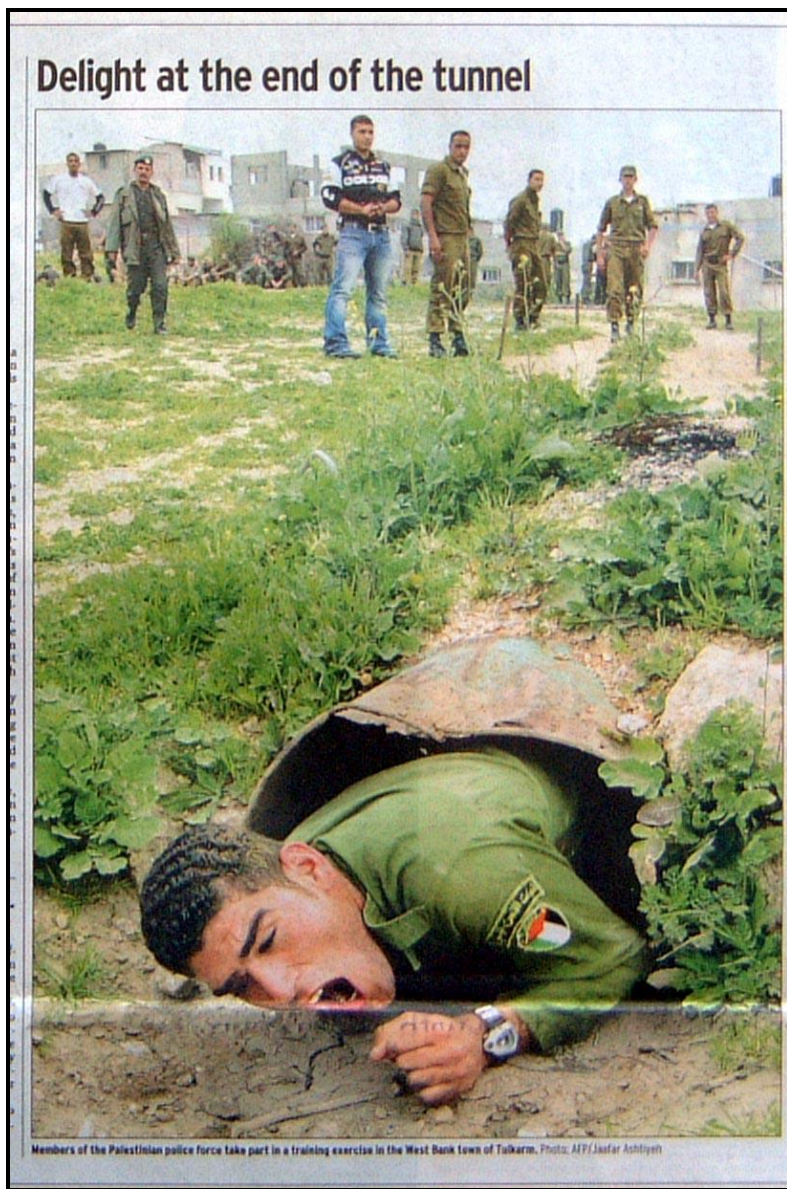
[#371] *SMH*, 11/03/2005, p.8

FIGURE 3.13: An image-nuclear news story from *SMH*, 11/03/2005, p.8

I would argue, however, that *significant* compositional choices are at play in both of these images and that they do impact upon the way in which the viewer engages both ideationally and interpersonally with the information provided in the image. Assigning the meanings of *Given/New*, or *Ideal/Real* to these choices, however, does not assist in this analysis. Section 3.6 introduces the thinking behind the approach that I have taken here to analyse press photographs for their composition meanings. This is taken from the study of visual arts and from a professional perspective through my own training in press photography (with the National Council for the Training of Journalists in the UK) and has been subjected to representation in a systematic way using the SFL framework and system networks.

3.6 An Alternative Perspective on Compositional Meaning in Photography

I have drawn on the rhetoric of the study of visual arts as it relates to the photograph (see for example Dondis 1973; Arnheim 1954, 1982), that of film theory (see for example Bordwell & Thompson 2008) and my own professional practice and training to establish a framework for the compositional analysis of press photographs. The following section will briefly outline this process, while the systematic analysis of the images in my corpus will be introduced more completely in Chapter Six.

Traditionally, the study of the visual arts has been divided into two broad categories: the Applied and Fine Arts, which are differentiated most commonly by the factors of utility and aesthetics. Utility traditionally involves the design and making of materials that respond to functional needs, whereas aesthetics are motivated more by their ability to produce something that looks beautiful. However, contemporary views of the visual arts have moved beyond the polarities of 'fine' and 'applied' to questions of subjective expression and objective function. In the case of press photography, I believe that both the utility and aesthetic functions are at work in creating the photographs that accompany news stories and in deciding how those images will be packaged in relation to the words accompanying them and in relation to the page as a whole. The basic need to bring an illustration of a particular news event to public attention combines with subjective expression through the capturing of this moment over that, these participants over those, this composition over that and so on, all in the pursuit of an aesthetically pleasing final product. This product will not only attract and hold the attention of the newspaper reader, but, when combined with the words on the page, will also tell us something about the story. More specifically, it may also reveal the newspaper's stance on a particular issue, either overtly or covertly.

Some of the most meaningful work on composition comes from Gestalt psychology as applied by Rudolf Arnheim (1954); he explored not only the workings of perception but also the quality of the individual visual units and the strategies for their unification into a final and complete whole. In his view, the human organism seems to seek harmony in what it views, a state of ease, of resolution, what the Zen Buddhists speak of as 'meditation in supreme repose' (Dondis 1973: 85). There appears to be a need to organise all stimuli into rational wholes and Gestaltists have established that the eye, and for that matter the brain, will not be deterred in its endless pursuit of resolution or closure in the sensory data it views. Wertheimer calls this in its most general sense 'the Law of Prägnanz' and suggests that resolution is achieved in terms of regularity, symmetry and simplicity, that is, absolute balance. It is out of this sense of balance, and deliberate subversion of this simplicity that I believe press photographs are also able to achieve aesthetic appeal.

Composition involves many aspects including line, shape, form, texture, pattern and colour. As Präkel (2006: 15) states: "Everything in an image forms its 'composition'". However, before any decisions can be made regarding how to manipulate each of these elements, individually and in relation to each other, the photographer must first discover what exactly from the scene in front of her will be placed in the camera's frame. Once decided, balancing and blending the elements of composition can then begin. Film and photography courses talk of visual communication being based in strength and clarity and how this is achieved through the use of concepts such as the Golden Mean or the Rule of Thirds[8] (see Figures 3.14, 3.15, 3.16 and 3.17 for visualisations of these concepts) (Altengarten 2004).

The Golden Mean is based on the Fibonacci sequence, where the ratio of each successive pair of numbers in the series approximates to the Golden Number (1.618034), identified by the Greek letter Phi φ. The Golden Mean is a division based on the Golden Number proportion and can be used as a method for placing the subject in an image or of dividing a composition into pleasing proportions (Präkel 2006: 22). The reason why it produces reliably balanced compositions is because the Golden Number is calculated from the physical proportions of naturally occurring life forms such as flowers, shells and even the human body (as shown in Figure 3.14)

FIGURE 3.14: The hand creates a golden section in relation to the arm, as the ratio of the forearm to the hand is also 1.618, the Divine Proportion

As far as composition in art and photography is concerned the Golden Mean is represented as follows in Figure 3.15. Here, each rectangle is at a ratio of 1:1.618 with the next and as they are joined at the corners they form the spiral exemplified in Figure 3.15.

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[8] The Rule of Thirds is a simplification of the Golden Mean, but is more widely used by photographers.
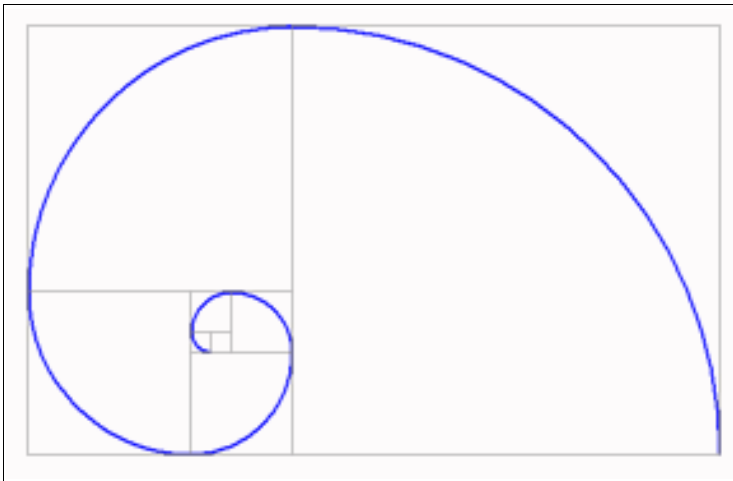
FIGURE 3.15: The Golden Mean/Ratio

A simpler version of the Golden Mean more commonly used in photography is the Rule of Thirds (see Figure 3.16). This allows a photographer to organise information in the frame around four points, or 'hot spots', that are located away from the centre of the frame. This is a useful aid in composing reliably well proportioned images where information place on these green hotspots are generally of equal weight, though it does not produce very 'exciting' images.
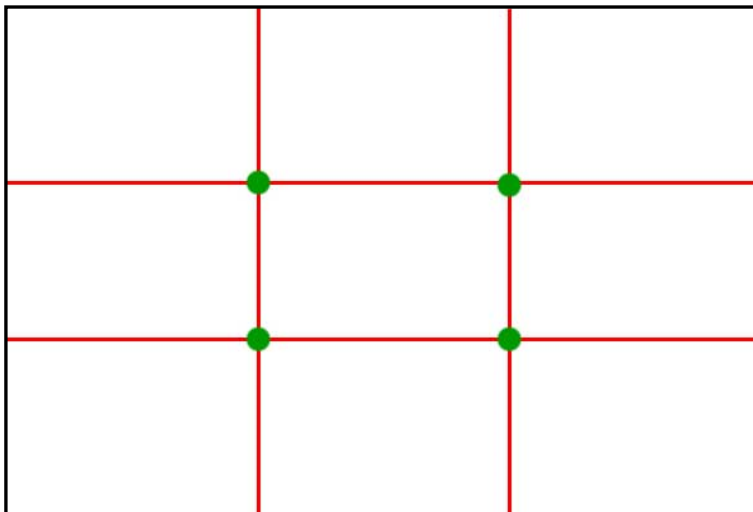
FIGURE 3.16: The Rule of Thirds

A more challenging and dynamic approach to the organisation of information in the frame is exemplified in Figure 3.17, due to the potential to unbalance the image by placing information on the diagonal axis (in Figure 3.17) rather than on the horizontal or vertical axis as shown in Figure 3.16. Diagonal lines in photography are said to produce more dynamic compositions (as described in the many 'how to' photography workshops freely available on the Internet at sites such as http://photoinf.com/Golden_Mean/). By placing information in the image on or

near one of the green hotspots (in Figure 3.17), it can be counterbalanced by placing other information on or near the other green hotspot on the same diagonal axis. The use of the diagonal creates a tension, especially if one of the hotspots is left empty. This stimulates the eye to resolve the potential imbalance. The resulting asymmetry is highly valued in photography as an aesthetically pleasing form of composition (Präkel 2006; Altengarten 2004). Figure 3.18 is a good example of how this dynamic relationship can work in press photography.
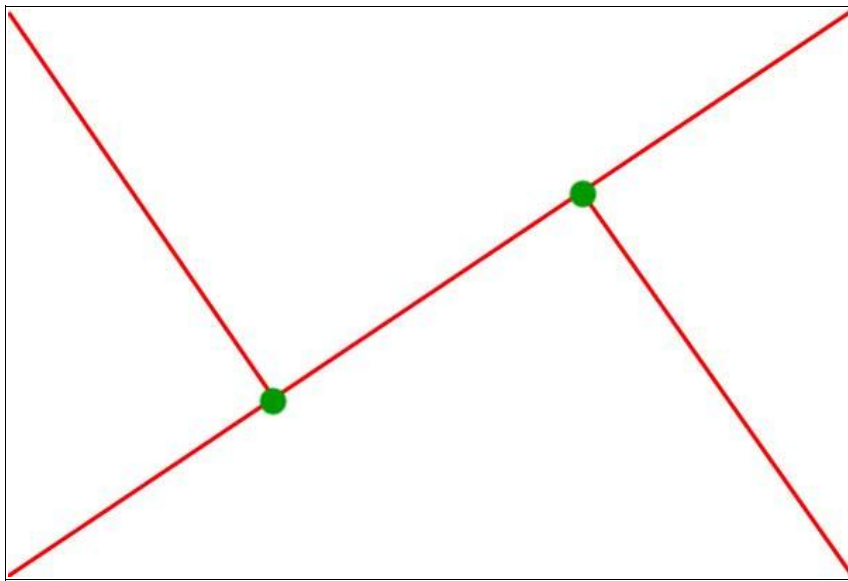
FIGURE 3.17: Dynamic asymmetry (using a simplified version of the Golden Ratio)
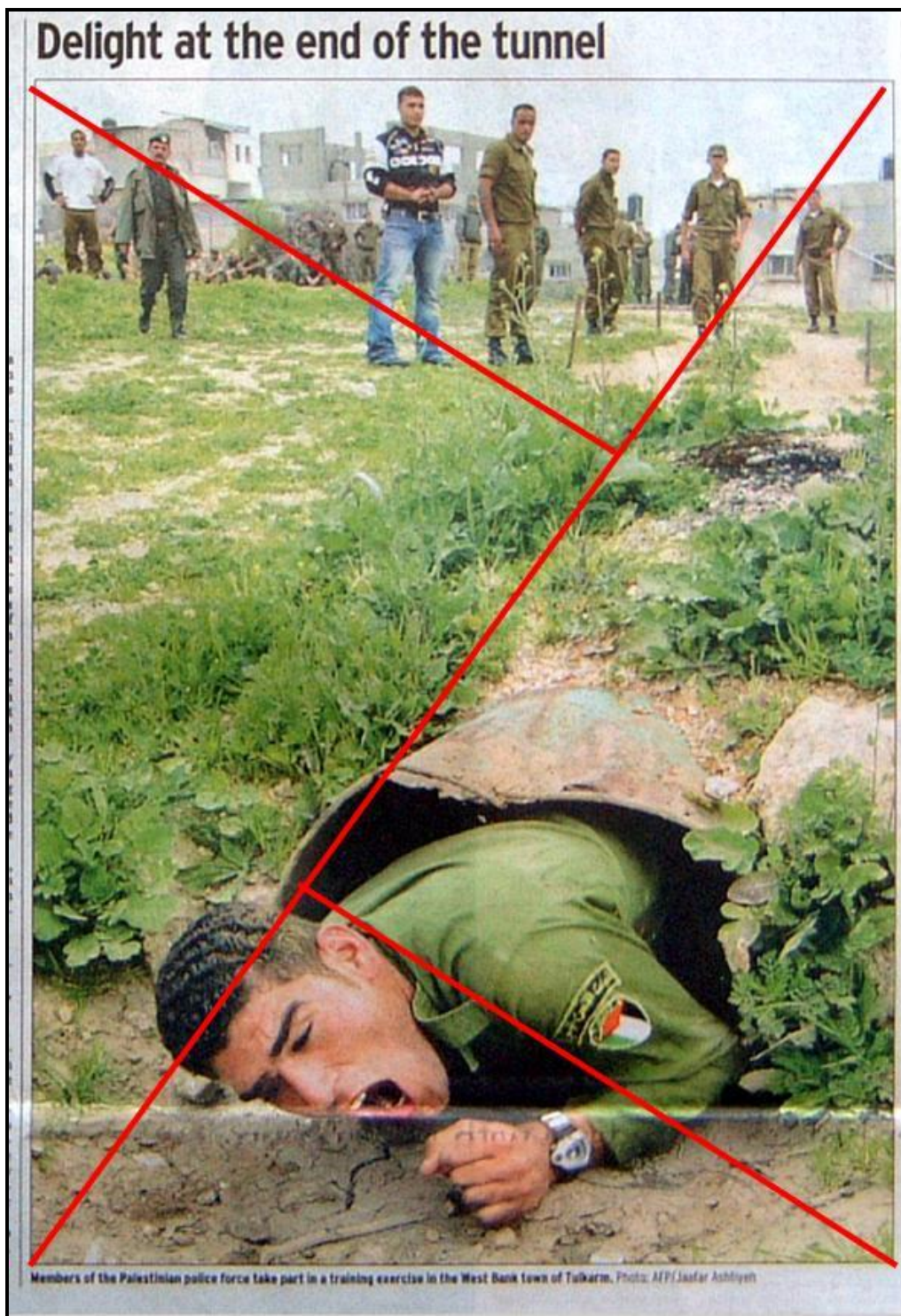
FIGURE 3.18: Re-presentation of Figure 3.13 with dynamic asymmetry demonstrated

In analysing the photographs in the image-nuclear news story corpus, I have found that decisions regarding the placement of information within the camera's frame have correlated very strongly with the options for composition described above, particularly with those that offer more of a challenge to the viewer through the use of the more dynamic asymmetrical composition. Thus, using system networks and the metafunctional approach from within SFL, I have represented these choices for composition in system networks, which will be fully explained and exemplified in Chapter Six. Press photographers are, in my view and

experience, acutely aware of the power of compositional choices to arrest the attention of the newspaper reader. Press photography is not simply a matter of information relay, or standing in evidence of the existence of an event. Meaningful compositional choices are being made every time a photographer hangs a camera around her neck and these are choices that are highly motivated for their aesthetic value. It is vital to recognise that press photography is also able to move beyond the purely denotative level or the stereotypically referential if we are to counter the claims made by Communications scholars such as Schirato & Webb (2004). In describing a photograph of a protest depicting police and protesters facing each other, they state:

> But it is manifestly not a press photograph, because there is a concern with composition rather than action: the balance between the barren sky and barren concrete; the asymmetry between the police and the protesters; the line of shadows falling from the police balanced by the regular vertical lines of posts, staffs and arms to create a sense of stasis. Time seems to be frozen; everyone is waiting for something to happen. This provides a very different sense of meaning and value than we might expect from a press photograph, where a conventional (conservative) paper might focus on individuals with dreadlocks and torn jeans, or protesters engaged in violence; or a left-wing paper would be more likely to focus on a police charge, or random violence against unarmed youths. But in any case, something is being told, and a point of view is being 'sold' to viewers. (Schirato & Webb 2004: 96)

Press photographers are concerned with both composition and action and the choices they take up in relation to these are very much motivated by an aesthetic value as well.

Just as the words and 'image' of our politicians and company leaders are "designed…for aesthetic effect" (Fairclough 2003: 183), so too are the news stories we read about them in the newspaper. Photographers are constantly shadowing the every move of leading figures in society and as their movements in public are becoming increasingly choreographed and aestheticised by spin doctors and media consultants, then so too will be the images produced out of these choreographies.

This chapter has examined the ways in which press photography has been viewed and analysed from both a journalism and semiotic perspective. There are limitations to the extent to which the semiotic approaches reviewed here may be applied to the analysis of press photographs, thus, an alternative approach has been introduced here and will be taken up in Chapter Six, where a detailed analysis of the meaning making potential of the photographs used in image-nuclear news stories will be given.

Chapter FOUR – Words and Pictures: Reflections on Pun, Allusion, Intersemiosis and SFL Dimensions

4.1 Chapter Overview

One of the distinguishing features of image-nuclear news stories is the fact that the heading that appears above the image nearly always contains a pun or an allusion to another text, be it a verbatim reproduction of the original text or involving the manipulation of the discourse to fit the current context. In fact, 95 per cent of the headings in the image-nuclear news story corpus (INNSC) make use of punning or allude to other discourses.[1] This wordplay is not, however, limited to the verbal text in this story; rather, the puns and allusions also span the image content, expanding the 'play' into intersemiotic relations between the heading and the image. By way of exemplification of this 'playful' relationship between words and pictures let us briefly look at an example story as displayed in Figure 4.1.

Getting the cold shoulder

Belarus soldiers in Minsk pour cold water over themselves at a military show during Maslenitsa, a Slavic holiday that marks the approach of spring and Lent. Photo: AFP/Viktor Drachev

[#827] *SMH*, 7/03/2006, p.9.

FIGURE 4.1: An image-nuclear news story that makes use of a common idiomatic expression in the heading

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[1] A detailed analysis of the INNSC is offered in Appendices Three to Five.

In this story, a phrase has been used in the heading *Getting the cold shoulder* that would arguably, in the first instance, be read figuratively, or read non-compositionally, as a single choice (following Sinclair's 1991: 110 idiom principle). This is an expression that has the meaning of 'a display of coldness or indifference, intended to wound' (Martin 2009a);[2] thus it realises interpersonal meaning, 'to be intentionally unfriendly'. This expression, however, has been literalised in the content of the image, broken down into its constituent parts, according to the open-choice principle (Sinclair 1991: 109-110). Thus the image realises ideational meaning, where we literally see three men with what must be very cold shoulders, as they are standing bare-chested in the snow and pouring cold water over their heads and shoulders as part of a military show (refer to Figure 4.1).

Methods for analysing such intersemiotic relations are not well developed. Much has been written on the notions of intertextuality and allusion in media discourse (see for example Fairclough 1995a; Lennon 2004), especially in relation to headline writing and other verbal text (see for example Straumann 1935; Armstrong 1945; Iarovici & Amel 1989; Lindemann 1990; Brandt 1991; Büscher 1995; Platen 1996; Held 1998). However, little of this research attempts to get at the function of allusion in media discourse (Lennon 2004: 12) and none of it takes into account the possibility of allusions occurring across semiotic resources, spanning both words and images, creating a sort of intersemiotic image-word play (as in the example presented above in Figure 4.1). The following Section 4.2 begins with a general introduction to the notion of 'wordplay' and its association with media text. The different ways in which wordplay is manifested in texts is also taken up in this section. Then, Section 4.3 will outline the linguistic dimensions that this thesis will put to work in the analysis of the meanings that are made at the intersection of language and image, especially that which is based in pun or allusion. These dimensions include intersemiotic complementarity, instantiation, commitment, bonding and evaluative stance.

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[2] The origin of this expression which is often repeated is that visitors to a house who were welcome were given a hot meal but those who weren't were offered only ' cold shoulder of mutton'.

4.2 Exploring the Study of Wordplay in Media Discourse

4.2.1 Introduction

There are many ways in which the English language can draw attention to itself, and one of the most common ways in which it is able to do so is through the literary technique of wordplay. This play draws on the nature of the words used, employing techniques such as punning, which makes particular use of homonym and polysemy, or through euphemisms, Tom Swifties, Spoonerisms, Wellerisms, malapropisms, wit, allusions and the like.[3] Such subtle exploitations of the meaning potential of the language are well known to have a humorous effect (Raskin 1985; Goldstein 1990; Chiaro 1992; Attardo 1994; Eggins & Slade 1997; Crystal, 1998; Blake 2007) and form the basis of many jokes and everyday interactions with family, friends and colleagues. Important for this study, however, is that wordplay now regularly appears in newspaper headlines (Blake 2007: 49) and the reasons for newspaper editors to engage in wordplay are more complex than one might imagine. While some argue for the health benefits of the use of humour to relieve stress, to lighten the mood, to provide entertainment (Blake 2007: x), humour through wordplay can also be used to build community (Chang 2004; Blake 2007; N. Knight 2008) and to align people with the belief/value systems of others. It can be used to demonstrate belonging, to create in-groups and out-groups (Blake 2007: xi), all of which is vitally important for newspapers that are keen to retain reading audiences in the face of declining circulations. From an SFL perspective this can be explained through notions such as bonding, which will be introduced in Section 4.3.4 below. But first, let us discuss wordplay in relation to idioms, puns and allusions.

4.2.2 Wordplay and Idioms

Idioms have been usefully defined by Chang (2004) as "a conventionalised multiword expression, whose syntactic, lexical and phonological form is to a greater or lesser degree fixed, and whose semantics and discoursal functions are opaque or specialised, also to a greater or lesser degree" (Chang 2004: 9). They are recognised by their compositeness, institutionalisation and their non-compositionality (Fernando 1996; Moon 1998). Moon (1998: 2) uses the term 'fixed expression' to cover phrasal lexemes or multiword lexical items, that is, "holistic units of two or more words" including frozen collocations,

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[3] Euphemisms are nice-sounding alternatives to existing expressions, eg, in relation to bodily functions like to *pass water* or *go to the bathroom*. Tom Swifties involve the addition of an adverb that relates to the content of what is said, eg, 'I need a pencil sharpener,' said Tom bluntly. Spoonerisms are a slip of the tongue, eg, 'Drink will be the urination of me.' Wellerisms consist of a phrase in the form of 'as X said to Y', eg, 'I'll meet you at the corner,' as one wall said to the other. Malapropisms involve the inappropriate substitution of words, eg, the church that offers immorality [immortality]. Wit is a cleverness with words, eg, 'a hangover is the wrath of grapes' (Blake 2007).

grammatically ill-formed collocations, proverbs, routine formulae, sayings and similes. This means that they are a type of multiword expression that has become recognisable in the language as a lexical item and their meaning cannot be derived compositionally from their constituent parts (Nattinger & DeCarrico 1992: 33). Their rhetorical power comes from the tension that is created between their essential untruthfulness ideationally and their imagist nature interpersonally. Over time, they have also become infused with attitude, for example saying that someone is 'wet behind the ears' means that we are *negatively* judging them as being naive.

4.2.3 Wordplay and Intertextuality/Allusion

Allusions to other discourse, be they metaphors, idioms or remembered language chunks (Lennon 2004) relating to literary, political or popular discourses, have always held a prominent place (as noted by Armstrong 1945) in the headlines and body text of news stories in the media. Much of this research conducted on the use of allusion in media text has taken place from within linguistic frameworks, including Applied Linguistics (Lennon 2004) and Critical Discourse Analysis (Fairclough 1995b), which draw heavily on Social Semiotic theory (after Halliday 1978; Lemke 1985), Corpus Linguistics (Sinclair 1991), and Speech Act theory (Searle 1969). What is common to such approaches to the analysis of allusion in media text, is the premise that communication depends on shared understanding of semiotic meanings encoded in the text (Halliday 1978: 109). Clark (1996) states that communication typically takes place against a background of shared cultural knowledge even in the absence of allusions, and de Beaugrande & Dressler (1981: 182, 206) indicate that in any discourse event part of one's background or contextual knowledge is knowledge of other texts. Of considerable disagreement, however, is the terminology used to describe relations between these knowledges.

For many years now it has been fashionable to write of intertextuality rather than allusion; however, one can criticise loose applications of this term, in part because it is often used in ways that are not commensurate with the original use intended by its creator Julia Kristeva. A post structuralist, Kristeva is widely credited with coining the term *intertextuality*, stemming from her doctoral work, under the guidance of Roland Barthes, in which she combines de Saussure's notion of the sign with Bakhtin's notion of dialogism (Irwin 2004: 228). As far as Kristeva is concerned, texts only derive their meaning through relations to other texts, and following on from Barthes' (1977) announcement of the death of the author, it is only other texts that can supply meaning. This means that author intentions are irrelevant; rather it is the reader who makes associations and revels in the pleasure of the text. Irwin

(2004: 233) notes, though, that there is a logical inconsistency here in the transfer of power. He and others (see also Hirsch 1976) argue that behind any text there has to be some form of authorial intent. According to Hirsch's intentionalism, meaning is indeed supplied by the author, but this does not necessarily restrict the meanings that the reader may get out of the text (Irwin 2004: 234). In fact Irwin declares that "[a]uthorial intention is unavoidable; intertextual connections are not somehow magically made between inanimate texts but are the products of authorial design" (2004: 240), and to think otherwise would be to commit what Danto calls "Referential Fallacy" (1987: 10-11). This is an important distinction as far as this research is concerned because central to the analysis undertaken here is the fact that 95 per cent of the stories in this corpus make intentional use of puns and allusive discourses and the reader's ability to pick up on this play is crucial to their inclusion in or exclusion from the community of readers that *SMH* is trying to attract to its pages.

The traditional study of allusion, on the other hand, does appear to be more directly in tune with the idea of authors' intentions. *Allusions* are generally described as "a passing reference, without explicit identification, to a literary or historical person, place, or event, or to another literary work or passage" (Abrams 2009: 11). Associated with this is also the notion that allusions also have the function of "cueing in readers' knowledge and attitudes: they are…the medium of an implicit pact between source and reader" (Fowler 1991: 228). For the purposes of the analysis to be conducted in this research project in relation to multi-semiotic media discourse, there are four major reasons why the term *allusion* is preferable over the term *intertextuality*. First, as already mentioned, it is a term that has been widely taken up in the study of allusion in media discourse (Lennon 2004), especially in relation to headline writing and other verbal text in the media (see for example Straumann 1935; Armstrong 1945; Pucheu 1981; Iarovici & Amel 1989; Black 1989; Wilss 1989; Lindemann 1990; Brandt 1991; Büscher 1995; Held 1998). Second, *allusion* does appear to be more directly in tune with the idea of authorial intention, because it implies someone (the author) is doing the alluding (see Irwin 2001 for a comprehensive discussion of authorial intention). Third, by recognising authorial intent this has implications for the potential that allusions have in creating a bond between the producer and the receiver of texts, which is central to the discussion in this chapter and in Chapter Seven of the notions of community building and bonding between a newspaper and its readers. Finally, there is the possibility of judging allusions on an aesthetic basis (Irwin 2001: 292), which is crucial to the discussion of the game-like nature of the intersemiotic allusions that will be discussed later in Chapter Seven with reference to the image-nuclear news story genre.

In defining allusions, Lennon (2004) states that *allusions* are characterised as containing a short stretch of discourse that is recognised by the reader as "a deliberate play on a piece of well-known composed language or name so as to convey implicit meaning" (Lennon 2004: 1). This concurs with Irwin's (2001) point that allusions are not merely references to other texts. For correct understanding, allusions also depend on "something more than mere substitution of a referent. Certain associations are to be made" (Irwin 2001: 288). Thus, what is also vital in this definition is the role of the reader. For an allusion to be truly successful, the reader must be able to 'get' what the author intended (Irwin 2001: 293; Lennon 2004: 3). It will be argued in Chapter Seven that it is around this shared understanding between the author and the reader that bonds are forged and community is built. For now, the focus shifts to the ways in which intertextuality and allusion have been studied in relation to news media discourse.

4.2.4 The Study of Intertextuality and Allusion in Media Discourse

One of the major contributors to the field of intertextuality and news media is Fairclough (1995a). He suggests that intertextual analysis, while drawing on the linguistic features of the text to provide evidence, is a wholly interpretive act (1995a: 61, 77) which serves to locate the text in relation to social repertoires of discourse practices. As part of his analysis, he looks at discourse representations in media texts, including when and how the voices appear in the text, the generic analysis of discourse types (1995a: 89), and at the metaphorical applications of discourses (1995a: 94). However, in all of this analysis, Fairclough concentrates on the potential ideological effects of framing discourses in particular ways that may serve to reflect the dominant discourses of officialdom. He does not consider the 'playful' use of intertextual references, or how these may serve other functions such as building community around and alignment with the belief systems of target audiences.

Another significant, and more recent, contribution to the study of the use of intertextuality and allusion in media discourse and its potential for aligning with the belief systems of the readers, is the work by Lennon (2004) in his study of British national daily newspapers. Drawing on Kristeva's (1969) definition of intertextuality, Lennon uses the term *echoic allusions* (simplified to allusions throughout the remainder of his discussions) characterised by:

> an echo orchestrated by the writer so that understanding involves a setting off of one unit of language *in praesentia* (the alluding unit) against another *in absentia* (the target)…achieved either by means of verbatim reproduction or adaptation of the original language. What is criterial is that some sort of text-dependent or context-dependent meaning contrast is set up between the two units. (Lennon 2004: 2).

He also suggests that it may be appropriate to think of echoic allusion as a cover term for "a group of language-use phenomena linked more or less strongly to one another by formal, structural characteristics and pragmatic, functional characteristics within the communicative dialogue established between the speaker/writer and hearer/reader" (Lennon 2004: 3). The characteristics of echoic allusions are usefully described in Table 4.1 below, along with references to their description in the academic literature.

TABLE 4.1: Characteristics of echoic allusions

	Characteristics:	**References**
1.	assumption of shared background knowledge / pragmatic presupposition	Kellet 1969:9; Cicourel 1969:186-189; Halliday 1978:60, 109; Miner 1993:39.
2.	conveying implicit intertextual meaning	Coombs 1984:477-481; Leppihalme 1994.
3.	inferencing on the reader's part, involving use of background knowledge, in particular knowledge of other texts	Riffaterre 1980:627-628; Lindemann 1989.
4.	indirection	Brenneis 1986:341
5.	intertextuality	Kellet 1969:1; Ben-Porat 1976:108; Johnson 1976:579; Perri 1978:295; Conte 1986:253; Lachmann 1990:60-63; Hermerén 1992:212; Leppihalme 1994.
6.	associative or semiotic reference as opposed to the representational meaning of the surface text	Ben-Porat 1976:109; Perri 1978:292; Nadel 1982:639.
7.	foregrounding of the elements in the text which bear associative meaning	Mukarovsky 1964:19; Lemke 1985:280; Wilss 1989:70, 150.
8.	a riddle-like element often involving word-play	Maurer 1972:145; Riffaterre 1980:629; Nash 1985:74-75; Iarovici & Amel 1989; Lindemann 1990:49-52.
9.	at least a two-stage process of understanding, involving firstly identifying the allusive reference to some entity and secondly inferring an implied proposition about that entity	Coombs 1984:478
10.	allusions can be productive, can become lexicalised and can become fossilised	Wilss 1989; Leppihalme 1994.

(Adapted from Lennon 2004: 3-4)

The characteristics of echoic allusions described in Table 4.1 analogise well with the intersemiotic play that is in evidence in the INNSC and how these characteristics are borne out in the relationships between the images and headings in this corpus will be discussed in detail in Chapter Seven.

Although considered unsystematic and small-scale by Lennon (2004: 71), several studies of allusions in headlines have been conducted on French (Pucheu 1981; Black 1989), British (Lindemann 1990) and German (Wilss 1989; Brandt 1991) newspapers. These studies identified the targets of the allusions, techniques for alluding to other discourses and attempted to get at the function or effect of the use of allusions in headlines. Targets are identified through a broad range of categories including high culture, popular culture and common sayings (Pucheu 1981), literature, quotation and onomastic targets (Black 1989)

through to more ideationally motivated categories such as politics, sport, science, church (Wilss 1989). Techniques for alluding to other discourses are also wide ranging and include verbatim reproduction, expansion and purposeful modification of a phrase through lexical substitution. Black (1989) for instance, suggests that there is an aesthetic effect to be derived from allusions in the form of word-play, especially through the technique of lexical substitution (for example in "Let sleeping senators lie").

What is interesting to learn from these studies, however, is the reasoning around the function or effect of use of allusion in newspaper headlines. Generally speaking, headlines are said to have a semantic function relative to the text that they accompany in that they summarise the news (Iarovici & Amel 1989; Büscher 1995: 7); however, another function of headlines is not so much to inform as to attract the reader's attention and "to stir up…emotions" (Straumann 1935:2 4; Lindemann 1990; Held 1998: 107-108). One of a number of rhetorical techniques of achieving this is through the use of allusions, especially ones that are well-tailored to the target audience. This means that the allusions must refer to language firmly anchored in the collective conscience, in tune with the zeitgeist, or having classic status (Platen 1996: 228). Allusive headlines also often create a tension or a riddle (Brandt 1991: 224; Lindemann 1990: 48-49) with the solution to be found in the lead paragraph; thus the headline and lead may be graphologically and syntactically independent but are semantically interdependent (Brandt 1991: 221). According to Berlyne (1960: 18), this riddle-solution tension has implications for how the reader will subsequently engage with the text, and those that demand more skills or novel ways of constructing language are more likely to increase positive arousal in the reader. According to Iarovici & Amel (1989: 450), allusions may also function to provide a background reference domain against which to judge the news while achieving "semantic refocussing" in the manner of a pun (Wilss 1989: 150). And in some cases, allusions permit the writer to not only mean more than he says but to mean more than he would be permitted to say (Wilss 1989: 116). This is of relevance to the notion of evaluative orientation and the positioning of the reader in relation to the text/event, a point that will be introduced later in this Chapter and taken up in detail in Chapter Seven.

It is important to note, however, that none of this research takes into account the possibility for the play to span both words and images, as it does in image-nuclear news stories, creating a complex interplay of meaning making between these two semiotic resources. Therefore the remainder of this chapter focuses on research that has attempted to account for the meanings that are made at the intersection of language and image, that is, in intersemiotic relations.

4.3 Intersemiosis and SFL Dimensions

4.3.1 Introduction

A picture that should be emerging from the investigation of image-nuclear news stories is that meaning is made in these stories at the intersection of language and image. This is an intersemiotic relationship, and as such any analysis must take place at the interface between these two semiotic resources. SFL and the metafunctional approach introduced in Chapters Two and Three has been explicitly acknowledged as a model for analysing the combination of images and words in the work carried out on intersemiotic relations by multimodal theorists such as Baldry (2000), Lemke (1998b, 2002), Macken-Horarik (2003, 2004), Martin (2001, 2002), Martinec & Salway (2005), O'Halloran (2004), Royce (1998, 2002) and Unsworth (2006).[4] Various systems of analysis from within the SFL framework have been taken up by multimodal theorists to suit their respective analyses. Here, approaches directly relevant to the analysis of the multiplication of meanings in the headings and images in the news stories under investigation in this research project will be explored, along with the nature of the playful relation established in the combination of the two. These approaches, to be introduced in more detail below, include Royce's (1998) notion of intersemiotic complementarity, the work that is currently being developed in the area of instantiation and commitment in the SFL model (see Bednarek & Martin, *forthcoming*), bonding (Stenglin 2004) and community-building (Chang 2004) and Martin's (2004b) notion of higher-order interpersonal Theme and evaluative orientation.

4.3.2 Intersemiotic Complementarity

For Royce (2007: 103), the combination of visual and verbal semiotics is a "synergistic" relationship and he describes this as "the ability of elements, in the act of combining, to produce a total effect that is greater than the sum of the individual elements or contributions" (Royce 2007: 103). This is what he labels *intersemiotic complementarity*. He further states that "while a multimodal text with one of the modes removed would still produce a coherent visual or verbal text, it would be one which would somehow be diminished in its communicative power" (Royce 2007: 104). With regard to the INNSC, there is great potential for the multiplication of meaning in the relationship between the image and the wordplay established in the verbiage and between the verbal and visual text. There is also the meaning that is generated between the image, heading and the caption. Since there is no other text

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[4] For a useful exploration of the metalanguage for describing the meaning making resources of language-image interaction proposed by Gill (2002), Lemke (2002), Lim (2004) and Martinec & Salway (2005) see Unsworth (2006).

beyond the caption in image-nuclear news stories, the caption must not only relate to the image, but must also point extra-textually to aspects of the news event that cannot be depicted in the image and which are focused more on the event's news value. This relationship will be introduced in Chapter Five in relation to Martinec & Salway's (2005) generalised system of image-text relations. For now, the focus remains on the ways in which an intersemiotic relationship between words and images can be usefully explored from an SFL perspective.

4.3.3 Instantiation and Commitment

Within the SFL framework, instantiation is a global semiotic dimension from which any text can be viewed (see Martin 2006, forthcoming). Like stratification (outlined in Section 2.3.3 in Chapter Two), the cline of instantiation also looks at how language is organised or functions within a particular context; however, it is different to stratification in that it allows us to maintain two perspectives at once: that of language as system and language as text (Halliday & Matthiessen, 2004). Halliday (1991) analogises the relationship between system and instance to that between climate and weather:

> Climate and weather are not two different things; they are the same thing that we call weather when we are looking at it close up, and climate when we are looking at it from a distance. The weather goes on around us all the time; it is the actual instances of temperature and precipitation and air movement that you can see and hear and feel. The climate is the potential that lies behind all these things; it is the weather seen from a distance by an observer standing some way off in time. So of course there is a continuum from one to the other; there is no way of deciding when a "long term weather pattern" becomes a "temporary condition of climate", or when "climatic variation" becomes merely changes in the "weather." (Halliday 1991: 9)

Thus, instantiation is described as a cline, where we may observe a text from the point of view of the system at one end of the cline or from the standpoint of the instance at the other. By *system* we mean the overall generalised meaning potential of the system of language, and by *instance*, we mean the affording instance - the actual text as it is manifested in a particular context at a particular time. In between these two poles we have (in Halliday's (1978) terms) the functional varieties of language or registers (viewed from the system end of the cline), and text types or the patterns of meanings in a sample group (as viewed from the instance end of the cline). Martin and Rose (2003: 269-270) describe this shifting perspective as apparent flux (at the instance end of the cline), as inertia (at the system end of the cline), or as something in between. Figure 4.2 shows their interpretation of the cline of instantiation. Expanding Halliday and Matthiessen's interpretation of the cline, Martin and Rose (2003) introduce *reading* as a final step on this model. This will become important when discussing the extent to which readers become involved in unpacking the play in image-nuclear news stories and will be taken up in the discussion in Chapter Seven.

system   (generalised meaning potential)

register   (semantic sub-potential)

text type   (generalised actual)

text   (affording instance)

reading   (subjectified meaning)
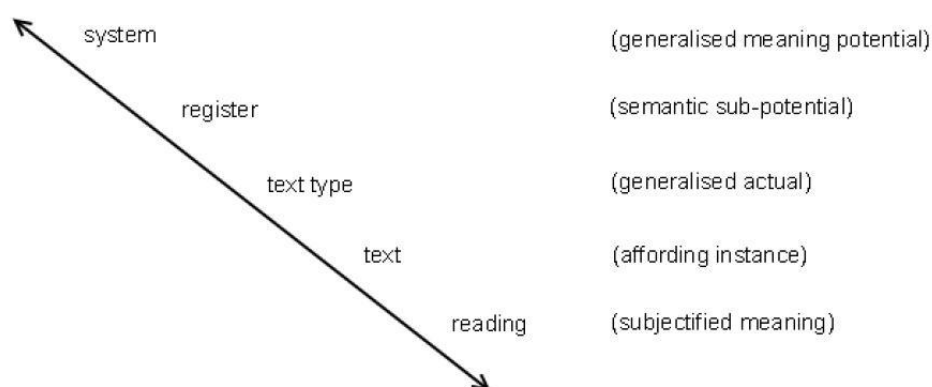
FIGURE 4.2: The Cline of Instantiation (Martin & Rose 2003: 270)

With regard to the puns and allusions being made between heading and image in image-nuclear news stories and their reliance on the invocation of other remembered texts in decoding their meanings, the cline of instantiation is a valuable tool for analysing how meanings change as texts are reconstructed from and in relation to other texts (see Hood 2008 for a useful analysis of how meanings shift from source text to summary in academic writing programs). Martin (2006) describes this process as involving *distantiation*, "moving up the hierarchy, opening up the meaning potential as we move, and then taking advantage of this under-specification of meaning to reinstantiate (the meaning potential) in a novel text" (Martin 2006: 286). Hood (2008) develops Martin's term *commitment* to refer to the 'degree of meaning potential instantiated in one instance or another' (Hood 2008: 356), looking at how meanings shift from source text to summary in academic writing programs. Instantiation and commitment will prove useful tools in the analysis of the co-articulation of meaning between words and images in image-nuclear news stories, particularly in relation to the multiplication of meaning between the two semiotic resources. Initial analyses of the INNSC with regard to instantiation and commitment are introduced in Chapters Seven and Eight. But first, *bonding*, another SFL perspective useful for the discussion of punning and allusion in media discourse, will be introduced.

4.3.4 Bonding

Following Stenglin (2004: 428), *bonding* is concerned with the way that language (and images) negotiate the potential that *feelings* have for aligning readers into "overlapping communities of attitudinal rapport" (Martin 2004a: 323). Feelings play a central role in negotiating communal alignment for they express "interpersonal attitudes to ideational experience" (Martin 2004: 337), and it is around these shared attitudes that we bond. In her work on the grammar of three-dimensional space, Stenglin describes bonding as being

"concerned with ways of building togetherness, inclusiveness and affiliation" (Stenglin 2004: 402). She explains that:

> In cultural institutions like museums and galleries, Bonding is about making visitors feel welcome and as though they belong, not just to the building and the physical environment, but to a community of like-minded people — people who share similar values, appreciate some or all aspects of their material cultural heritage and enjoy participating in the shared activities that the institution offers. (Stenglin 2004: 402)

Chang (2004) notes that when allusions are used in a text one of their functions is to "membership" text producers and receivers as "belonging to a community with shared linguistic and cultural values, as well as providing interest and novelty to the text, which further increases solidarity" (Chang 2004: 1). Thus, famous quotations, for example, when taken from their original context tend to iconise the character or actor (e.g. Captain Kirk, Humphrey Bogart). This means that the experiential meaning of these quotes is backgrounded and they become charged with attitudinal meaning. As a result, they become what Chang (2004) calls "membershipping devices" (Chang 2004: 1), creating a fandom, and act as "bondicons" (Martin and Stenglin 2007: 216, cf. also N. Knight 2008, Zhao *forthcoming*, Caldwell *forthcoming*) for people who love, for example, Shakespeare, Crocodile Dundee, or Dirty Harry. According to Stenglin (2004), bondicons are 'rallying devices', realised not only through language but also through other signs, for example flags, iconic buildings and people, which are used to crystallise strong interpersonal attitudes to ideational meanings. Thus, when a text, for example a news report, makes use of a famous quotation, the readers must essentially know where the original quote has come from if they are to appreciate any attempts at playing with its meanings. As a bondicon, the quote has become interpersonal, and, in Stenglin's terms, has been charged up as a rallying resource (Stenglin, 2004). Thus, bonding may be useful in examining the relationships that are established between a newspaper and its readers. Another relationship between the reader and the news event being described in a news story context can be usefully examined through the notion of evaluative stance which will be introduced in Section 4.3.5 below.

4.3.5 Evaluative Stance

In order to understand how evaluative stance is construed in image-nuclear news stories it is necessary to investigate how interpersonal meaning is negotiated in multi-semiotic text. Martin (2001) raises the question of whether images can function in a similar way to imagery by establishing an evaluative orientation to the text it accompanies. He argues that while in SFL both interactive and evaluative meanings in the interpersonal metafunction are realised through grammar and lexis, multimodal theorists such as Kress and van Leeuwen (1996) have tended to background the evaluative meanings and take interactive meanings, i.e., mood and

modality, as their point of departure. Martin, however, sees evaluation, in particular attitude in the appraisal network, as the more promising point of departure (2001). [5] He does this by treating Halliday's Theme^Rheme and (Given)^New structures as "fractal patterns which can be mapped onto larger units, including paragraphs and whole texts" (Martin 2001: 315) as a basic texturing strategy. This gives rise to his notions of Macro-Theme and Hyper-Theme, which are predictive in nature, and Hyper-New and Macro-New, which have a consolidating function. In a paragraph, for example, Hyper-Theme would function like a Topic Sentence, pointing forward, indicating the method of development of the rest of the paragraph (Martin, 1993). An example of this is given in Martin (2004b: 284) where the clause '*It is the child of wisdom and chance*' acts as Hyper-Theme, predicting the patterns of Themes that occur in the remainder of the paragraph.

For many texts, Martin suggests a correlation between higher order Theme and New and evaluation (Martin 2004b: 283). He argues that what is placed in the position of Hyper-Theme establishes the method of development of the rest of the text, and the association of evaluation with Hyper-Theme adds a layer of interpersonal meaning to the elaboration of ideational meaning also present in the Hyper-Theme. He also agues this view of Hyper-Theme as interpersonal Theme over textual Given by making an analogy to clause grammar, where comment Adjuncts in the place of interpersonal Theme encode the text producer's disposition towards the message, rather than being Given information. Thus, when an image is placed in Theme position, its function may be viewed as interpersonal, where the textual affords the evaluation of the ensuing verbiage. Martin (2004b: 294-297) uses the 1997 Australian government report *Bringing them Home* to exemplify how images and imagery work towards the co-articulation of evaluative orientations to ensuing texts. Martin and White (2005: 24) develop these ideas in relation to strategies for the prosodic realisation of attitude. One of these is domination (as introduced in Chapter Two), where the prosody associates itself with meanings that have other meanings under their scope. This is of relevance to the work here in establishing interpersonal orientation in image-nuclear news stories and will be explored further in Chapter Seven.

4.4 Concluding Remarks

While the use of wordplay in media discourse has been thoroughly investigated within the academic disciplines of media studies and linguistics, there is a distinct lack of research that attempts to uncover the complex nature of word-image play, including that which is

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[5] Appraisal theory is concerned with the interpersonal in language, with the subjective presence of writers/speakers in texts as they adopt stances towards both the material they present and those with whom they communicate (Martin & White 2005: 1).

presented in the image-nuclear news story. As outlined in Chapters Two, Three and Four, SFL has provided analytical frameworks for the analysis of genre (see for example Feez, Iedema & White 2008), visual imagery (see Kress & van Leeuwen 2006) and for the analysis of meaning making at the intersection of language and images (see for example Martin 2001, 2002). The SFL dimensions introduced in *Part One: Theoretical Foundations* will be used in the analysis of the news story corpus collected in this research project with the aim of gaining a better understanding of the generic structure and social purpose of image-nuclear news stories (in Chapter Five), the representational, interactional and compositional meanings in press photography (in Chapter Six) and the intersemiotic complementarity established in the word-image play in image-nuclear news stories (in Chapter Seven).

PART TWO – Analysis

Overview of Part TWO

Part Two – Analysis presents the results of the analysis of the image-nuclear news story corpus (INNSC) according to its generic structure, the meaning-potential of the press photographs and the intersemiotic relations established between the verbal and visual text in this emergent news story genre. In line with the structure of Part One – Theoretical Foundations, Part Two is also divided into three chapters:

> **Chapter Five – Story Packaging: Capturing a Seminal Moment in the Evolution of News Reporting**
>
> **Chapter Six – How Press Photographs Mean**
>
> **Chapter Seven – Intersemiosis: Bonding and Community Building through Play on Words and Images and Evaluative Stance**

More specifically, Chapter Five traces the emergence of image-nuclear news stories as they appear in *SMH*. This includes a close analysis of the functional structure and social purpose of the image-nuclear news story. In Chapter Six, the meaning potential of the press photograph will be explored both in terms of how or indeed if news photographs correspond to the news values introduced in Chapter Three, and in terms of compositional choices. Chapter Seven explores the combination of words and images in image-nuclear news stories and pays close attention to the potential relationships that this may encourage between the newspaper readers, the texts and the news events depicted in this kind of news story.

Chapter FIVE – Story Packaging: Capturing a Seminal Moment in the Evolution of News Reporting

> [T]he photograph is at the centre of 'a complex of concurrent messages'; in a newspaper these are the text, the title, the caption, the layout, and even the title of the newspaper or publication itself: a photograph can change its meaning as it passes from the pages of the conservative to the radical press. (Barthes 1977: 15)

5.1 Chapter Overview

Chapter Five traces the emergence of a particular news story genre, as it is manifested on the news pages of *SMH*. This is termed the image-nuclear news story. It is a news story that combines a well-composed, arresting photograph that attests to the norms of good photography (as will be outlined in Chapter Six) with a playful heading. In combination with the image, such headings elicit an emotional response in the reader (as will be revealed in Chapter Seven) and make a unique contribution to the retelling of newsworthy happenings on the pages of *SMH*. The story in Figure 5.1 is a good example of this.

Students take a stand

Afghan boys do handstands during a martial arts club practice in an abandoned building in the country's capital, Kabul. Outside the window are the remains of the former king's palace, left in ruins after three decades of civil war. Photo: AP/David Guttenfelder
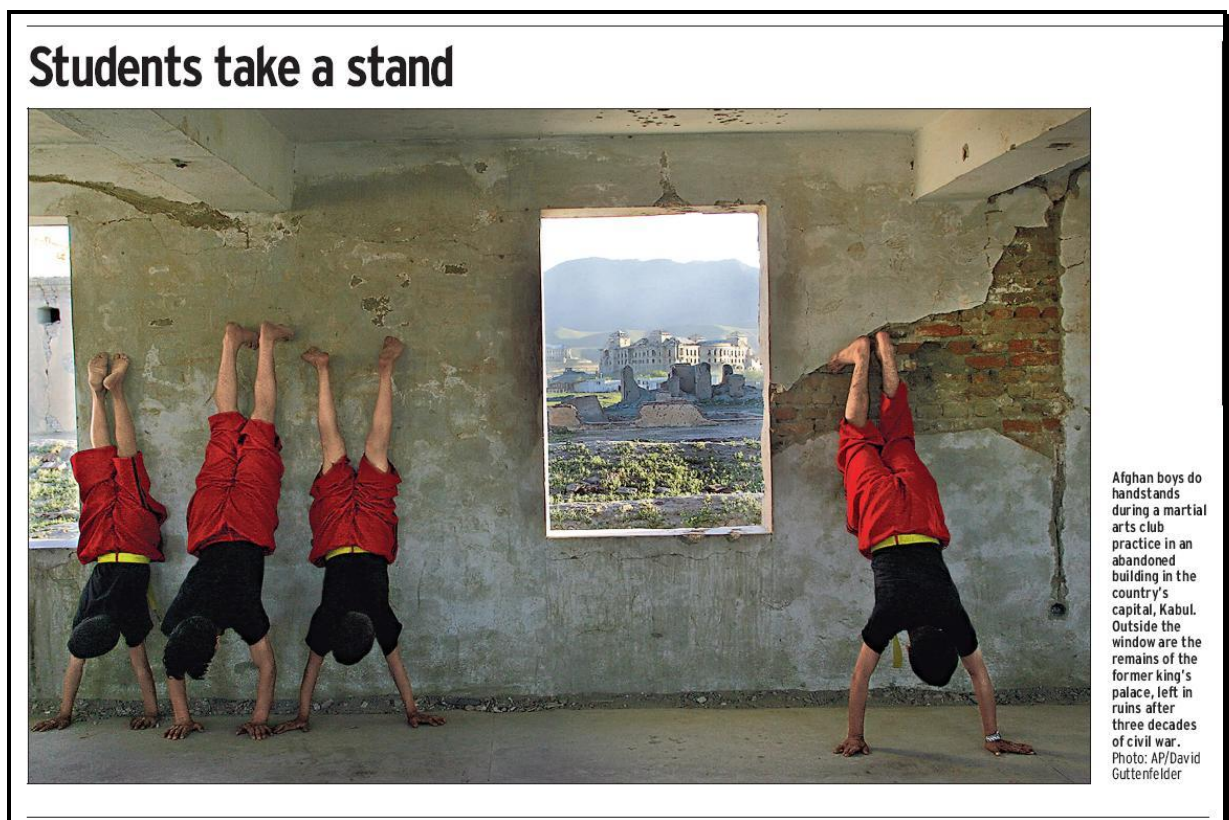
[#475] *SMH*, 11/05/2005, p.11.

FIGURE 5.1: An Image-nuclear News Story from *SMH*

The chapter begins by examining the conditions in the redesign of *SMH* in 2000 which precipitated the greater use of photographs in the news section and with this the introduction of image-nuclear news stories. Then, in Section 5.3, the image-nuclear news story as a unique news story genre will be introduced. The role of the caption in the image-nuclear news story is examined in detail in Section 5.4. Finally, the chapter concludes with an investigation of the social purpose of image-nuclear news stories (in Section 5.5).

5.2 Setting the Course for Change and Innovation

In the year 2000, *SMH* underwent a major redesign. Under the guidance of a Sydney-based design company *de Luxe & Associates*, the newspaper radically changed the layout and fonts and, very importantly, the use of photographs. The aim of the new page design was "to create strong page layouts through simple visual logic with elegant typography" (User guide 2000: 3). James de Vries (the Director of *de Luxe & Associates*) explained that the primary role of the redesign was to be able to relate more directly with the readers: society and technology had moved on a pace, with visual design connecting much more closely with people's every-day experiences, thus leaving the traditional newspaper designs behind (personal communication 2008). De Vries suggested that *SMH* comes from a tradition where the 'word' reigns supreme and the visual is somewhat neglected in realising its potential. Therefore, he felt that an essential part of the new design should include the increased use of freestanding photo styles, encouraging a 'scaling' of photos with regard to their quality – that is their ability to tell a story, to respond to news values, their 'wow factor', and technical brilliance (de Vries, personal communication 2008). As a result, more white spaces between news stories were introduced, captions were sometimes moved to the sides of photographs, rather than underneath them and in general, larger more aesthetically motivated photographs were used. Figures 5.2 and 5.3 exemplify the differences between the page structure before and after the 2000 redesign. One of the major differences is the extravagance of white space introduced to the news pages of *SMH*, not only between photographs and captions, but also between headlines, body text and breakout-text/quotations (these spaces are highlighted in Figure 5.3A). The use of free-standing photographs is also evident in this example, which gave rise to my interest in these changes and hence this research project.

FIGURE 5.2: A front page from *SMH* in 1999, before the re-design (*SMH*, 9/7/1999, p.1)

As can be seen in Figure 5.2, the headlines in the 1999 edition tend to fill the space above the text (both verbal and visual). News items are also framed using a solid rule. This further limits the potential for white space to act as a divider between the stories.

FIGURE 5.3: A page from *SMH* following the 2000 redesign, 30/12/2000, p.9.

FIGURE 5.3(A): Use of white space in *SMH* after the 2000 redesign, 30/12/2000, p.9.

Key:

A	Section Head – increases white space above stories
B	Headline finishes half a column before the end of the body text
C	By-lines add in extra information, such as position and place and thus create more white space
D	Half-column pull quote
E	Down-page story headline uses white space to separate from lead story
F	Half-column picture caption
G	Half-column picture sidebar caption
H	Sign-off, end by-line creates more white space

FIGURE 5.4: Eight-column width design

The redesign had a 16-column grid, underlying the 8 columns of the newspaper, designed to allow a "wider range of text widths and use of story devices which conform to the grid without routinely resorting to bastard measure[1]" (User guide 2000: 4) (see Figure 5.4). Used on picture captions, this half-column width often created an extensive amount of white space, particularly if it was a side-bar caption, as in the picture caption in Figure 5.3 (also demonstrated in Figure 5.3A, labelled G, and Figure 5.4). White space is highly valued in design and is often accorded special status in the design process. Regarding the semiosis of design in contemporary advertising and poetry the use of *white space* is variously described as a visual blank, as silence, calm and restful, or as brightness, total presence, grabbing attention

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[1] A bastard measure is a column width not consistent with the one-column or two-column measure.

and creating spatial salience (Huisman 2008). As far as its use on the news pages of *SMH* is concerned, de Vries explains (personal communication 2008) that it was introduced for two main reasons. One of these is to enable easier reading of the product: for example, leaving the headline half a column short of the end column is felt to make the page more readable (this is exemplified in the main headline in Figure 5.3A, which is half a column short of the end column, labelled B). But most importantly, white space was introduced as a means of demonstrating the cultural positioning of the product. According to Huisman (2008), white space is an attractive design tool, which when well used can give the impression of a modern, high quality product. de Vries suggests that white space has a 'pedestalising' effect on the story when used on the news pages of *SMH,* and, in particular, when surrounding image-nuclear news stories. It was designed to give the impression that this story has been a very considered choice, and so should not be viewed merely as a filler picture (personal communication 2008).[2] Figure 5.5 demonstrates the use of white space around an image-nuclear news story.

[#41] *SMH*, 24/07/2004, p.21.

FIGURE 5.5: The use of white space around an image-nuclear news story, 'pedestalising' the image on the page

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[2] A filler picture is usually a story with no news value that can be held over for slow news times.

SMH alternates between the use of left-alignment (ragged text), and fully-justified columns (see Figure 5.4). This serves to break up the space on the page, to provide variety in the visual appeal of the page and, according to de Vries, to keep the readers stimulated (which accords with the *SMH* redesign user guide, which states that symmetry should generally be avoided in page layout (2000: 3)).

Following this redesign in 2000 a particular kind of story started to emerge that seemed to be making use of these new design principles, and began to develop a unique position on the page in terms of size of photograph, use of fonts and use of white spaces.[3] Between 2000 and 2003, a greater number of large photographs were to be seen on news pages, sometimes taking up three quarters of the page, with a short caption under the picture (see Figure 5.6) or to the side of the picture (as in Figure 5.7). While the use of pictures as fillers is not uncommon in newspapers like *SMH*, their size on the page, the news topics that they dealt in and their aesthetic appeal was a departure from the more common use of such images which are usually used at slow news times. Thus, rather than simply being included as a response to good page design, it may be that other factors, including newsworthiness and enhancing readers' engagement with the page were at stake in these stories. The following are examples of just how much of the page was devoted to the use of images during this period (see Figures 5.6, 5.7 and 5.8).

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[3] In the professional rhetoric, these are known as 'picture stories', 'picture-sidebars' or 'picture blocklines'.

The Sydney Morning Herald

World

Weapon threat not motive for war, says ex-spy

Tom Allard
Foreign Affairs Writer
in Canberra and agencies

Australia's premier intelligence analysis agency told the Federal Government that Iraq's weapons of mass destruction threat was not the prime motive for the United States going to war against Iraq, a former intelligence officer said yesterday.

It was regarded as a "secondary issue", less important than regime change and reshaping the Middle East by putting in place a pro-US government in an oil-rich country and introducing democracy to the region.

Domestic political considerations were also considered an important factor by Australia's Office of National Assessments, according to the former ONA officer, Andrew Wilkie.

Before the war, the ONA, which is answerable to the Prime Minister and cabinet, gave the Government reports on the US, as well as intelligence assessments on Iraq.

"In the assessments on the US, it was being made very clear to government all the things which were driving the US on Iraq. WMD wasn't the most important issue. In fact, it was seen as a secondary issue," Mr Wilkie said yesterday.

"It was also about the credibility of the US military. The US sees its military and threat of force as one of its most important foreign policy tools. They had threatened to use force and would lose credibility if they didn't," Mr Wilkie said.

"The sum of all of these things was bigger than the impact of WMD."

The Australian Government cited the destruction of Iraq's WMD and the possibility his lethal arms could be given to terrorists as the casus belli.

It never mentioned re-fashioning the geopolitical landscape of the Middle East as an objective of the war until after the war was won.

A spokesman for the Prime Minister noted that the ONA director-general, Kim Jones, had said Mr Wilkie had been involved only in providing reports on humanitarian aspects of the war.

Mr Wilkie left ONA in protest on the eve of the war in March.

The opposition parties are pushing for an independent inquiry into any intelligence failing in the lead-up to the war.

Mr Wilkie's revelations came as a British newspaper reported that the mobile laboratories found in Iraq and said to be built to make chemical and biological weapons had been supplied by Britain in the late 1980s to produce hydrogen for military balloons.

Also in Britain, the Prime Minister Tony Blair's spin doctor, Alistair Campbell, wrote to the head of MI6 and promised to take more care in presenting intelligence material to the public after a damaging row over a dossier on Iraq's weapons.

The document – dubbed the "dodgy dossier" by British media – failed to make clear the source of some information used to back the Government's case for war.

Chunks of the report came from a student's thesis, which leaned heavily on documents more than 10 years old.

The Home Secretary, David Blunkett, on Sunday became the most senior minister to admit publicly it was wrong to publish the "dodgy dossier".

In the US, the White House launched a co-ordinated effort to quell accusations that it had exaggerated the threat posed by Saddam Hussein.

Abbas denounces attacks as Powell pleads for road map

Ed O'Loughlin
Herald Correspondent
in Jerusalem and agencies

The Palestinian Prime Minister yesterday denounced new attacks by militant groups that threaten a US-backed peace plan and vowed to press on with efforts to persuade them to agree to a ceasefire.

"We reject these acts and if they continue they will complicate the situation and make the peace process difficult," Mahmoud Abbas said in the West Bank city of Ramallah after attacks on Sunday in which five Israeli soldiers were killed and troops shot dead five Palestinian gunmen.

Referring to efforts to persuade militants to halt attacks against Israelis, he said: "We . . . underline our determination to pursue the dialogue with the movements which criticised us on this issue."

But he added "we are forcing no one" to take part in the ceasefire talks.

The Islamic militant group Hamas, which has carried out many suicide bombings in Israel,

said on Friday it was pulling out of talks with Mr Abbas aimed at procuring a ceasefire. It accused the reformist Prime Minister of being too conciliatory towards Israel. It was also reported yesterday, however, that secret contacts may

> **'We reject these acts and if they continue they will make the peace process difficult.'**
> MAHMOUD ABBAS
> Palestinian Prime Minister

already have resumed, and that Egypt is sending its intelligence chief, Omar Suleiman, to Ramallah for talks with Mr Abbas and besieged Palestinian Authority chairman Yasser Arafat.

Hamas's Gaza spokesman, Mahmud Zahar, welcomed Mr Abbas's remarks on dialogue.

On Sunday the US Secretary of State, Colin Powell, said the attack on Israeli soldiers must not be allowed to wreck President George Bush's road map for peace in the

Middle East. "What we have to do now is make sure we don't allow this tragic, terrible incident to derail the momentum of the road map that got started . . . last week," he said.

The attacks came as Mr Sharon faced down the hardline central committee of his Likud party in Jerusalem. He ploughed ahead with his speech as hundreds of delegates jeered and blew whistles, while burly bouncers waded into the scuffling crowd.

Mr Sharon repeated his belief that the peace process could bring an end to terrorism, but said "we will not give anything as long as the terror, violence and incitement continues".

Watching the chaos, he could take comfort in the fact that a majority of Likud apparatchiks have always opposed peace deals, but the same is not true of the Israeli population in general.

Mr Abbas refused to hold talks yesterday with the visiting Italian Prime Minister, Silvio Berlusconi, over the latter's refusal to meet Yasser Arafat, his office said.

Circle of life and hope in an exhausted nation . . . an Iraqi farmer feeds pigeons near Baghdad. Photo: AP/Victor Caivano

Rumsfeld turns heat on Cold War army

Vernon Loeb
in Washington

The United States Defence Secretary, Donald Rumsfeld, buoyed by the war in Iraq, is preparing to launch another campaign to change the organisation and structure of the army.

This could transform how the country's largest military service fights in future conflicts.

Senior defence officials and military analysts close to the Pentagon said Mr Rumsfeld is considering ways to reorganise some or all of the service's 10 active-duty divisions into smaller and more easily deployable battle groups.

He has also begun to realign its reserve and active-duty forces. He is considering the withdrawal of thousands of army forces from Germany and thinking of changing the army's personnel system.

Analysts said Mr Rumsfeld's agenda was remarkable in view of his badly strained relationship with the army, which his advisers have criticised for being trapped by Cold War doctrine based on a single adversary – the Soviet Union – and ill-equipped for what he sees as a new strategic environment in which the US could find itself fighting small wars in distant corners of the globe.

More than anything else, defence officials said Mr Rumsfeld would be trying to foster "cultural" change to reward risk-taking and encourage innovation so army forces could become more deployable through new organisational concepts, in advance of new combat vehicles.

"An army division contains elements and capabilities designed in 1942 to sustain large linear formations for months and months of warfare," one official said.

"But we're not going to fight wars on the scale of World War II."

By far the most dramatic change Mr Rumsfeld's inner circle is contemplating is a move from large, heavy, slow-moving divisions – 15,000 to 20,000 troops – to smaller, more mobile units known as battle groups.

These would be organised to perform discrete combat missions, such as airborne assaults, helicopter attacks, armed reconnaissance or advanced logistics support.

Among the changes is a Rumsfeld proposal to withdraw some or most of the army's 60,000 soldiers in Germany.

In the Bush Administration's global realignment of US military forces, the Pentagon is considering bases or staging areas in north-eastern Australia. However, one official said he doubted any forthcoming agreements would call for US marines to be permanently based there.
The Washington Post

Confusion over Hillary's presidential ambitions

Caroline Overington
Herald Correspondent
in New York

Hillary Rodham Clinton has told *Time* magazine and ABC-TV in the United States that she does not have "any intention or plans" to run for the White House in 2008.

Speaking the day before the publication of her $US8 million ($12 million) memoirs, Senator Clinton said she was "flattered that the question [of whether she will run] gets asked". Her statements were immediately set upon by political analysts, who began picking them apart to find hidden meaning.

Few believed Senator Clinton was ruling out a run for the presidency in 2008. "She didn't say: 'I'm not running in 2008'," said Dick Morris, who was a consultant to the former president, Bill Clinton. "She said: 'I don't have plans', which means she doesn't want to announce her plans."

Bill O'Reilly, who hosts a politics show on Fox in New York, agreed: "She's got no plans for 2008, and I've got no plans or intentions for 2008 either," he said. "The point is, she didn't rule it out."

Journalists who watched Senator Clinton's interview with the veteran ABC host, Barbara Walters, were also confused about what she meant.

For example, the Reuters news agency decided the statement meant Senator Clinton had "ruled out" making a run for the White House in 2008, but ABC-TV said that Senator Clinton in her interview with Walters "wouldn't rule out a run in 2008".

If Senator Clinton does decide to run in 2008, she cannot announce her candidacy before 2006, which is

when she faces re-election for the Senate. However, a poll taken by the ABC yesterday showed 53 per cent of people believed she should never run for the presidency.

On her husband's affair with Monica Lewinsky, Senator Clinton told Walters she believed her husband because "so many accusations had been made about me that were just extraordinary, outrageous accusations, and I knew they weren't true [and] it didn't seem unusual to me that something like this would be said."
A vicious scandal – Page 12

New York's finest are having a fine old time

Caroline Overington

Almost since it was founded, the city of New York has nurtured a reputation as the kind of place where the most extreme behaviour is tolerated.

No more. These days, you can be fined for doing just about anything, and many people suspect that the $US4 billion ($6 billion) hole in the city's budget is to blame.

In May, a boy was fined for riding his bike through New York's streets, without keeping his feet on the pedals. That was followed by the case of the 86-year-old man, who was fined for his birthday for feeding crumbs to pigeons.

Then came the pregnant woman,

who was fined for sitting on the subway steps, and the shop owner, from Manhattan, who received a $US400 ticket for having too many letters on the awning above his store.

These stories made the news, prompting other people to come forward to complain about their tickets.

So, New Yorkers have learned of the woman who was fined for "talking too loudly" to her neighbour, who lives in the flat next door. She told police she shouted "hello" because she didn't want to leave a pot on the stove unattended.

Then there was the man fined for sitting on a milk crate. He was photographed, holding up a ticket that actually said: "Unauthorised

Use of a Milk Crate". And, just this weekend, there was a woman who was fined for sitting on the grass in Central Park. Police told her the area was "restricted" for the Puerto Rican National Day Parade – but it wasn't Puerto Rican National Day when she was fined and there were no signs to say she couldn't sit there.

What could all this mean? Critics say that New York's mayor, the billionaire Michael Bloomberg, has ordered police to fine people for every conceivable thing, because New York is broke.

Mr Bloomberg denies this. He says it costs more to issue a ticket than it does to collect the money. But that didn't stop the *Los Angeles Times* from sending a journalist to

New York to produce a story under the headline Start Spreading the News, New York's Ticketing Today.

The New York Times put a similar story on page one.

"But there is no ticketing blitz," an exasperated Mr Bloomberg said in a radio interview.

"Police don't have quotas to fill," he stressed. "They have productivity goals."

So, how does Mr Bloomberg explain why a man was fined for sitting on a milk crate, outside his place of work?

"That was a rookie cop who was just doing his job," Mr Bloomberg said. "There is a law that says you cannot sit on a milk carton, or something along those lines."

FIGURE 5.6: Early use of Image-nuclear News Stories in *SMH* with caption below image

FIGURE 5.7: Early use of Image-nuclear News Stories in *SMH* with caption sidebar

FIGURE 5.8: Early use of Image-nuclear News Stories in *SMH* with caption sidebar

In each of these examples the beginning of the caption uses a short witty nominal or verbal group, '*Jurassic pack…*' and '*Just necking…*' and ellipsis (…) to separate it from the rest of the caption. These phrases create a special tension with both the image and the caption. They relate to the image intersemiotically and in a playful manner, as will be explained with regard to headings in Chapter Seven; and they link to the informational content of the caption, where the play between the image and this initial phrase may be reinforced, further decoded or simply ignored. A more detailed analysis of one of these stories may help to clarify this point. The story we are focussing on here from Figure 5.8 is the one in the centre of the page with the giraffes pictured. The caption to this story reads:

> *Just necking... mother giraffe Shani stands over her newborn calf Shaba, at San Diego Wild Animal Park. The park in southern California is home to two sub-species of giraffe, the reticulated giraffe and the baringo giraffe. Shaba is the 87th baringo giraffe to be born in the park.*

Before engaging with the caption to this story, readers may take up a positive evaluative stance in relation to the image content and what could be interpreted as the mother's protective stance over her newborn calf. At the same time readers may also appreciate the image for its artistic composition (see Chapter Six for an explanation of composition). The caption begins with the phrase *Just necking…*. Three meanings may be elicited from this phrase: 1) modification of the common phrase 'just checking' to mean carefully monitor, or watch over, 2) the colloquial term 'necking', which means to kiss, and 3) the specialised/technical term 'necking' which is used to signify an act of aggression between two giraffes, particularly adults males, when they use their necks to spar with each other. Following an anthropomorphic reading of this picture, meanings 1 and 2 are reinforced by the first clause in the caption, in that the mother giraffe is displaying (in human terms) protective, affectionate traits towards her calf. The second and third sentences in the caption give general information about the park and the giraffe population. No explicit evaluative language is used in these sentences, although positive evaluation of the success of the park's breeding program may be evoked through the fact that 87 giraffes have been bred at this Wild Animal Park. Meaning 3 is clearly backgrounded, and in fact, would probably be unknown to most general readers.

Given the size and placement of these stories on the news pages, and the fact that there were rarely any other images used on the same page, it is clear that one is able to initially engage with the image in its own right. From an aesthetic point of view, the images that were used in this way were striking images that appear to have been chosen by the sub-editors as much for their potential as art as for their news value (see Chapters Three and Six), something that has long been posited by other theorists with regard to war images for example (see

Zelizer 2004: 121). Here then, a large aesthetically pleasing image engages the reader on an interpersonal level, through artistic appeal, and then enters into verbal-visual play with the initial phase of the caption. This verbal-visual play seems to be working prosodically (see Section 2.3.3, Chapter Two), to spread the evaluation from the visual into the verbal text at the beginning of the caption. Since this initial phase of the caption continues to engage the reader on an interpersonal level, I use the label *Prosodic Tail* for this part of the caption text. The term *Tail* also seems appropriate since in the majority of cases the remainder of the caption does not sustain the evaluation; rather the remainder is more informationally directed. The evaluation usually ends with the 'Prosodic Tail'. As far as the generic structure of this story is concerned, the name 'image-nuclear' news story is appropriate because of the dominant position of aesthetically motivated images that initially engage the readers on an interpersonal level. The fact that the Prosodic Tail continues this interpersonal engagement and relates much more to the image than to the rest of the caption resulted in the inclusion of the Prosodic Tail in this image-nucleus. Thus, the generic structure of image-nuclear news stories was laid out as: Image^(Prosodic Tail)^Caption, where ( ) brackets indicate that this stage is optional (since not all captions include the Prosodic Tail). This initial thinking on nuclearity in such news stories is diagrammed in Figure 5.9:
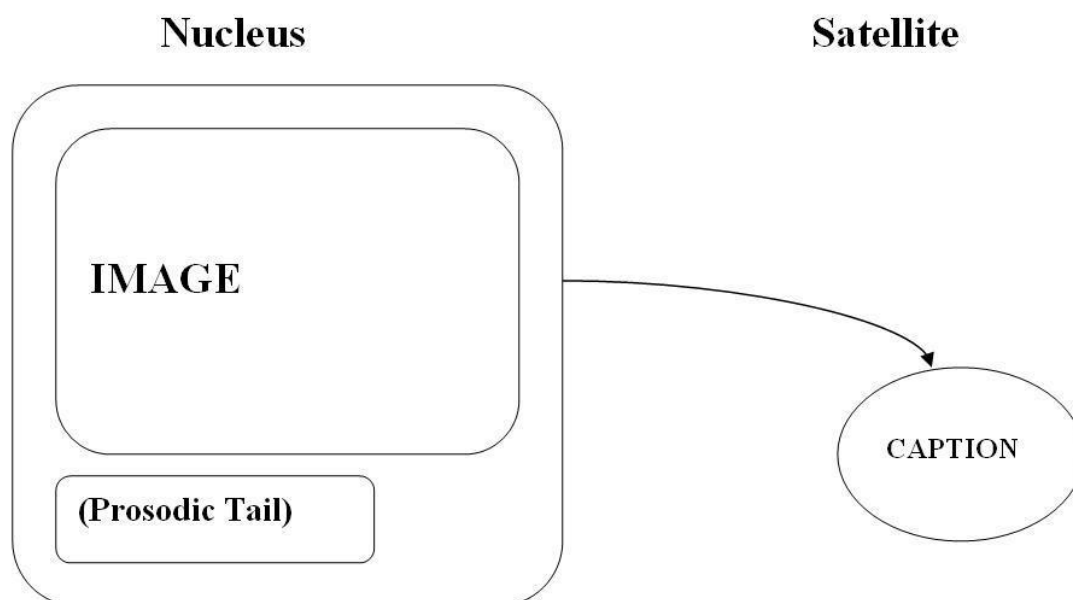
FIGURE 5.9: Nuclearity in Image-nuclear News Stories

However, one particular story that stands out in this evolutionary process (especially for the kind of interpersonal engagement this story had the potential to achieve combined with the gravity of the news event it reported on) appeared on page 11 of *SMH* on 2nd June 2003 (refer

to Figure 5.10). It stood out not only for the fact that it dominated the page, but also because of the way that the evaluative stance established in the nucleus significantly shifted once the caption had been read. Again, the photograph/story was very large on the page, dominating it, and this was an impressive image in several respects. The repetition and the layers of contrast between the fans work to artistic effect, allowing the reader to admire the image as art – not something we are generally accustomed to doing with news photographs. The fact that the boy is able to carry that many fans on his head (and there may be more, given the close cropping of the frame on the upper layer of fans) also invokes admiration (for his tenacity and capacity). The direct eye contact with the reader, engaging us interpersonally with this young man, increases our involvement in the event (see Section 6.3.3, Chapter Six). Initially then, we engage with this story on an interpersonal level, positively appraising both the image as art and engaging with the represented participant in the image.

If we now turn our attention to the caption that appears to the side of this image, there is a dramatic shift in the way in which we are to engage both with this young man and with the newsworthy events ultimately underlying the inclusion of this story in the newspaper. The caption reads as follows:

> *Cool under pressure...a street vendor carries a bundle of fans on his head near Dhaka yesterday. Forty-two people have died in the past week in a heatwave sweeping Bangladesh, with the temperature hitting 41.4. In southern India a heatwave has claimed close to 900 lives in the past two weeks. Labourers, who can ill-afford to stay inside during the hottest hours, have been bearing the brunt of the heatwave.*

The initial phrase *Cool under pressure…* is another instance of the use of a short somewhat witty phrase separated from the caption by ellipsis - the *Prosodic Tail*. It relates both to the image and to the caption, sustaining and projecting forward the positive evaluative stance that has already been established by the image. The first clause then identifies the young man in the image as *a street vendor,* specifies what he is carrying on his head (*a bundle of fans)* and locates him circumstantially with *near Dhaka yesterday*. On closer examination, the Prosodic Tail *Cool under pressure* can be interpreted in several ways. Initially, we may interpret the source of this *pressure* as being the great burden on his head, given the height and size of the bundle of fans on his head; this reinforces our earlier interpretation of the image of this young man as tenacious. Also, the fact that he is carrying fans may also add to our enjoyment as it is generally known that fans are used to *cool* us down.

As far as the rest of the caption is concerned, it is immediately apparent that this playful game is over and the focus is now on the serious task of the retelling of a very destabilising hard news event (see Section 5.3 below) that has had devastating consequences for the people of the Asian sub-continent.

Al-Qaeda operatives may be in US, say officials

Josh Meyer
in Riyadh, Saudi Arabia

Shrewd recruiting of young militants has allowed al-Qaeda to re-establish itself in Osama bin Laden's homeland and around the world in preparation for new attacks on the United States and its allies.

Al-Qaeda had not only survived the US-led crackdown against it, but was exploiting loopholes found in its pursuers'

tactics, officials in Washington said.

Of particular concern are indications that the terrorist network has infiltrated essentially untraceable operatives into the US. Some of them were believed to be planning suicide bombings on soft targets such as subway stations within the next few months, officials said.

The assessment is based partly on information gathered by US and Saudi authorities investigat-

ing the bombings in Riyadh three weeks ago, which killed 34 people, including an Australian and eight Americans.

"At the same time we have learnt a lot about how al-Qaeda has operated," a US official said.

"They have done their homework and figured out ways to get people in who can evade scrutiny and the techniques that have been successful in the past."

US authorities believe the

names of these new operatives do not appear in the database of supported al-Qaeda members, supporters and sympathisers that has been built up since the September 11, 2001 attacks in New York and Washington.

"We thought we had a really good picture of it," the US official said of al-Qaeda's present membership.

"But what we're now seeing is that there are a lot of new cells, many of them beyond the pen-

etration of the CIA. They're ciphers."

Authorities believe the Riyadh bombers belonged to one of several Saudi-based al-Qaeda cells, and that hard-core members are plotting further attacks in the kingdom.

Another Saudi-based al-Qaeda cell might be trying to sneak into the US to launch attacks, the Saudi ambassador to the US, Prince Bandar bin Sultan, said recently, citing evi-

dence from the investigation.

The Riyadh investigation represents the first time FBI and CIA agents have been given access to Saudi Arabia, an al-Qaeda recruiting centre that played a main role in the September 11 attacks. Investigators have allegedly uncovered details about current al-Qaeda activity in the Persian Gulf, including evidence that its members are smuggling weapons from Yemen.

Officials said the investi-

gation had dispelled any idea that bin Laden's role or that of a top aide, Ayman al-Zawahiri, has diminished because of their flight from Afghanistan and the continuing hunt for them.

Some senior US officials are also claiming the attacks in Saudi Arabia were launched with bin Laden's approval.

"They don't do anything without someone going back to bin Laden," an official said.
Los Angeles Times

Few signs of Israel's goodwill gesture

Maia Ridberg
in Jerusalem

Israel said it has eased military closures on the West Bank and Gaza Strip yesterday in a goodwill gesture to the Palestinians prior to a three-way summit with the United States President, George Bush.

The army said Israeli forces would remain in the areas, but Palestinians with permits – thought to be about 25,000 – would be allowed to resume their jobs in Israel.

The Israeli Prime Minister, Ariel Sharon, offered to ease the restrictions during what were described as positive talks with the Palestinian Prime Minister, Mahmoud Abbas, on Thursday.

But witnesses saw few signs of any goodwill gestures. They reported little evidence yesterday of an easing of travel restrictions on Palestinians, and said Israeli soldiers had erected additional roadblocks near the West Bank city of Nablus.

"Israeli claims about a so-called easing of the closure are

Optimistic . . . Mr Abbas ready to talk peace. Photo: AP

untrue," said Nabil Abu Rdainah, a senior aide to Palestinian President Yasser Arafat.

Mr Abbas and Mr Sharon are due to meet Mr Bush in the Jordanian city of Aqaba on Wednesday to discuss implementation of an international "road map" to peace.

Mr Bush said during his weekly radio address at the weekend that he would do all he could to move the Israeli and Palestinian leaders towards an agreement.

"The work ahead will require difficult decisions and leadership, but there is no other choice," he said. The peace plan, drawn up by the US, the United Nations, the European Union and Russia, calls on Israel and the Palestinians to take reciprocal steps leading to the creation of a Palestinian state in 2005.

The US Assistant Secretary of State, William Burns, met Palestinian leaders including Mr Abbas in the West Bank city of Ramallah on Saturday to prepare for Wednesday's summit.

Mr Abbas told Al-Jazeera satellite television that the two sides will pledge to cease hostile actions, stop the incitement and recognise each other. He said he expected Palestinian militants to halt attacks on Israelis within 20 days.
Reuters, The New York Times

Suspect in Olympics bombing arrested

Caroline Overington
Herald Correspondent
in New York, and agencies

The seven-year hunt for the Atlanta Olympics bomber may have come to an end, after police arrested the chief suspect hiding behind milk crates in a remote hunting village in North Carolina.

Eric Robert Rudolph, 36, had apparently been living rough in the Appalachian mountains for several years, and appears to have survived by killing wildlife
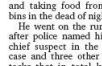
Eric Robert Rudolph . . . found behind milk crates.

and taking food from rubbish bins in the dead of night.

He went on the run in 1998, after police named him as the chief suspect in the Olympics case and three other bomb attacks that in total killed two people and injured 150.

Atlanta's Centennial Park was packed during the first week of the 1996 Olympics when a backpack, packed with nails, exploded, killing Alice Hawthorne, 44.

After the Olympics there were two more bombings in Atlanta – on an abortion clinic and a gay nightclub – and one at an abortion clinic in Birmingham, Alabama.

Rudolph's utility truck was seen leaving the site of the Birmingham attack in January 1998 and was tracked to Murphy, a village of 1700 people in a remote part of North Carolina. Rudolph had apparently vanished into the Nantahala National Forest.

Federal agents established a command centre and searched the mountains for months. But the "Top Ten Wanted" fugitive was not seen until late in 1998, when he apparently came out of the hills looking for food. Police embarked on another search, with no result. In March 2000 the FBI closed its search headquarters.

Then, at 4.30am on Saturday, a young police officer, Jeff Postell, was on patrol in an alley behind some local businesses when he came across a man apparently scavenging through bins. The man took off, but the officer found him hiding behind some milk crates. He did not resist arrest.

Rudolph is believed to be a member of Christian Identity, an anti-gay, anti-abortion, white supremacist group.

Mussolini's last message found in Milan cupboard

Philip Willan
in Rome

The last note written by Benito Mussolini, just hours before Italy's fascist dictator was shot by partisans, has come to light among the personal possessions of the widow of a resistance fighter.

The handwritten note, signed "Mussolini", had been known to historians, but disappeared several decades ago. It was found recently in a cupboard in Milan, with other papers relating to the wartime resistance, after the death of Silvia Codognotto, the widow of a partisan fighter, Carlo Capece.

The message, folded four times and kept in a blue envelope, reads: "The 52nd Garibaldi Brigade captured me today, Friday April 27, in the piazza of Dongo. I

was treated correctly during and after my capture. Mussolini."

Mussolini was captured by partisans on April 27, 1945 as he tried to escape to Switzerland disguised as a German soldier in a German motorised column. The resistance leaders ordered Mussolini and his long-time lover, Claretta Petacci, to be shot.

Their bodies, with those of other fascist leaders, were hung upside down in Piazza Loreto.

Controversy continues over the circumstances of Mussolini's death, and the fate of confidential documents he was believed to be carrying. A recent TV documentary suggested that a British secret agent played a key role in his death and had recovered compromising papers that might have embarrassed London.
The Guardian

Cool under pressure . . . a street vendor carries a bundle of handfans on his head near Dhaka yesterday. Thirty-five people had died in the previous five days in a heatwave sweeping Bangladesh, with temperatures hitting 41.4 degrees. In southern India a heatwave had claimed close to 800 lives in the past two weeks, an official said yesterday. D.C. Rosaiah, relief commissioner for the state of Andhra Pradesh, said the death toll as of last night was 795. Average temperatures have hit 50 degrees. Photo: AFP

Bush tries to play down rift over Iraq

Jonathan Thatcher
in St Petersburg

President George Bush, in conciliatory mood, yesterday held his first formal talks with President Vladimir Putin since Russia tried to block the US-led war on Iraq.

The meeting looked likely to be a gentle precursor for Mr Bush to a tense Group of Eight summit starting later in the day in the French resort of Evian.

US officials have been at pains lately to try to put to the side any signs of anger that Russia had joined France and Germany to oppose the invasion.

And on Saturday in Poland, on the first leg of his week-long tour of Europe and the Middle East, Mr Bush was at pains to play down any split with Europe over the war, saying this was "no time to stir up divisions in a great alliance".

Even if Mr Bush and Mr Putin do brush over differences over Iraq, there is still the prickly issue of Russian support for Iran's nuclear power program, which Washington claims is little more than a ploy by Tehran to work on developing nuclear weapons.

Mr Bush and Mr Putin were expected to discuss economic issues, including efforts to turn

Russia into a strategic oil supplier for the US.

After their summit, the two leaders were to fly to France for the annual gathering of the world's seven leading industrial nations and Russia.

G8 summits traditionally assess the health of the world economy and recommend measures to boost growth. But despite fears about the faltering US dollar and the spectre of deflation,

this year's gathering is more likely to focus on consigning the rifts over Iraq to the past – with all eyes on one-on-one talks today between Mr Bush and President Jacques Chirac of France, their first since the crisis.

Anti-G8 protesters blocked bridges with burning tyres in Geneva and French police fired tear gas at activists trying to bar the way to Evian yesterday.

In Lausanne, across Lake Geneva from Evian, protesters marched through the Swiss city smashing shop windows and looting two petrol stations.
Reuters, Agence France-Presse

Washington wants change in Iran, says Rice

London: The United States would like to see a different kind of regime in Iran, one that would move away from "an aggressive agenda based on terrorism and weapons of mass destruction", says the US National Security Adviser, Condoleezza Rice.

Dr Rice's account of US ambitions in an interview with the *Financial Times* fell short of a desire for regime change in Tehran, the paper said on Saturday.

However, Dr Rice signalled that Washington was determined to tackle what it saw as an Iranian threat, describing it in similar terms to those used about Saddam Hussein's Iraq.

Dr Rice said the White House wanted to see a different kind of government in Tehran that met Iranians' demands for "a regime which protects the rights of women, which is forward looking and modern".

President George Bush, speaking in Russia after talks with President Vladimir Putin, said yesterday that the US and Russia "are concerned about Iran's advanced nuclear program and urge Iran to comply in full with its obligations under the nuclear non-proliferation treaty".

Earlier, in a Russian television interview, Mr Bush had dismissed reports of a planned attack on Iran as "idle speculation".

Bush Administration hawks have turned their sights on Iran since the war on Iraq, some media speculating the Pentagon is advocating covert action to overthrow the Iranian Government.

But the Iranian Foreign Minister, Kamal Kharrazi, has told a German magazine that his country does not believe the US will attack it, although it does think Washington has demonised Tehran unjustly.

"Unlike Iraq under Saddam we are not a dictatorship, but a democracy," he told *Der Spiegel*.

"Furthermore, we are not disregarding any international laws. So we are not worried

about being the next victim of a military strike."

Mr Kharrazi acknowledged relations with the US were tense. "The Americans include us in the 'axis of evil'. We consider the United States as 'the Great Satan'," Mr Kharrazi said.

The US Defence Secretary, Donald Rumsfeld, has said that the US would "aggressively put down" any attempt by Tehran to remake Iraq in Iran's image.

Mr Kharrazi said the United Nations should take on the central role in postwar Iraq, and the Iraqi people alone should choose their government.
Agence France-Presse, Reuters

[#8] *SMH*, 02/06/2003, p.11.

FIGURE 5.10: Hard news presented as image-nuclear news story

The remainder of the caption reads:

Forty-two people have died in the past week in a heatwave sweeping Bangladesh, with the temperature hitting 41.4. In southern India a heatwave has claimed close to 900 lives in the past two weeks. Labourers, who can ill-afford to stay inside during the hottest hours, have been bearing the brunt of the heatwave.

Our reading of this part of the caption stands in stark contrast to the initial reading of the image and Prosodic Tail. Now we encounter the serious, factual retelling of the experiential content of this news event - the fact that close to a thousand lives have been lost in this heatwave. And we discover that the news in the caption seems to have little in common with the image. The shift in evaluative orientation between the image and the caption could not be more marked. However, it is the final sentence in this caption that may prove significant for the potential work that it is doing to re-orient our stance towards the image. A street vendor, as the name suggests, needs to be out on the streets in order to sell his wares and he would probably rank socio-economically at about the same level as the labourers mentioned in the caption. This being the case, this young man must number among those *who can ill-afford to stay inside during the hottest hours* and if these are ones who are *bearing the brunt of the heatwave* then the reader must necessarily also be concerned for the well-being of the young man pictured. This also adds a new dimension to the meaning of *Cool under pressure….* Is this *pressure* now to be interpreted as the need for him to go out to work on the streets, despite the inherent dangers associated with the heatwave? Can we equate the *pressure* as now referring to *bearing the brunt*? All in all, this indicates a dramatic shift in orientation to the image and the story. So what initially started out as a positive light-hearted, somewhat aesthetically motivated appraisal of the image/event has now turned into a negative, perhaps even grave concern about the welfare of this young man (see Chapter Seven, Section 7.4.4 for reasoning on evaluative stance).

The fact that such a serious news event had been presented in the newspaper as an image-nuclear news story, rather than following the more traditional generic structure of hard news reporting, calls attention to the kinds of events reserved for such treatment.[4] As a former professional press photographer, I have seen, and indeed have had my own photographs used as 'fillers' in the newspaper. A 'filler' would be a story that is used to fill a space in the newspaper, usually on a slow news day, when there is a lack of stories. On such occasions, the photographs are used large on the page and are usually of events that carry little if any news value (see Section 3.3, Chapter Three), and are rarely time-bound. Rather, their aesthetic

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[4] Regarding the story in Figure 5.10 this was the first and only mention of the heatwave in *SMH*, both on 2nd June and in the days either side of this date. This calls into question suggestions that image-nuclear news stories are generally used as a follow-up story in the days after the initial more traditionally structured reporting of a serious news event.

appeal is emphasised over their news appeal. I had initially viewed image-nuclear news stories as fillers, mostly dealing in non-news events, aligning them with soft news stories, (for example Media Observation, as explained in Section 2.2.1, Chapter Two). However, like the story in Figure 5.10, 15.5 per cent of the INNSC has been classified as dealing in hard news events, which casts doubt on whether image-nuclear news stories can ever be considered filler stories.[5] Before such notions can be explored in greater detail, another development in the evolution of this news story structure needs to be taken into consideration, namely the introduction of the Heading.

5.3 Consolidating the Image-Nuclear News Story Genre

By the middle of 2004, the image-nuclear news story had begun to place a Heading above the image and the font type 'condensed interstate' - the sans serif font used for the Heading - became unique to these stories.[6] Figure 5.11, a story from page 11 of *SMH* on 24th June 2004, clearly exemplifies the changes now evident in such stories.

Give the lady a big hand

A visitor to the Contemporary Art Museum in the French city of Lyons looks at a sculpture by Chinese artist Sui Jianguo that represents the arm of Mao Zedong. Photo: AFP/Fred Dufour

[#31] *SMH*, 24/06/2004, p.11.

FIGURE 5.11: An image-nuclear news story showing the use of a heading above the image

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[5] Refer to Appendix Three for further representations of the analysis of the INNSC statistically.
[6] In more recent times, however, this font has also been used for other headlines, in particular in sub-headlines on verbiage nuclear news stories.

This Heading functions in a very similar way to the Prosodic Tail, in that it is principally playful in nature and in combination with the image contributes to the evaluative orientation towards the event established in the image (as explained in Chapter Seven). This structure of Heading^Image^(Prosodic Tail)^Caption has remained stable since 2004 in that all stories presented in this manner have always had a Heading (always using the same font), an Image and Caption. Figure 5.12 illustrates this stage in the development of the generic structure of image-nuclear news stories and while the nucleus now also consistently contains verbal text the label 'image-nuclear' has remained.

Nucleus   **Satellite**

HEADING

IMAGE   CAPTION

(Prosodic Tail)
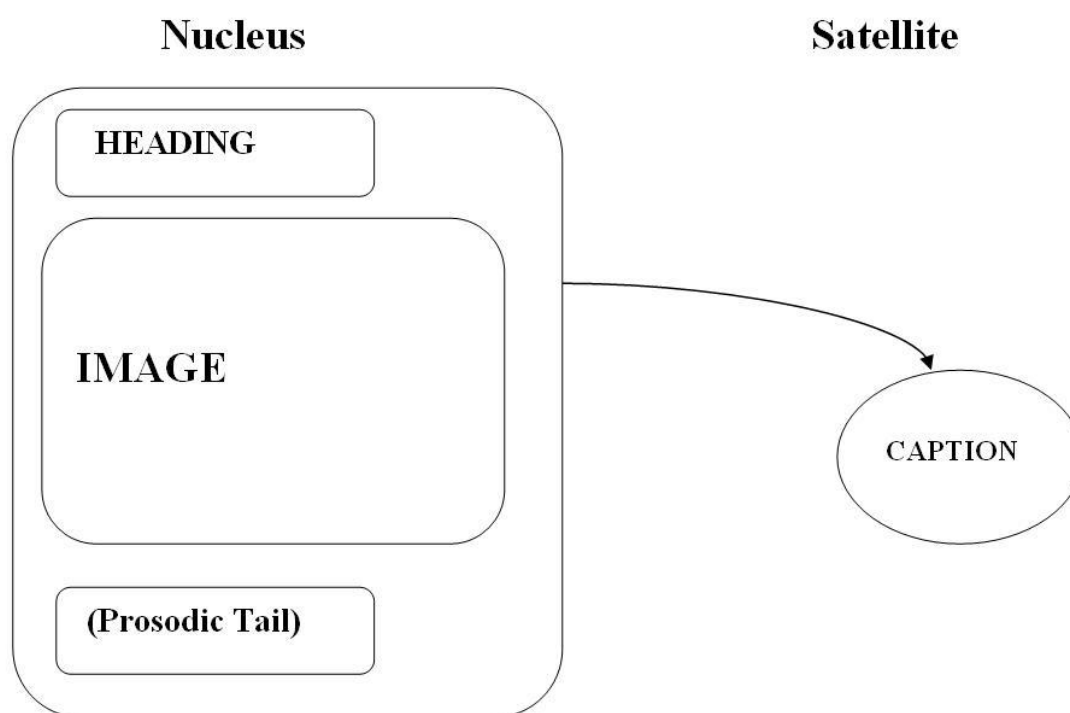
FIGURE 5.12: Nuclearity in Image-nuclear News Stories with the addition of the Heading

Since June 2004, I have systematically collected all image-nuclear news stories that have appeared in *SMH*, and my analysed corpus currently stands at 1000 stories. The most prolific period in which image-nuclear news stories were used in the newspaper was between 2004 and early 2006. Since then, there has been a reduction in their use, by approximately 63 per cent, but they are still appearing regularly both during the week and in the weekend edition.[7] As exemplified in Table 5.1, in the twelve months between June 2004 and June 2005, 479 stories were presented as image-nuclear news stories. The average per month during this period was 40, with March 2005 having the highest number in any single month, which was

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[7] Senior editors at *SMH* suggested that one reason for their decreasing use was because of the desire to have more 'destabilising' images or images representing Third World issues on the 'World' news pages. Another, it was suggested, was because the new Editor, Alan Oakley, did not like these 'playful' stories.

61. This meant that each day's edition had on average two such stories on the news pages. Of the 480 stories, 473 (98.5 per cent) made use of the heading and of those headings 440 (93 per cent) included an element of play between the heading and the image.[8] While Chapter Seven deals directly with this playful relationship between the heading and the image, I would like to briefly outline here how this playful stance affected the generic structure and social purpose of the image-nuclear news story.

TABLE 5.1: Total story count for 12 months from June 2004 to May 2005

Year	Month	Total # of Image Nuclear News Stories / per month
2004	6	19
	7	23
	8	26
	9	40
	10	49
	11	46
	12	36
2005	1	54
	2	46
	3	61
	4	34
	5	45
		TOTAL 479

What is particularly noticeable in the evolutionary process of these stories is the relationship that developed between the heading and the photograph. The vast majority of the headings in image-nuclear news stories (95 per cent of the total number of 1000 in the analysed corpus) rely on the manipulation of common idiomatic expressions or allusions to other discourses to fit the content of the photograph, as in the examples in Figures 5.11 and 5.13.[9] In the photograph in Figure 5.11 we see a very large sculpture of the hand and arm of Chairman Mao, and a woman standing beneath the sculpture looking up towards the hand, adding perspective with respect to the size of this artwork. In using the heading *Give the lady a big hand* the author of this text has also availed himself of the literal meaning of the words used in this idiom (since the image depicts a very 'big hand'). Chapter Seven will examine how this interplay between the literal and the figurative has the effect of creating a humorous relationship between the verbiage and the image.

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[8] There were still occasions when no heading was used, but these were rare.
[9] Appendix Four gives a more detailed account of the distribution of this play across the corpus.

Another interesting development with this genre is the kind of event that has been portrayed in this playful manner. As noted above, more and more stories dealing with essentially destabilising hard news events have also been presented in this format (representing 15.5 per cent of the analysed corpus). It is interesting to note here that some of these news events were also reported in other newspapers (both broadsheet and tabloid) published in the same metropolitan area; however they use the more traditional news story structure, which is centred on a verbiage nucleus between the headline and lead paragraph. In the total corpus of image-nuclear news stories, 15.5 per cent of the stories are what I would traditionally term hard news (as adapted by White, 1997 and Iedema, 1997) and of this 15.5 per cent, 77.8 per cent include a playful relationship between the heading and image.[10] Figure 5.13 is an example of one such story.

Coach does the crawl in middle lane

A bus eases its way along a Manila road flooded by monsoon rains that closed schools and offices yesterday. Elsewhere in the region a typhoon brought floods and landslides to northern Taiwan, where thousands were forced to flee their homes. Nine people were reported dead as Typhoon Aere passed through Japan and Taiwan before turning towards China. Mudslides buried a church in the Taiwanese county of Hsinchu, killing a man and his daughter and leaving four others missing. Another four were washed away by floods in central Taiwan. Photo: AP/Aaron Favila

[#74] *SMH*, 26/08/2004, p.16.

FIGURE 5.13: Playful relationship established between heading and image

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[10] By way of comparison, I sampled one week's news pages, that is, pages 1-3 and the 'World' news pages (usually pages 7-9), from Monday 14th April 2008 to Friday 18th April 2008, for traditionally structured (verbiage centred) stories dealing in 'hard' news. Out of 115 'hard' news stories on these pages, 11 of them (or 10%) engaged in some kind of play between the headline and the lead paragraph. This would indicate that a certain percentage of 'hard' news reporting is always being 'played with' in newspapers, no matter what format the story is presented in.

In the story in Figure 5.13 the heading makes reference to the sporting discourse of swimming, manipulating technical terminology such as (swimming) *coach*, the swim stroke *front crawl* and the marking out of the swimming pool into *lanes*, with the middle lane usually being the lane that the fastest swimmer will swim in during competition. There is also another meaning that can be drawn from this heading and image in that given the dangerous conditions portrayed, the bus is probably driving along quite slowly. Thus we can also infer that the bus is carefully 'crawling' along the middle, and possibly the safest part of the street. The sporting discourse is foregrounded in this heading because of the use of <u>*does*</u> the crawl (as one would describe the swim stroke) rather than *crawls along*, which would be more common in headline writing, and is associated with vehicles moving slowly. The noun *coach* is also less common in Australian English than *bus*. In fact the caption switches to *bus* in the first clause. Therefore the tone set up between heading and image is one established in play and humour. The caption, however, does not reflect this playful tone at all, and quickly moves into the destabilising nature of this event and the death and destruction that came with it. The caption reads:

> *A bus eases its way along a Manila road flooded by monsoon rains that closed schools and offices in the Philippine capital yesterday. Elsewhere in the region, Typhoon Aere brought floods and landslides to northern Taiwan, where thousands were forced to flee their homes. Mudslides buried a church in the county of Hsinchu, killing a man and his daughter and leaving four others missing. Another four were washed away by floods in central Taiwan.*

There is certainly nothing humorous about the events being described in this caption. Thus, the initial stance towards the story established in the heading and image stands in stark contrast to the actual events being described in the caption (see Section 5.4 below).

To conclude this Section, since the 2000 redesign of *SMH*, the formatting, titling, layout and choice of news photographs have gone through a transition. On the news pages, this transition has been seen in striking and aesthetically motivated images depicting primarily soft news events used large on the page. By June 2004, the genre of image-nuclear news stories had become fixed, with the emergence of a heading and a widening the kinds of news events they depicted to include hard news reporting. The headings inevitably draw on playful allusions and puns, adding a further dimension of evaluation to the nucleus. The caption in image-nuclear news stories, while noted for its brevity, is quite different to captions that appear with news photographs that are embedded in longer news stories. The caption has remained stable in both form and function throughout the evolution of this news story genre and is the focus of discussion in the remainder of this chapter.

5.4 The Role of the Caption in Image-nuclear News Stories

5.4.1 Introduction

Zelizer (2004: 118) laments the lack of standards in the titling, captioning, layout and formatting of news images; yet, as outlined above, image-nuclear news stories have standardised their titling, captioning, layout and formatting; there have been no changes in any of these since 2004. Their position within the newspaper was also consolidated during this time; they appear most often on the first main page of 'World' news, usually sitting on or just above the fold line.[11] Also standardised is the role of the caption in image-nuclear news stories. The nucleus and caption work together in an intersemiotic relationship built on the principle of expansion, where there is expansion of the meaning within the image and expansion of the meaning beyond the image. Expansion beyond the image involves explanation of the news event motivating the inclusion of the story in the news and its associated news values. According to the nucleus^satellite model for image-nuclear news stories introduced above, the caption can be viewed as a satellite to the heading/image nucleus. However, the satellites in image-nuclear news stories differ from satellites in verbiage-nuclear news stories with regard to their optionality, as will be explained in the following paragraphs.

As already elaborated upon in Chapter Two, Section 2.4.3, both the inverted pyramid structure and the nucleus^satellite model imply that the body text can be cut at any point without drastically affecting the meaning potential or needing a time-consuming rewriting of the text. This means that the satellites in a verbiage-nuclear news story may be viewed as being optional. What remains tacit, however, is 1) the kind of effect later information has on our understanding of earlier information (especially that in the nucleus) and 2) whether that has the potential to shift the evaluative stance established in the nucleus to an entirely different stance once the whole text has been read. These two points are raised at this stage because in image-nuclear news stories the optionality of the satellites and their potential to completely alter the evaluative stance established in the nucleus appear to be at odds with previous descriptions of other types of reporting.

In image-nuclear news stories, the caption, as a satellite to the image/heading nucleus, is **not** optional. It is an integral part of the text and expands the meaning of the nucleus and the depicted event in a particular way (as will be demonstrated later in this section). First, it anchors (to borrow a term from Barthes 1977) the meaning of the image to that intended by the newspaper; and second, it anchors the text in a news event, possibly pointing towards its newsworthiness. Crucially though, what also occurs with image-nuclear news stories is that a

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[11] The place where broadsheet newspapers are folded in half.

reading of the caption may also induce the reader to re-evaluate their initial stance that was established in the nucleus alone, leaving the reader with a completely different view of the events described. The following story with the heading *Veiled threats* in Figure 5.14 is an example of this.

Veiled threats

Women volunteers attend a rally by 100,000 paramilitaries known as Basijis in a show of strength in the southern suburbs of Tehran. The Basijis hailed their commander with shouts of "Death to America, death to Israel" and vowed to defend their country against any foreign threat. "The Basij force, as the backbone of Iran's national authority ... will never give in to the bullying of imperialism led by the United States," a Revolutionary Guards commander, Yahya Rahim Safavi, told reporters after the parade.
Photo: AP/ Hasan Sarbakhshian

[#202] *SMH*, 26/11/2004, p.10.

FIGURE 5.14: Re-appraisal of evaluative theme in image-nuclear news stories

The heading to this story makes use of a common idiomatic expression which would normally be read metaphorically. The idiom, *a veiled threat*, means 'partly concealed or disguised' (Pearsall & Trumble 2003: 1601). The image accompanying the heading *Veiled*

threats, however, literally depicts a group of women wearing veils and carrying an array of weaponry. They are also lined up in the way that military personnel would be during a parade or inspection. However, some of them have direct eye-contact with the camera, others are smiling, others are looking down, which contrasts starkly with the way in which armed 'soldiers' would normally be depicted (as in Figure 5.15 below for example).

Holding the line

Show of strength ... thousands of China's Peoples' Liberation Army soldiers paraded in Hong Kong yesterday to celebrate the 77th anniversary of the national army's creation. Many analysts have criticised the show of force as a political stunt to try to raise the sagging profile of pro-Beijing parties before elections in Hong Kong next month. Photo: AFP/Mike Clarke

[#58] *SMH*, 2/08/2004, p.8.

FIGURE 5.15: The regular, disciplined and more formally organised ranks of marching soldiers

As a result of this lack of discipline in the way the women are lined up in Figure 5.14 (compared with Figure 5.15), the reader may be encouraged to stay with the backgrounding of the idiomatic meaning of the heading and to enjoy the pun in instantiating (see Chapter Seven) the literal meaning in the image. As is common with image-nuclear news stories, this story establishes a playful evaluative orientation through the combination of the heading and the image (see Chapter Seven). If we also take the caption into consideration, this playful evaluative orientation contrasts markedly with the seriousness of the content presented there. The caption reads:

> *Women volunteers attend a rally by 100,000 paramilitaries known as Basijis in a show of strength in the southern suburbs of Tehran. The Basijis hailed their commander with shouts of "Death to America, death to Israel" and vowed to defend their country against any foreign threat. "The Basij force, as the backbone of Iran's national authority...will never give in to the bullying of imperialism led by the United States," a Revolutionary Guards commander, Yahya Rahim Safavi, told reporters after the parade. [#202]*

Having read the caption, the reader may go back to the heading and image and re-invest the heading with its metaphorical meaning, as these women may indeed be viewed as a disguised

or concealed threat; it is still relatively uncommon for women to be engaged in armed conflict, especially Muslim women. This sets up an evaluative clash between the heading/image nucleus and the caption satellites, which is a departure from the way that puns and play are usually deployed in newspapers.

The caption in image-nuclear news stories is usually only one to two sentences long, which makes it somewhat similar in length to another news story that makes use of only minimal text: the news brief. News briefs commonly appear in a single column under section headings such as NEWS FOCUS or NEWS IN BRIEF. Their similarity with image-nuclear news stories, however, is probably limited to their brevity. In analysing the single-sentence news story, Bell (1996: 69) states that "[t]he minimal well-formed hard news story is just one sentence long", compressing its news values into the single sentence. In such stories, information, content, brevity and clarity tussle with each other for a position in the story, with clarity occasionally being lost, resulting in a high degree of complexity both syntactically and informationally (Bell 1996: 75). They are often gathered in a column of news briefs, which in the case of *SMH* is labelled NEWS FOCUS and WORLD FOCUS for local and international news briefs respectively. However, a closer examination of the caption in image- nuclear news stories reveals that, unlike news briefs, image-nuclear news stories are often organised so as not to reveal their news values at the outset; rather their news values may be withheld until the latter part of the caption.

5.4.2 The Satellite Function of the Caption

In general, there may be two satellites constituting the caption. I term these satellites *Experiential Orientation* and C*ontextual Extension*. Figure 5.16 shows the functional structure of the image-nuclear news story including the satellites.
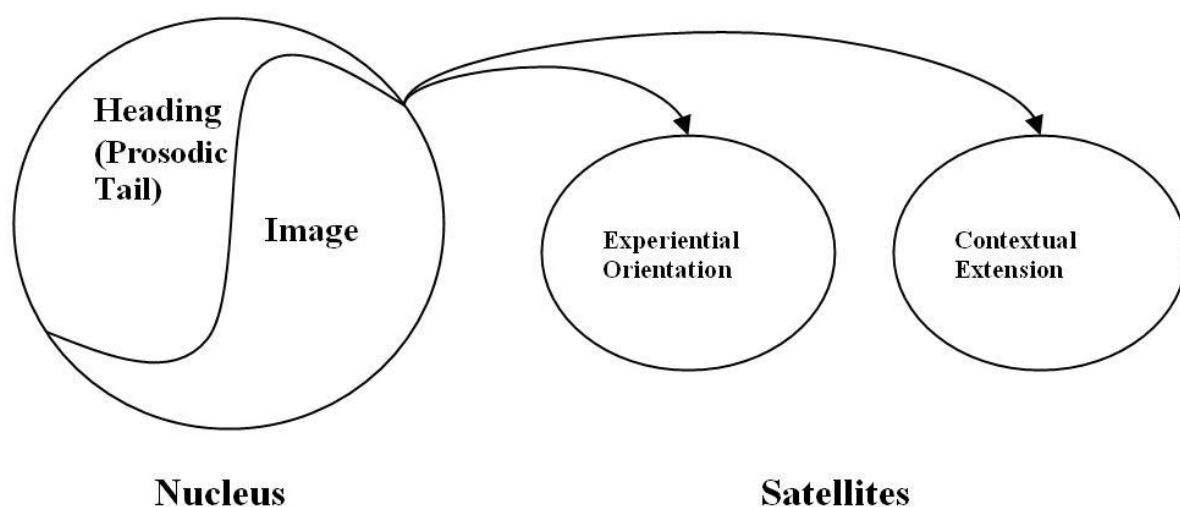
FIGURE 5.16: The Functional Structure of the Image-nuclear News Story

Experiential Orientation takes its name and function from 'orientation' in the story genre family (see Martin & Rose 2008); it functions to set the scene, introduce the participants, their activities and circumstances. Thus, *Experiential Orientation* in the image-nuclear news story functions to expand our understanding of the image by pointing towards the represented participants and their actions in the image. It identifies the participants either specifically, by naming them, or more generally, by allocating class to them; it then specifies the activity in which they are engaged and locates them circumstantially by tense as verbal deixis or by circumstances of time and place (statistical information on the distribution of participants and circumstances is offered in Appendix Five). Table 5.2 exemplifies how the represented participants and their actions are identified in the caption text.

TABLE 5.2: *Experiential Orientation* 1: Identifying Participants and their Actions

Identifying participants:	Caption Text:
generally - by assigning them to a class/group	**A paddler** in a hollowed-out pumpkin **heads for the finish line** at a regatta on Falmouth Lake, in the Canadian province of Nova Scotia. [#679]
	An ultra-Orthodox Jew checks branches of myrtle for blemishes at a special market in Jerusalem. [#682]
	Cool under pressure... **a street vendor carries a bundle of fans on his head** near Dhaka yesterday. [#8]
	Devotees carry the image of the Lord of Miracles, also known as the Purple Christ, during a procession in the Peruvian capital. [#684]
specifically - by naming them (very often using elaborated nominal group complexes indicating their role or position in society)	Artist **Michel Dircken sits in a 289-kilogram pumpkin** in Brussels during his bid to carve the biggest Halloween pumpkin in the shortest time. [#676]
	Birthday balloons...**the Prime Minister, John Howard, addresses Liberals** in Perth yesterday during a pre-election campaign sweep of Western Australia. [#48]
	Charlize Theron poses with a fan after receiving her star on the Hollywood Walk of Fame. [#669]
	Pandee Bare, a five-month-old Sphynx belonging to Sandy Adler, of New York, waits for her turn to be judged during the third annual Cat Fanciers Association-Iams Cat Championships, featuring more than 300 cats, in New York's Madison Square Garden at the weekend. [#687]
	A handstand at the summit of aerial skiing... **Alisa Camplin, the skiing gold medallist at last year's Winter Olympics in Salt Lake City, practises** at Mount Buller in Victoria yesterday for this weekend's Alpine Exposure World Aerials. [#13]

In *Experiential Orientation*, semantic domains that simply elaborate the image are expanded upon in the form of participants, processes and circumstances. Circumstances can be of time and place of the event (see Tables 5.3 & 5.4). While the place depicted in the photograph may often be identifiable, even if only in a very general sense as in outdoors/indoors or in the country/city, time is more difficult to depict; and since timeliness is an important news value in determining if, when and how an event makes it into the news (as will be demonstrated in the news value analysis in Section 6.2, Chapter Six), the captions do try to make specific references to time, as Table 5.3 clearly shows.

TABLE 5.3: *Experiential Orientation* 2: Reference to time

Identifying location in time	Caption Text:
with explicit time references - adverbial group - prepositional group - dependent temporal clause	Cool under pressure... a street vendor carries a bundle of fans on his head near Dhaka **yesterday**. [#8]
	A high-wiring act...a telecommunications worker is silhouetted against a rising moon as he climbs down a new electricity pylon after fixing cables outside Frankfurt in central Germany **late on Tuesday evening**. [#11]
	A diver heads for the water from a 20-metre cliff in Ponte Brolla, Val Maggia, Switzerland, **during the European cliff diving championships** which were held **at the weekend**. [#52]
	Helping hand... an illegal immigrant hangs on as Spanish coastguards pull him aboard a rubber raft during the rescue of 28 people **on Tuesday**. [#16]
	Afghanistan's President Hamid Karzai accepts the applause of US lawmakers, including Speaker of the House Dennis Hastert, right, and Vice-President Dick Cheney, **after** addressing Congress **on Tuesday**. [#24]
No explicit time reference - time reference in the verbal deixis only	A man **walks** his goslings in Taiping, about 1800 kilometres south of Beijing. [#4]
	Behaviour pattern... With territory marked by walls of sand, beachgoers **enjoy** the sun at Travemuendo, outside the German city of Luebeck, on the Baltic coast. [#5]
	Mariko Osaka **sits** in the centre of a boat taking her to her wedding in Itako city, about 80-kilometres north-west of Tokyo. [#28]
	Two Iraqi sheiks, Saud el-Shibly, left, and Sadi al-Khinami, **dine** with US soldiers at a military camp near Abu Ghraib, outside Baghdad. [#29]
	A visitor to the Contemporary Art Museum in the French city of Lyon **looks** at a sculpture by Chinese artist Sui Jianguo that represents the arm of Mao Zedong. [#31]

In situations where no explicit time reference is used, verbal deixis is used as an indicator of the here and now of the photograph. In the INNSC, 75 per cent of all processes in the

Experiential Orientation satellite use simple present tense (for example 'A diver *heads* for the water' [#52]), present-in-present (present continuous) (be+V-ing form, for example 'two years after producing her biggest fan, her daughter Olivia, Lisa Bolte (centre) *is dancing* as if she never left the stage' [#422]) or future tenses (will+V form, for example 'five heritage buildings in Macquarie Street *will be* the canvas for an illuminating show as Christmas approaches. From tonight, Parliament House (main picture and top right), The Mint (bottom right), Hyde Park Barracks, Sydney Eye Hospital and the State Library *will be decorated* with festive images.' [#739]). The use of present tenses is very common in headline writing (see Iedema, Feez & White 1994: 110); and in radio and television commentary of football and cricket games it is common to hear the commentators describe the ongoing action in the simple present tense, rather than the present-in-present. In the case of captioning photographs, I believe the simple present tense is used to give currency to the event depicted: we are looking at the action as if it is happening now (albeit frozen action), so it is described in the here and now. I term this the 'current affairs' tense.[12] Subsequent clauses that move away from the depicted action, then switch to a more reflective/reconstructive mode, and this is also marked in the tense choice. What is noticeable among the stories that do not use an explicit time reference beyond the verbal deixis is that they are often stories that are not strictly bound by time in a news sense. That is, they are stories that can be used at any time over a short period without losing any of their appeal or relevance.[13]

Explicit reference to place in the caption is usually made through the use of locative prepositional phrases which can pinpoint a location quite specifically, or a more general approximation of place using regional classifiers and spatial adjuncts like *near*. Where there is no explicit reference to place, there is often an implicit reference such as that in the example in Table 5.4 which makes reference to the *Dutch throne*, where one may assume that the story is taking place in the Netherlands. (For a breakdown of this analysis statistically, refer to Appendix Five.)

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[12] Montgomery (2007) notes how television news reports rely heavily on the present tense so as to project the action as contemporaneous with and projecting beyond the moment of utterance, thus referring to an on-going state of affairs at the time of broadcast (2007: 93).
[13] Described earlier in this chapter as filler pictures.

TABLE 5.4: *Experiential Orientation* 3: Reference to place

Identifying location in space	Caption Text:
with explicit detailed references to place - locative prep. Phrase - regional Classifier	A diver heads for the water **from a 20-metre cliff** **in Ponte Brolla**, **Val Maggia**, **Switzerland**, during the *European* cliff diving championships which were held at the weekend. [#52]
	Behaviour pattern... With territory marked by walls of sand, beachgoers enjoy the sun **at Travemuendo**, **outside the German city of Luebeck**, **on the Baltic coast**. [#5]
	A paddler in a hollowed-out pumpkin heads for the finish line **at a regatta** **on Falmouth Lake**, **in the Canadian province of Nova Scotia**. [#679]
…moving towards more general references to place - locative prep. Phrase - approximators	A boy practises his jumps during morning training **at a diving school** **in Wuhan, China**. [#20]
	A man walks his goslings **in Taiping**, **about 1800 kilometres south of Beijing**. [#4]
	Birthday balloons...the Prime Minister, John Howard, addresses Liberals **in Perth** yesterday during a pre-election campaign sweep of **Western Australia**. [#48]
	Artist Michel Dircken sits in a 289-kilogram pumpkin **in Brussels** during his bid to carve the biggest Halloween pumpkin in the shortest time. [#676]
	Cool under pressure... a street vendor carries a bundle of fans on his head **near Dhaka** yesterday. [#8]
With no explicit reference to place	Princess Catharina-Amalia, the six-month-old daughter of Crown Prince Willem-Alexander and second in line to the Dutch throne, was baptised on Saturday in the presence of her maternal grandfather from Argentina. [#19]

Looking at the relation between the nucleus and satellites in terms of cohesion, Martinec & Salway (2005) suggest that the status relationship between verbal and visual text is realised by componential cohesion (2005: 347, see also Hasan 1985), which relates participants, processes and circumstances in images and texts. They also suggest that tense choice is particularly important in determining the status relation between a press photograph and its caption. The combination of material or behavioural processes with simple present or present-in-present (present continuous) tenses in the caption gives an unequal text subordination relation (Matinec & Salway 2005: 348).[14] This means that the present tense is interpreted as pointing at the action in the image, thus subordinating the text to the image. On the other hand, they suggest that the use of material processes in the past tense provide for an image

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[14] In the image-nuclear news story corpus, only 4 stories make use of the present continuous tense in the first identifying clause.

subordination relation, as past tense is seen as pointing away from the image, which elevates the status of the text to the image.

TABLE 5.5: Componential cohesion in image-nuclear news story captions

Tense choice / process type (raw#)	Present	Past
Material (818)	79%	21%
Behavioural (52)	78%	22%

With regard to the INNSC, the first clause in the caption almost invariably enters into a componentially cohesive relationship with the image participants, processes and circumstances and this is also a relationship that is, in the majority of cases, reported in the simple present tense (see Table 5.5). The following story [#928], in Figure 5.17, exemplifies componential cohesion between the first clause and the image.

Horses and jockeys race around the Piazza del Campo in Siena, Italy. They were competing in the Palio, which celebrates the apparition of the Virgin Mary.   Photo: AFP/Nico Casamassima

[#928] *SMH*, 18/08/2006, p.8

FIGURE 5.17: An example of componential cohesion between caption and image

The caption reads:

> *Horses and jockeys race around the Piazza del Campo in Siena, Italy. They were competing in the Palio, which celebrates the apparition of the Virgin Mary. [#928]*

In the first clause in this story, the action *race* of the participants *horses* and *jockey* is reported in the simple present tense and is contextualised in the circumstance of place *around the Piazza del Campo in Siena, Italy*. From this we may surmise that, in Martinec & Salway's terms, text is subordinate to image, which is line with the aesthetic quality of the photographs used and their ability to arrest attention (see Chapter Six).

Since the verbal text in the image-nuclear news story never extends beyond the caption, the caption has to do a lot more work in relating the image to the news event than would normally be required of image captions in newspapers. Therefore, the caption also relates the action in the image to the wider news event and its news value is extra-textual to what is represented in the image. Clauses that elaborate on the wider news context in image-nuclear news stories are labelled *Contextual Extension* since they focus our attention on the news angle, contextualising the story in a news sense; they answer the question 'why is this news?', justifying its place in the 'news'paper. *Contextual Extension* positions the events in the image in relation to an activity sequence that may reconstruct proceedings either side of the captured moment in the image or that may reflect on the event. Thus we can associate *Contextual Extension* with a shift in time/tense choice. It also opens itself to news values analysis (see Section 3.3, Chapter Three). A straightforward example of *Contextual Extension* can be seen in the following caption (see Figure 5.10):

> Cool under pressure... a street vendor carries a bundle of fans on his head near Dhaka yesterday.
> **Forty-two people <u>have died in the past week</u> in a heatwave sweeping Bangladesh, with the temperature hitting 41.4. In southern India a heatwave <u>has claimed</u> close to 900 lives <u>in the past two weeks</u>. Labourers, who can ill-afford to stay inside during the hottest hours, <u>have been bearing the brunt of</u> the heatwave.** [#8]

As has been demonstrated above, the first sentence in this caption identifies and locates the represented participant and his actions in the image in both time and place. The remainder of the caption makes no direct reference to the image again; rather it moves towards the news event behind this story, a heatwave in India and Bangladesh. With close to a thousand lives having been lost in this heatwave, it certainly responds to the news values of 'worth' according to the criteria suggested by Brighton and Foy (2007: 28-29) and negativity (Bell 1991) (see Table 3.1, Chapter Three). Tense choice also refers the reader to the lifespan of the event. Examples of the different tenses used in *Contextual Extension* are given in Table 5.6.

TABLE 5.6: Tense choice in *Contextual Extension*

Tense/life span	Example caption:
Past indicating completed action	Suffering in silence...the US rock legend Bob Dylan, 63, **receives** an honorary doctor of music degree from Sir Kenneth Dover, Chancellor of St Andrew's University, Scotland. **Dylan <u>was</u> grim-faced and <u>yawned</u> throughout the proceedings, and <u>left</u> without uttering a word.** [#32]
Present-in-present indicating ongoing action	Samburu herdsmen in the village of Amalya in north-western Kenya **watch** as Staff Sergeant Butler of the US Army's 412th Civil Affairs Battalion films their cattle. **The soldiers who are based in Djibouti in the Horn of Africa, <u>are doing</u> medical and veterinary work in the area.** [#21]
Future indicating action that is yet to pass	Priestesses from Ecuador's Indigenous communities **prepare** an altar in San Francisco Square, Quito, on Sunday **for the start of the Social Forum of the Americas <u>being held</u> there this week. The forum <u>will reject</u> negotiations for a free trade deal with the United States, <u>condemn</u> poverty and <u>defend</u> peace in the continent.** [#53]

It must be noted, however, that the majority of the stories that are structured as image-nuclear news stories do not deal in 'hard' news/destabilising events. So it is important to look at what else is occurring in *Contextual Extension* if it is not pointing towards the newsworthiness of the event in terms of 'hard' news values such as negativity. The following example will illustrate this:

> Look, no flippers . . . A pod of dolphins spent the weekend relaxing at the beach, joining surfers and swimmers at Manly yesterday. **Manly Beach is a popular spot for the animals - 20 dolphins visited it less than three weeks ago. Dolphins are most likely to be found in the waters off Sydney in the cooler months of the year.** [#512]

The second sentence may be seen as adding justification for the inclusion of this story in the newspaper in terms the news values of proximity and timeliness. It has 'relevance' for the residents of Sydney; it is also current, and thus 'topical' as this is a phenomenon that we can observe ourselves if we happen to be at the beach at this time of year. However, the final sentence seems to be moving towards a more informative, or educational function, adding to our bank of knowledge on the dolphin and its habits. *Contextual Extension* can also serve to remind us of upcoming events, as in:

> Take me to the water...Anthony Heywood, from England, sits atop his elephant made from discarded televisions. The beast is part of **Sculpture by the Sea**, an art trail on the coastal walk from Bondi to Tamarama **from Thursday**. [#159]

> Muslim pilgrims pray outside the Grand Mosque in Mecca. About 1.8 million have converged on the Saudi Arabian city **for the annual Haj, which starts today**. **[#265]**

Overall, my research shows that stories dealing in 'non-news' events and 'soft' news reporting rarely stop at identifying (in the *Experiential Orientation*) the represented participants; they add in other information that seems to offer more detail, of the person, the event, or other aspects of the story. The following are examples of this:

Nelson Mandela, who has championed the cause of those with AIDS *since stepping down as South Africa's first black president in 1999*, speaks at a benefit concert in the town of George. **The 46664 concert was named after his prison number on Robben Island, where he spent 27 years under apartheid. He lost his eldest son to the disease in January**. [#397]

(the final clause here enhances the justification for why Mandela was asked to speak at the concert)

Million-dollar smiles...David Wenham and Sarah Wynter, stars of the new Australian movie Three Dollars, beam with confidence as they stride the red carpet at last night's Sydney premiere. **The film tells the story of Eddie Harnovey (Wenham) who has a wife, child and mortgage, but only $3 to his name**. [#429]

Newborn babies listen to Mozart and Vivaldi in a maternity ward in Kosice, eastern Slovakia. **It is believed the music helps them to adapt to life after birth**. [#534]

This type of orientation can be viewed as having a more contextualising role. In 'hard' news reporting it tends to point towards the news values motivating the inclusion of this event as news. In 'soft' news reporting, this extension seems to move away from the image into a more informative/educational sphere.
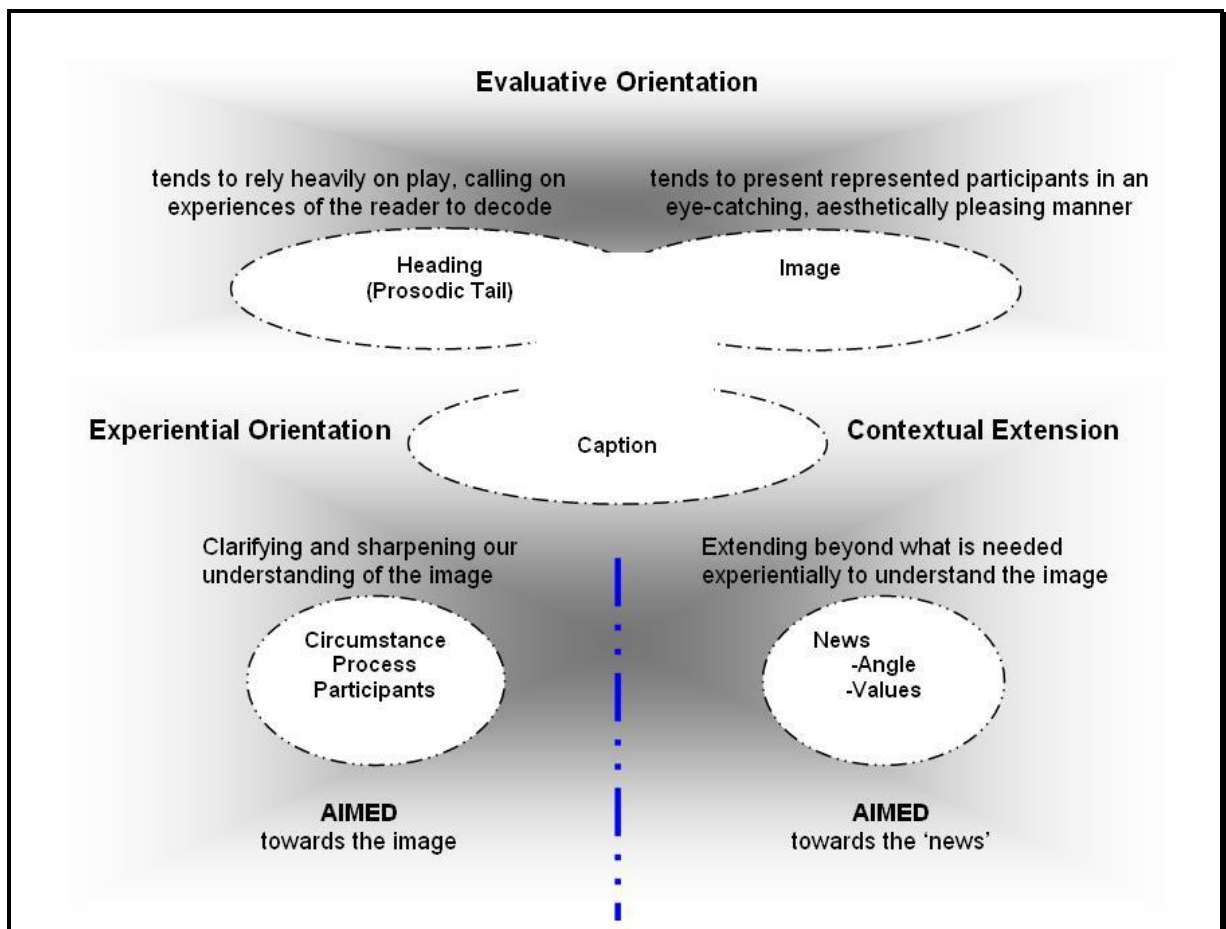
FIGURE 5.18: The Semantic Orientation of Image-Nuclear News Stories

To conclude this section, the overall semantic orientation of image-nuclear news stories is summarised in Figure 5.18. The heading and image combine to give an evaluative and playful orientation to the news event, relying on play on words and pictures to achieve this, as will be elaborated upon in the remaining chapters. The caption then clarifies and sharpens our understanding of the image participants, their actions and circumstances through experiential orientation, and how this relates to the wider news context may be elaborated upon through contextual extension. Since both hard and soft news events are treated in this same manner in image-nuclear news stories, it is important to examine the social purpose of such stories and their implications for the ways in which readers are positioned by such a story structure. Section 5.5 takes up the discussion regarding the social purpose of image-nuclear news stories.

5.5 The Social Purpose of Image-nuclear News Stories

With regard to the social purpose of image-nuclear news stories, it is clear that the evaluative orientation in the image and heading nucleus has been in evidence since 2004 when these stories started to proliferate in *SMH*, as outlined above in Section 5.3. This has implications for the ways in which readers engage with the content of the story, which readers are able to engage with these stories, and for the ideological stance of the newspaper towards these news events. Early research (see Caple 2006) suggested that, like soft news reporting, image-nuclear news stories could be viewed as entering into a complementary relationship with the hard news reporting surrounding it on the page. Thus, one may view image-nuclear news stories as having the purpose of lightening the seriousness of the page, corresponding to the notion of 'composition' in the news value sense of the term (Brighton & Foy 2007: 26). They offer balance between hard and soft news items on a page, as argued for in Chapter Six, Section 6.2. Even image-nuclear news stories that deal in hard news events involve play.

Another interpretation of their emergence is based on the fact that so many of these stories were used during the two years between June 2004 and June 2006 (as outlined above, in some editions there were up to six of these spread across the news pages). At this time one of their purposes could have been that of contributing to a more leisurely, or recreational reading of the newspaper. Especially for readers who tend to scan the whole newspaper first, these stories might be taken as guiding readers on a more pleasurable journey through the news pages, ultimately leading them to the editorial pages towards the back of the first section where the newspaper's ideological stance on the news is most visibly coded for its readers.

It has been argued elsewhere (see Caple & Bednarek *forthcoming*) that through such large and aesthetically motivated images, the newspaper can attract attention to stories that a

desensitised audience may otherwise skip over. This has the effect of getting readers to engage with topics, such as the environment, that they may not ordinarily be interested in.

However, because the play between the heading and image dominates this genre, this factor must be seen as playing the crucial role in establishing its social function. *SMH's* target reader is from the AB market (tertiary educated, middle class), which currently makes up approximately 45 per cent of its readership (*Sydney Morning Herald* adCentre (HAC) 2008); the intermodal play evident in this genre can be interpreted as challenging such readers and stimulating them to engage with complex word/image games. This is the type of reader the newspaper is most eager to retain: one that is able to peel back the layers of meanings built up through the image and verbiage that not only test their linguistic skills, but also call on a vast range of intertexts from their life experiences. This potentially is a reader that may easily be attracted to and quickly lost to the internet. Furthermore, *SMH* can use this playful stance towards the story to establish the newspaper's ideological or evaluative stance towards the news, which it expects the readers to share. By invoking multiple meanings between the heading and the image, the newspaper editors who write these stories hope to share with their readers this value-added re-reading of the nucleus, and it is through the sharing of this evaluation of the news and appreciation of the play that these two groups bond. A full explanation of how this is achieved is given in Chapter Seven.

5.6 Concluding Remarks

Newspapers along with magazines, radio and television have been proposed as the media of the public sphere (Habermas, 1974), a sphere which "mediates between society and state, in which the public organises itself as the bearer of public opinion" (Habermas 1974: 50). Indeed, newspapers are seen as the "bearers and leaders of public opinion" (Habermas 1974: 53). Thus they carry enormous influence over how and what the public thinks, thus fulfilling their gatekeeping/agenda setting role (McCombs 2004). In *SMH*, a news story genre has emerged in which a news event is couched in a playful/evaluative stance that has strong implications for how that story should be read. It attracts a certain kind of reader; one who not only appreciates the aesthetic in good press photography, but also who wants to be challenged in the way that she reads the news. By introducing image-nuclear news stories to the news pages, *SMH* has demonstrated great awareness of the potential of the internet and other media platforms to threaten its future. It is also a newspaper that realises the importance of maintaining a loyal readership, one that can share in and can exchange with other readers this common approach to how the news is viewed. In the last three years, *SMH* has enjoyed

increasing circulation (Fairfax Media Publications Circulation and Readership Results 2008), which is no mean feat given that print newspaper circulation around the world is in decline.

What is also notable in this new news story genre is the type of images that are usually used. They are predominantly striking images that also carry aesthetic appeal along with their ability to illustrate the news event to which they relate. Chapter Six will examine the position of the photograph in news discourse in more detail by tracing its evolution and function in news discourse. Thus, the composition of press photographs and their response to news values will form the basis of the following chapter.

Chapter SIX – How Press Photographs Mean

6.1 Chapter Overview

There are two occasions on which news photographs are seen to dominate the pages of the broadsheet newspapers: at critical moments in history and at Christmas. The rise of so-called terrorist activities in the first decade of the 21st century has provided press photographers with the opportunity to capture extremely compelling and memorable images that have subsequently been used to dramatic effect, covering the entire front page and subsequent pages of the newspaper (see for example the front page of *SMH* on September 13th 2001 after the attacks on the World Trade Centre in New York, October 14th 2002 after the Sari nightclub bombings in Bali, Indonesia, and July 8th 2005 after the bombing of the London public transport system. Example front pages are included in Appendix Seven). The other time at which news photographs may be used in prominent positions in the news pages of the newspaper is during what editors call the silly season. Such times include Christmas and the summer holidays, which are traditionally slow news times when editors may need to fill spaces in the news section with more human interest focused stories. One of the easiest ways to fill such spaces is by using photographs more prominently on the page and the choice of photograph for use at such times is often based not so much on their news values as on their aesthetic appeal.

As we have already seen, one broadsheet newspaper in Australia that has set itself apart from the country's other newspapers with regard to its use of press photography is *SMH*. Since the 2000 redesign of this newspaper, very large and arguably aesthetically motivated images have regularly appeared on the news pages, including on the front page, and not only during slow news times (see Figure 6.1 for example pages). In fact, quite serious news events have been presented in this manner (15.5 per cent of the total corpus in this research project involves the reporting of 'hard' new events). Thus it seems that *SMH* is, in general, making use of better quality press photography not just to fill spaces but in partnership with verbal text to tell important news stories. The question remains, however, as to what is meant by 'better quality'. This chapter will explore how a photograph makes it into the news: firstly, by analysing the photographs in the image-nuclear news story corpus (hereafter INNSC) for their correspondence to news values (Section 6.2), and then by examining presentational, interactional and compositional meanings according to SFL theory in Section 6.3.

[#8] *SMH*, 02/06/2003, p.11

[#9] *SMH*, 10/06/2003, p.8

[#389] *SMH*, 25/02/2005, p.5
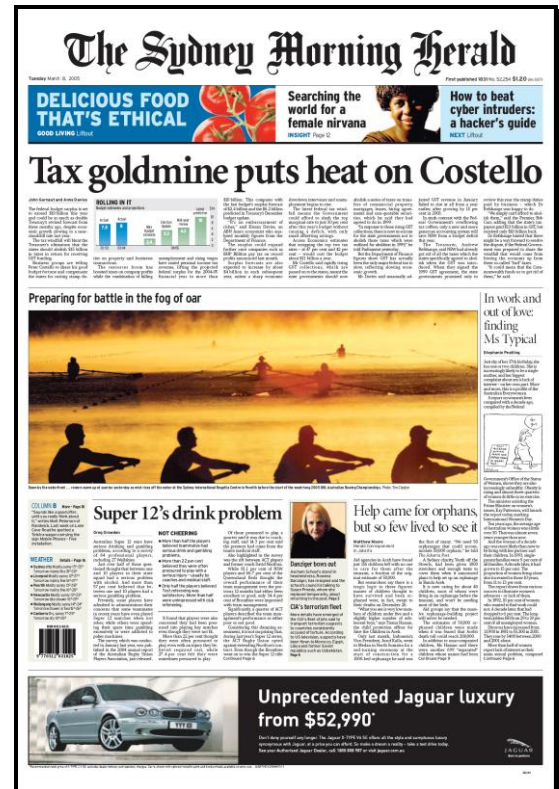
[#362] *SMH*, 8/03/2005, p.1

FIGURE 6.1: Example pages from *SMH* where the image-nuclear news story dominates

6.2 News Value Analysis

News values, as outlined in Section 3.3 of Chapter Three, give editors a set of criteria by which to measure the newsworthiness of news events. It is often said that the more news values that an event corresponds to, the more likely it is to make it onto the news pages of our media providers (see for example Galtung & Ruge 1965; Hall 1981; Bednarek 2006). Therefore each of the 1000 images in the INNSC was analysed with respect to news values as they apply to press photographs (drawing on Craig 1994, outlined in Table 3.2, Chapter Three) and the results are summarised in Tables 6.1 and 6.2 below.[1]

TABLE 6.1: News values in image-nuclear news stories*

News Value	% from the corpus
Reference to elite persons	33
Composition	85 (soft) 15 (hard)
Personalisation	9
Negativity	14
Conflict/dramatisation	10
Timeliness	66
Cultural proximity	38

TABLE 6.2: Combined news value analysis*

# of news values	% from the corpus
2 or more	69
3 or more	31
4 or more	7
5	1

* the percentages in Tables 6.1 and 6.2 do not add up to 100 since a photograph may correspond to more than one news value.

Each of the news values listed in Table 6.1 will be explained in detail below with examples provided. Briefly here, Table 6.2 shows that the majority of the stories (69 per cent) in the INNSC correspond to at least two news values, 31 per cent correspond to three or more, and 7 per cent correspond to four or more news values.

In the INNSC, 33 per cent of the photographs depict elite persons, including world political/business/religious leaders and figures from the world of popular culture, including film/TV/literary/music stars. Figures 6.2 and 6.3 are examples of such images. Craig (1994: 190) suggests that press photographs tend to depict the ordinary person, and in so doing

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[1] This study draws on news values as outlined by Craig 1994 since he relates news values to press photographs rather than to text, with the addition of timeliness and cultural proximity, as determined through the caption text.

intend to provide a balanced world view, set against the more important non-illustrated stories involving the elite.[2] In the INNSC time did not allow for the analysis of all image-nuclear news stories in relation to other stories on the page that did not use photographs. However, given that image-nuclear news stories do dominate the news pages they appear on (see Figure 6.1 for examples), this may well concur with Craig's finding, since two-thirds of image-nuclear news stories depict ordinary people.

It's official – Bill and Hillary have been framed

Welcome to a hanging ... the former US president, Bill Clinton, and his wife, Hillary, stand beside their official White House portraits during an unveiling hosted by President George Bush and the First Lady, Laura Bush, on Monday. The paintings, the work of self-taught African-American artist Simmie Knox, will hang in the Grand Foyer of the White House. Photo: AFP/Tim Sloan

[#22] *SMH*, 16/06/2004, p.11.

FIGURE 6.2: Former President of the United States Bill Clinton, wife Hillary and current (in 2004) President G.W. Bush and First Lady Laura Bush

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[2] Craig does not give any exact figures with regard to his analysis of news values and images, therefore it is quite difficult to state to what extent the analysis of the INNSC corresponds with terms like 'tend to', 'the bulk of', 'are more likely to' in Craig's analysis.

Girl with the golden guitar plucks another award

Country girls ... eight-times Golden Guitar winner Sara Storer, right, was announced Entertainer of the Year at the 2004 Australian Country Music Achiever Awards in Sydney last night. Singer-songwriter Kasey Chambers, left, was awarded Most Broadcast Country Music Artist at last night's awards, held at Canterbury-Hurlstone Park RSL Club. Photo: Peter Morris

[#99] *SMH,* 14/09/2004, p.7.

FIGURE 6.3: Australian country music stars and Golden Guitar winners Sara Storer and Kasey Chambers.

Another point highlighted by Craig (1994) is the notion that a press photograph not only enhances the newsworthiness of the particular story it illustrates, but may also be enhanced by its difference to an adjoining story on the page:

> …the newsworthiness of one item is partly determined by its relationship to other selected news stories. News editors try to establish a balance… between 'hard news' and 'soft news'. (Craig, 1994: 191-192)

According to this view then, photographs can be used on the page to provide a sense of balance between the 'hard' and 'soft' news, thus establishing a mix of content and visual appeal or design. This is what Craig terms 'composition' in his news values for press photographs. In the INNSC, while I have not been able to examine the relationship between all of the image-nuclear news stories and all of the other stories on the page, as it was not the primary focus of this research project, I did find that 84.5 per cent of image-nuclear news stories deal in 'soft' news and 15.5 per cent is centered on 'hard' news events.[3] If we then examine where these stories appear in the newspaper, predominantly on the lead page of the 'World' news section, as in Figure 6.4 (where the major international news stories of the day are also presented), then one of the functions of image-nuclear news stories may be viewed as

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[3] These figures were calculated by examining the story as a whole, that is, both the image and the caption.

providing a balance between the 'hard' and 'soft' news on the page. They also occasionally (in 5 per cent of instances) appear on the front page of the newspaper, as in Figure 6.5.

FIGURE 6.4: An image-nuclear news story as it commonly appears in the World news section

FIGURE 6.5: An image-nuclear news story as it appears on the Front Page of *SMH*

Personalisation is another news value introduced by Craig (1994). However, it is a problematic term in the various ways that it has been theorized by Galtung & Ruge (1965)

and Hall (1981), on whose work Craig draws. Personalisation involves "the isolation of the person from his relevant social and institutional context, or the constitution of a personal subject as exclusively the motor force of history" (Hall, 1981, cited in Craig, 1994: 193). Craig goes on to suggest that press photographs are one of the primary sources for producing the perspective of personalisation in the news and they work to "position individuals into particular relationships with other individuals, groupings and institutions" (1994: 196). I took this notion of personalisation to mean a metonymic relationship between the individual depicted in the photograph and the wider more powerful group outside the image. In my analysis of the INNSC, I found that 94.2 per cent of the corpus depicts people, or people with animals, or people operating machinery (for example flying aeroplanes/driving cars).[4] This corresponds well with the point made by Hall (1981) that "people are par excellence the content of news and feature photographs" (1981: 236). However, only a small proportion of these photographs (9 per cent) appears to have a personalising function. The story in Figure 6.6 is an example of this small set, in that the plight of all of the defectors from North Korea appears to be depicted in the young child pictured.

Freedom beckons

A North Korean baby is held to a bus window after arriving with about 230 defectors in Seongnam, south of Seoul, yesterday. The largest single group of defectors to arrive in South Korea came from an unidentified South-East Asian country after fleeing the North. Another group of about 230 is expected to arrive today.
Photo: Park Joo-il/ AFP
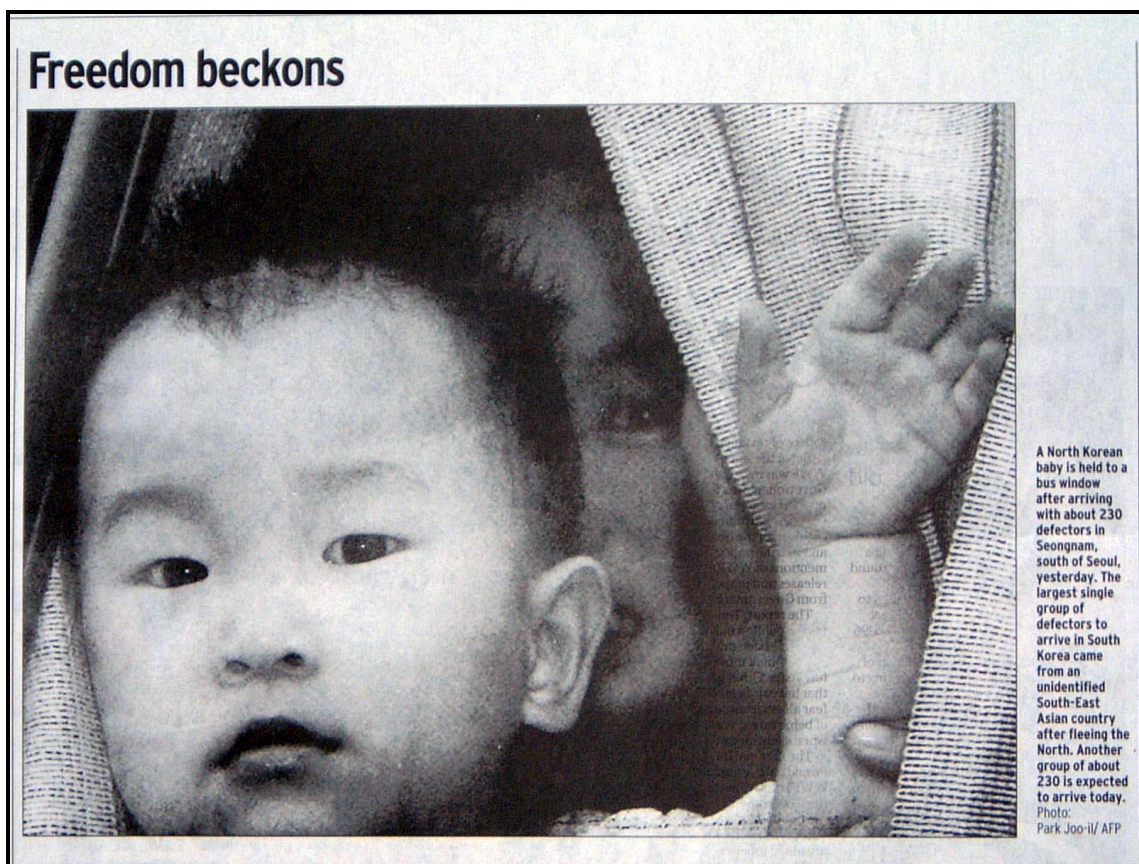
[#54] *SMH*, 28/07/2004, p.10.

FIGURE 6.6: The News Value Personalisation in an image-nuclear news story

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[4] The other 5.8 per cent of the corpus is made up of landscapes or other environmental phenomena.

Two other news values introduced by Craig (1994), as they relate to press photographs, are negativity and conflict/dramatisation. While negative happenings, such as disasters and crime, are inherently newsworthy and are thus likely to be covered in the newspaper, Craig (1994: 197) suggests that positive news stories are more likely to have press photographs accompanying them, often functioning to entertain readers and divert them from 'hard' news stories. The same holds true for the representation of drama or conflict. Here again Craig suggests that "the bulk of press photographs do not represent drama or conflict" (1994: 197) and when they do, it is more likely to be of the aftermath of a disaster. In the INNSC, I found that negativity and conflict/dramatisation is depicted in the photographs in 14 and 10 per cent of the corpus respectively. This relates quite closely to the fact that 15.5 per cent of the corpus (text and image) does deal with events that would be considered 'hard' news. The stories in Figures 6.7 and 6.8 are examples of stories that use photographs that display both conflict and negativity. They also capture what I would term a critical moment in the unfolding of the event, rather than being photographs of the aftermath of an event. Again, it is difficult to assess the extent to which this concurs with Craig's suggestions (see footnote 2 above).
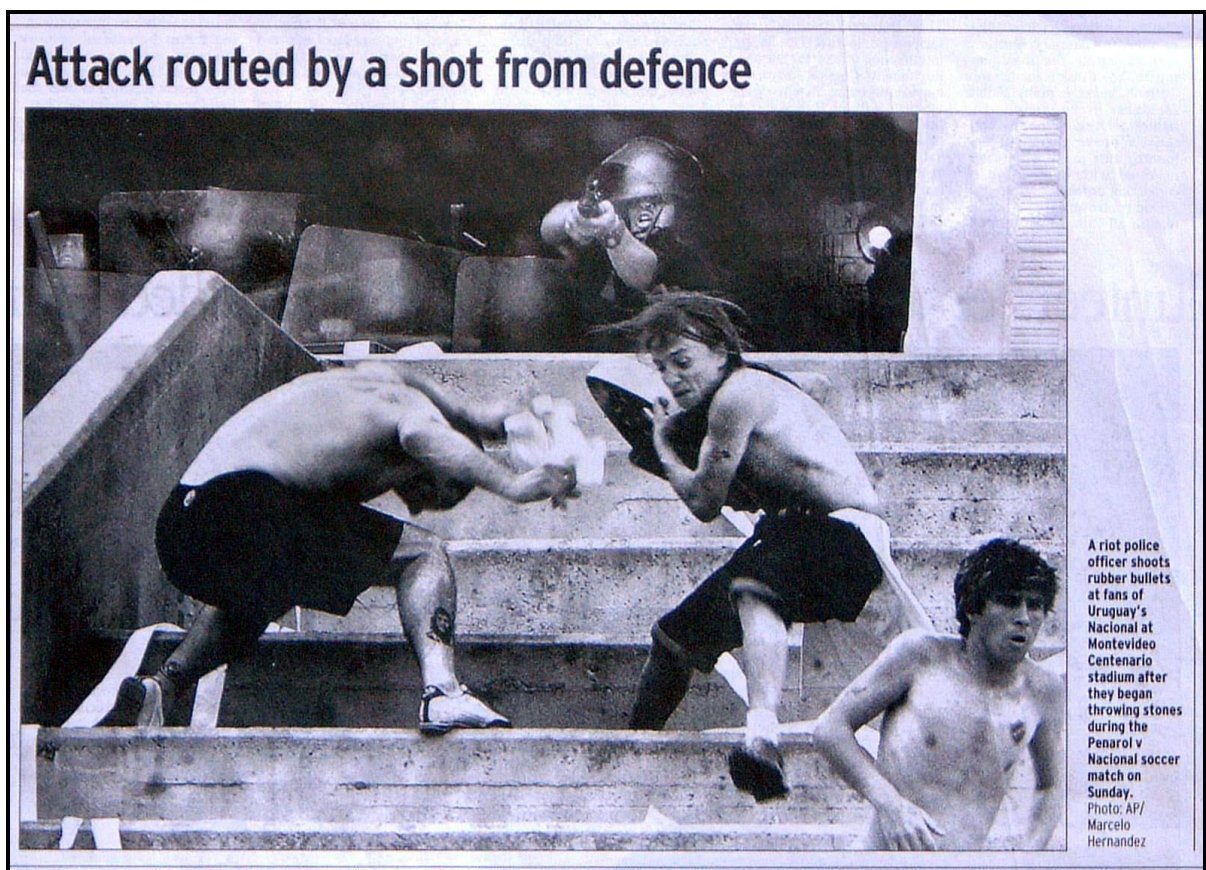
[#213] *SMH*, 7/12/2004, p.10.

FIGURE 6.7: The news values Conflict and Negativity in an image-nuclear news story

Hostage drama over as guards walk free

Prisoners hold a guard hostage at Camp Mourao in Brazil's Sao Paulo state, during four days of violence at 70 prisons that resulted in the death of about 97 people, including 39 police. The riots were triggered when jailed members of a gang were sent to maximum-security prisons. Police yesterday patrolled in Sao Paulo city after gangs directed by prisoners attacked banks, police stations and torched buses. They said that 200 prison guards and visitors taken hostage now had been released. **Photo: AP**

[#874] *SMH,* 17/05/2006, p.11.

FIGURE 6.8: The news values Conflict and Negativity in an image-nuclear news story

Other news values that are not mentioned by Craig are timeliness and cultural proximity (see Bell, 1991; Conley, 1997; also glossed as relevance/topicality by Brighton & Foy 2007). In the reporting of news events in any format, timeliness and cultural proximity are both important news values to be considered, especially since newspapers are now competing with the 24-hour rolling news culture on the internet. For newspapers, timeliness is an important consideration in whether or not to report on a particular news event. Some stories have a specific 'use-by date', and if they have already been covered on television, the radio, or on the internet, this will impact on the decision to then publish them in the newspaper, and most significantly it will impact on the format in which they will appear. It has long been suggested that newspapers, having lost the 'breaking news' market to the internet, are now seen as providing commentary and more detailed analysis of news events (Conley & Lamble 2006). The news value of cultural proximity examines where an event has happened, so an event happening closer to home is more likely to be covered, whereas if an event occurring at a greater distance (both physically and culturally) is to be covered, it would also need to fulfil

other news value criteria to enhance its newsworthiness and then its inclusion. These news values are not mentioned by Craig in relation to photography; probably because time and place may be difficult to determine in the photograph alone. However, since news photographs never appear in news print without accompanying verbiage, it was deemed possible to investigate when and where these news events took place by looking at the captions.

In examining the INNSC, I found that two thirds (66 per cent) of the stories chronicle events that had occurred in the last 24-hours. The remaining 34 per cent involves events that do not specify any relation to time, which is most common in 'filler' type stories which can be held over for several days or weeks to fill a space in the newspaper during slow news periods. As far as cultural proximity is concerned, 38 per cent of the corpus involved Australian content, either located within Australia or involving Australians participating in world events. This also tallies with the fact that 38 per cent of the stories in the corpus has been locally sourced, using the work of Fairfax photographers (see Appendix Three for more detailed statistical analyses of the photographers).

So, what does a news value analysis of this 1000 image-nuclear news story corpus reveal? Here we have predominantly 'soft' news stories, embedded in news pages where there are often at least two other 'hard' news stories present. These are stories about people, sometimes including celebrities, but on the whole ordinary people participating in some kind of activity. 'Hard' news is also presented in this story format and in such instances the images capture not only the more typical aftermath shots of destructive happenings but also violent actions as they unfold in the real world. As with most other news stories, image-nuclear news stories report on very recent happenings although not necessarily just from within our local context. In fact, events reported in this story format range from Afghan horsemen participating in a game of buzkashi (see images #408 & #454 in the INNSC), through volunteers in Korea preparing kimchi for the homeless and needy [#204], to an aging musician receiving an honorary doctor of music degree from a Scottish university [#32]. Given the difficulties in equating the findings here with Craig's (1994) underspecified quantities with regard to news values as applied to press photographs, I felt it necessary to conduct further analysis of the content of these photographs from a semiotic perspective. Furthermore, it must be pointed out that one third of the corpus could not in fact be analysed with respect to Craig's proposed news values. This is a point worthy of further discussion and will be taken up in the following section with respect to semiotic analyses from within the SFL paradigm.

6.3 An SFL Approach to the Analysis of Press Photography

    6.3.1 Introduction

The grammar of visual design took a giant leap forwards when Kress & van Leeuwen introduced their systems of meaning making for images. For SFL theorists who are working with multimodal texts, *Reading Images* (1990/1996, 2006) has proved an invaluable resource. Using a metafunctional approach (see Chapter Two), Kress & van Leeuwen argue that images, like language, fulfil three major functions (2006: 15). Using Halliday's terms, images represent the world around us ideationally and images enact social relationships interpersonally. Textually, images also present a coherent whole, which is both internally coherent and coherent in relation to its environment. As far as the visual is concerned, Kress & van Leeuwen label these three metafunctions: representation (ideation); interaction (interpersonal); and composition (textual). Section 6.3 will report on analyses of the INNSC for each of these functions.

    6.3.2 Representational Meanings in Press Photographs

Representational meanings in photographs are made up of participants, processes and circumstances. Kress & van Leeuwen describe 'represented participants' as those who constitute the subject matter of the communication: "that is, the people, places and things (including abstract 'things') represented in and by the speech or writing or image, the participants about whom or which we are speaking or writing or producing images" (2006: 48). In the INNSC, 942 stories contain people or people and/or animals participating in some kind of activity. The remaining 58 photographs depict natural phenomena, including mountains, volcanoes, rivers, trees and storm activity (see the examples in Figure 6.9 below). These were labelled *Landscape* images in this corpus. Buildings and other architectural structures where the main focus of the story was on the structure itself rather than any person that may be involved in creating or using it were also included in the group *Landscape*.

[#50] *SMH*, 31/07/2004, p.21.
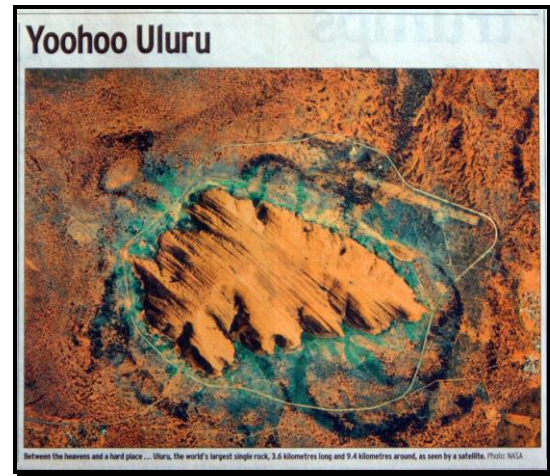
[#368] *SMH*, 09/03/2005, p.2.

[#495] *SMH*, 26/05/2005, p.10.
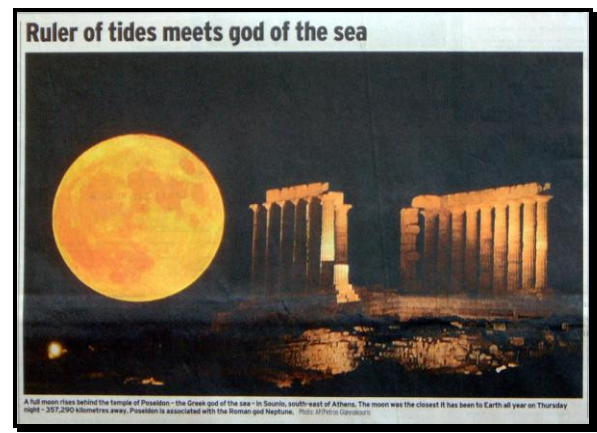
[#547] *SMH*, 23/07/2005, p.15.

FIGURE 6.9: Examples of landscape images which were excluded from the INNSC analysis

As far as represented participants are concerned, the photographs in the INNSC showed people, people with animals and people operating vehicles/machinery in 90 per cent of the images (see Table 6.3). In four per cent of the corpus, the photographs displayed only animals, and six per cent of the corpus showed landscapes only. Overall, the corpus showed people participating in some form of activity. This correlates well with Hall's (1981: 236) assertion that "people are par excellence the content of news and feature photographs". Example stories are given in Figure 6.10.

TABLE 6.3: Represented Participants in the images in the INNSC (in per cent)

Represented Participants:	% from INNSC Corpus
Person	78
Person and animal	8
Other*	4
Animal	4
Landscape only	6
TOTAL	**100**

*This involves people operating machinery, planes or cars, but who are not visible in the image (see for example [#568] in Figure 6.10 below)

Here's mud in your eye

Taking a stand ... covered in mud, glue and sawdust, members of the performance group Vortice pose as statues at the National Festival of Ephemeral Art in Havana. Photo: AP/Cristobal Herrera

Person   [#42] *SMH*, 28/06/2004, p.7.

FIGURE 6.10: Represented Participants in the images in the INNSC

They came home tired but yappy

Dogs of all shapes and sizes – and a few cats – met at Centennial Park yesterday for the Million Paws Walk, an RSPCA fundraiser. More than 2000 people took part in the four-kilometre walk. Photo: Jon Reid

Person and animal   [#479] *SMH,* 16/05/2005, p.8.

Disaster for the Masters

Two stunt planes collide in mid-air while a third flies in the background during a performance at the Saskatchewan Air Show in Moose Jaw. The two pilots, members of the Arkansas-based Masters of Disaster civilian aerobatics team, were killed instantly in Sunday's crash. Photo: AP/ Adam Dombowsky/ Moose Jaw Times Herald

Other (person flying plane)   [#568] *SMH,* 12/07/2005, p.10.

Animal only   [#331] *SMH*, 18/02/2005, p.12.
FIGURE 6.10: Represented participants in the images in the INNSC

What is also evident from a representational analysis of the INNSC is that the participants were inevitably photographed in a recognisable context. In fact in 94 per cent of stories the represented participants are clearly situated in an easily distinguishable environment. Only 6 per cent of images did not show a discernible context. Examples are given in Figure 6.11.

TABLE 6.4: The Inclusion of Circumstance in the images in the INNSC

Circumstance:	% from INNSC corpus
YES	94
NO	6

Surfboard on deck, and it's cruise control

Eagle-eyed ... the RAAF's Boeing Wedgetail 737-700 aircraft with its distinctive radar antenna over Sydney yesterday. The aircraft, the first of six to come from the US, was on its way to an international air show in Avalon, Victoria. It will guard the northern coastline from November. Photo: Euan Grant/RAAF   Spike - Page 24

Circumstance clearly visible   [#381] *SMH*, 16/03/2005, p.9.

From refugee to governor-general

A supporter blows a kiss to Canada's first black Governor-General, Michaëlle Jean, after her inauguration ceremony in Ottawa on Tuesday. With her is her daughter, Marie-Eden, as the Prime Minister, Paul Martin, looks on. Ms Jean is a Haitian refugee. Photo: Reuters/Jim Young

ambiguous circumstance

[#664] *SMH*, 29/09/2005, p.8.

To cap it off, the skiing's all downhill from here

Limited circumstance

[#533] *SMH*, 24/06/2005, p.5.

I'll have ice with that ... residents of Katoomba made the most of the season yesterday as snow fell around the state. The snowfield resorts of Perisher Valley, Cabramurra and Thredbo all recorded good falls, according to the Bureau of Meteorology, with an average ground cover of more than 40 centimetres. On the Central Tablelands, Oberon had snow cover of 1 to 2 centimetres. Katoomba had 2 centimetres. On the Northern Tablelands, Walcha had 3 to 4 centimetres and Guyra 1 to 2 centimetres. Photo: Ben Rushton.

In whose hands

No circumstance

[#810] *SMH*, 11/02/2006, p.15.

An infant touches a mother's lips at an emergency feeding centre in Tahoua, Niger. This image won the 2005 World Press Photo award for Canada's Finbarr O'Reilly, of Reuters.

FIGURE 6.11: Images from the INNSC including more or less context

It is also interesting to note the kinds of activities the represented participants were engaged in in the stories in the INNSC. In order to establish this, an analysis of the processes used in the first identifying clause (see the clauses in Figure 6.12 for examples of the first identifying clause) in the caption was analysed with respect to process type and the subject matter of the story was also noted (further analysis of story subject in relation to genre is offered in Appendix Three). The first identifying clause was analysed because it relates directly to the image, in identifying the participants and their actions. Table 6.5 shows the results of this analysis.

[#750] *SMH*, 14/12/2005, p.13.

A jockey *exercises* a bird during a training session at an ostrich farm in Kitengela, Kenya…

Material process – Person and Animal

[#147] *SMH*, 19/10/2004, p.2.

Champion mum...Sunline, whose exploits won the hearts of Australian racegoers in a career worth $11 million, *watches* the foal she produced yesterday in New Zealand…

Behavioural process – Animal

[#384] *SMH*, 17/03/2005, p.9.

The games begin...Leah Verteuris *is* the face of the 23rd Greek Festival of Sydney which kicks off on Sunday at Darling Harbour with an all-day event when visitors can get a taste of Greek food, wine, music and dance…

Relational process – Person

[#397] *SMH*, 21/03/2005, p.6.

Nelson Mandela, who has championed the cause of those with AIDS since stepping down as South Africa's first black president in 1999, *speaks* at a benefit concert in the town of George…

Verbal process - Person

FIGURE 6.12: Process Type and Story Image

TABLE 6.5: Process Types in the INNSC

Processes/Represented Action Participant	Material (%)	Behavioural	Relational	Verbal	Mental	Elided
Person	69.2	4.6	0.2	3.2	0.8	1.8
Person and animal	7.5	0.3	0.3	0.5	0.1	0.0
Other	3.7	0.0	0.2	0.0	0.0	0.1
Animal	3.0	0.4	0.3	0.1	0.1	0.1
TOTALS	83.4	5.4	1.1	3.9	1.0	2.1

It is clear from the data in Table 6.5 that the represented participants were principally involved in material happenings or doings. This relates to the fact that the majority of image-nuclear news stories report on event-based happenings, as demonstrated in Table 6.6 which lists the major events that the represented participants were participating in in the INNSC. Very few stories deal with issues based on communicative acts. Examples of process type and story image are given in Figure 6.12.

TABLE 6.6: Top Ten Story Subjects both Internationally and Locally Sourced*

Top Ten International Story Subjects:	(raw #)	Top Ten Australian Story Subjects:	(raw #)
Festival	53	Sporting Event	48
Animal	44	Weather	30
Political	38	Animal	29
Military	36	Schools	24
Protest	36	Theatre	23
Cultural Event	33	Art	21
Sporting Event	31	Dance	17
Religious Festival	31	Celebrity	16
Weather	30	Festival	15
Art	23	Political	11

*A comparison of genre and story subject is offered in Appendix Three

The fact that stories about sport, the weather and the arts dominate the top ten story subjects in *SMH* agrees with findings by Brighton (1998 cited in Conley & Lamble 2006: 54) who stated that sport and lifestyle now account for 67 per cent of editorial content in daily Australian newspapers.

A representational analysis of the INNSC reveals that people dominate as the subject of image-nuclear news stories, which concurs with the news value analysis in Section 6.2. The represented participants are mostly photographed in discernible contexts, participating in activities that are mostly connected with the general goings on in a community including sporting events and festivals. The following section will examine whether relationships are established between these represented participants and the newspaper readers.

6.3.3 Interactional Meanings in Press Photographs

Let us now look at interpersonal or interactional meanings in the corpus. Kress & van Leeuwen (2006: 149) explain that an interactional relationship between the viewer and the image is established through features such as *Contact*, *Social Distance* and *Attitude*, meaning that people/animals need to be present in the photograph. Thus, the 942 image-nuclear news stories that did include people and/or animals (see Section 6.3.2 above) were analysed for their interactional meanings and the results are presented below.

Contact is established between the viewer and the represented participants through gaze (sometimes including gesture). Direct eye-contact is seen as a visual form of direct address (Kress & van Leeuwen 2006: 117), and acknowledges the viewer; indeed it demands that the viewer enter into an imaginary relationship with the represented participant who is looking directly into the camera lens, and is labelled 'demand' in Kress & van Leeuwen's terms. On the other hand, images that do not establish any direct eye-contact between the viewer and the represented participant are labelled 'offer' (Kress & van Leeuwen 2006: 119). In such images, the represented participant is offered as an object of contemplation. As Kress & van Leeuwen (2006: 117) put it: "There is, then, a fundamental difference between pictures from which the represented participants look directly at the viewer's eyes, and the pictures in which this is not the case." Table 6.7 shows the results of *Contact* analysis in the images in the INNSC.

TABLE 6.7: *Contact* analysis

Contact:	% of corpus (942)
Demand	9
Offer	91

It is clear from the figures in Table 6.7 that very few images in the INNSC engage the reader in a direct manner. Overwhelmingly, in 91 per cent of instances, the represented participants are offered up for contemplation by the viewer. This may prove an important statistic, as analyses in Chapters Four and Seven reveal that there is much work to be done in decoding the intermodal play in image-nuclear news stories. To then make further demands on the reader to become involved in the activities in the image may place too great a demand on the readers' time and enthusiasm to engage with these stories. Figure 6.13 gives examples of both direct and indirect eye-contact from the INNSC.

A degree too far for academics
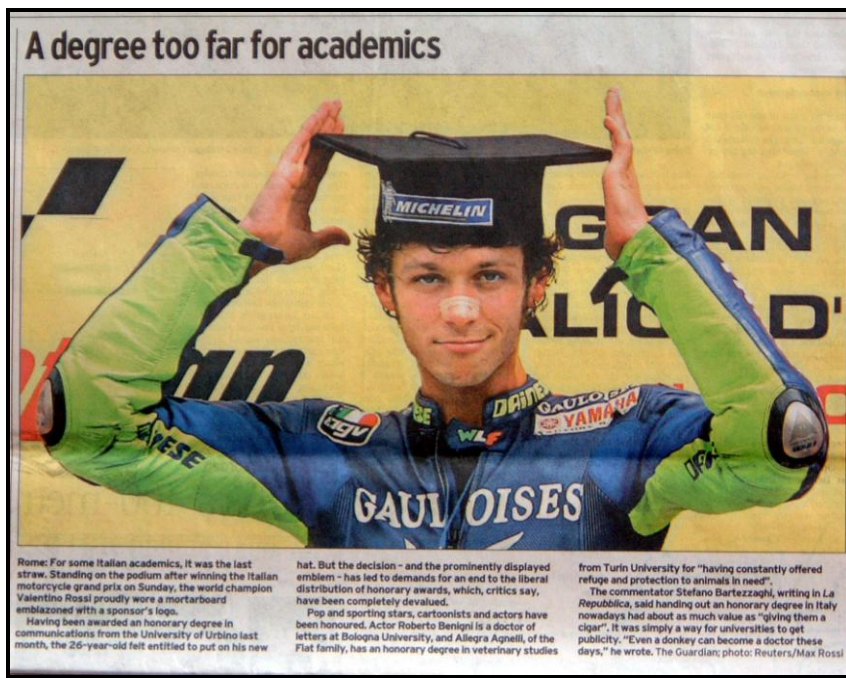
Direct eye-contact realising 'demand'

[#516] *SMH*, 8/06/2005, p.14.

No loafing on the job

Indirect eye-contact realising 'offer'

[#795] *SMH*, 25/01/2006, p.12.

FIGURE 6.13: The Realisations of *Contact* in the INNSC

Involvement is another feature of the interactional metafunction and interacts with the feature *Contact*. Involvement is the subjective involvement, or detachment, of the viewer in relation to the represented participants. This is achieved through photographing the represented participants from a frontal angle or from an oblique angle. Example images are given in Figure 6.14. Photographing represented participants from an oblique angle tends to add distance to the relationship between the represented participants and the viewer,

presenting them in a somewhat 'othering' frame and maintaining a more objective distance, hence 'detachment'. When represented participants are photographed from a frontal angle, as in [#816] in Figure 6.14, this tends to act as an invitation for the viewer to become more involved with the represented participant, and is labelled 'involvement'. However, this can be mitigated somewhat if there is no direct eye-contact with the viewer, as in [#816] (see also the example in Figure 6.16). It is very rare to see press photographs taken from behind the represented participants in the image, showing only their backs. To do this, however, is borrow a technique common to cinematography and called a point-of-view shot (Bordwell & Thompson 2008), where we look at the scene from the point of view of the person over whose shoulder the shot is taken. There are five examples of this in the INNSC, and these could all be analysed as maximally 'detached'. One of these is the small inset picture included in Figure 6.13 above [#795], of the President of Bolivia, Evo Morales with his Venezuelan counterpart Hugo Chavez, as they acknowledge the crowds gathered in front of the presidential palace in La Paz. Another is an image shot from behind a young diver, who, along with the viewer, is watching another youngster practicing his tumbling on a trampoline (see story #20 in Figure 6.14A below). Other examples include shots of crowds gathered around a central figure, or looking through a police barricade towards a group of protesters. Another time that a represented participant may be shot from behind is on occasions when it is illegal to identify the person, or where revealing the identity of the person may put them in danger. This kind of story or angle is not present in the INNSC.

TABLE 6.8: Involvement Analysis

Involvement:	% of corpus (942)
Involvement	22
Detachment	78

Looking at the figures in Table 6.8, it is clear again that viewers of image-nuclear news stories are not generally required to become directly involved with the represented participants and their activities since 78 per cent of the images are shot from an oblique angle. This reinforces the observe or 'offer' finding noted in Table 6.7.

The big smoke

A Pakistani man walks from the burning wreckage after trains carrying chemicals and oil crashed in Kotri, north of Karachi. There were no casualties. Photo: AFP

Frontal angle realising involvement

[#816] *SMH*, 13/02/2006, p.10.

Hurrying home on the trunk road

An elephant and its rider make their way through traffic chaos in Mumbai after heavy rains brought flooding to the city. Relief officials estimate the death toll from the deluge could reach 1000. On Saturday an Air India Boeing 747 aircraft skidded off the rain-soaked runway in Mumbai while landing, blocking operations at the airport. Photo: Reuters/Desmond Boylann

Oblique angle realising detachment

[#593] *SMH*, 2/08/2005, p.9.

FIGURE 6.14: The Realisations of 'Involvement' in the INNSC

Learning to make a splash

A boy practises his jumps during morning training at a diving school in Wuhan, China. About 30 students aged four to 12 receive full-time training at the school, many with the hope of making the Chinese team when Beijing hosts the Olympics in 2008. Photo: Reuters/China Photos
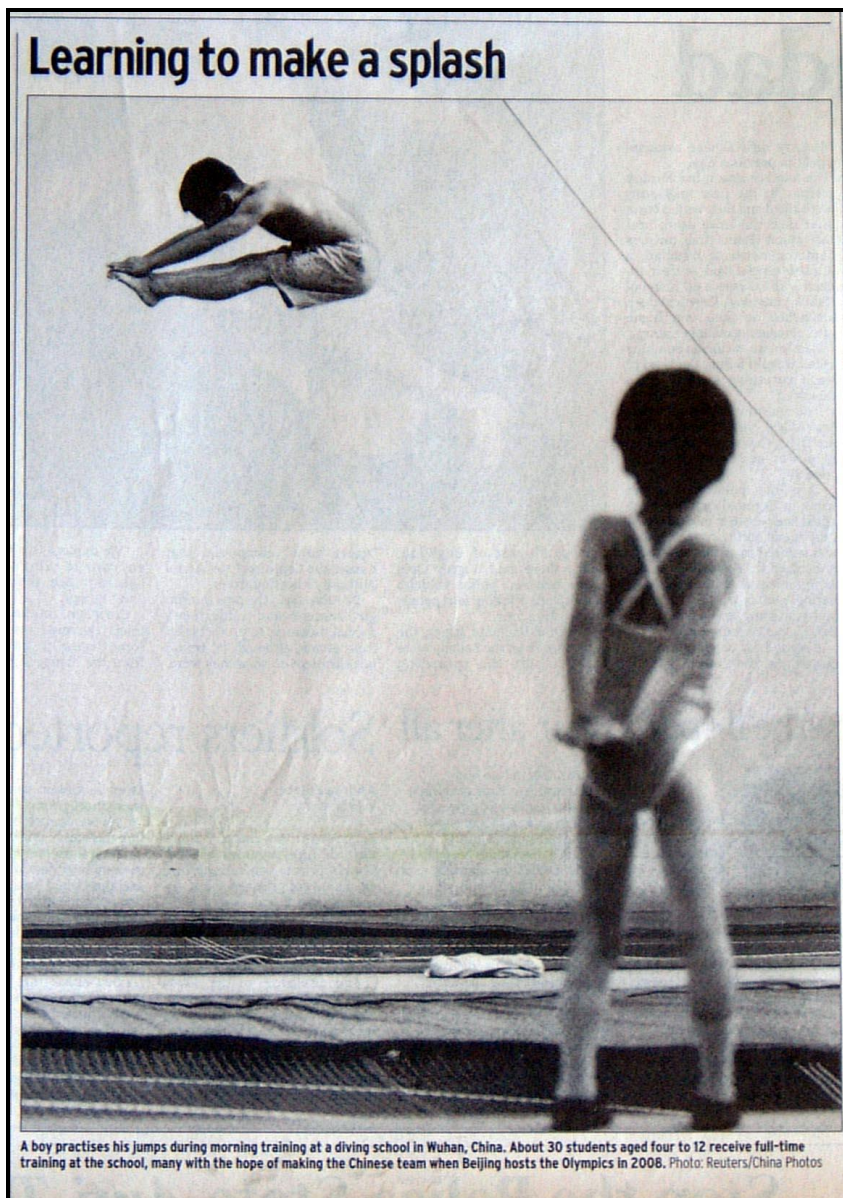
point of view shot   [#20] *SMH*, 15/06/2004, p.12.

FIGURE 6.14 (A): A photograph shot 'over the shoulder' of one of the represented participants

The third dimension, *Social Distance,* is enacted in press photography by the distance that the represented participant is from the camera in combination with the size of the frame. It is best viewed as a continuum from extreme close-up to the very long shot. Hall (1964, 1966) suggests that we each carry with us a set of invisible boundaries that determine the distance we keep from others.[5] In terms of press photography and following Kress & van Leeuwen (2006), this means that a close-up (head and shoulders) shot allows an imaginary intimate relationship to be established between the viewer and the represented participant. A mid shot would usually be cut off around waist level and enacts a social relationship, while a

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[5] For a fuller explanation of these sensory configurations see Kress & van Leeuwen (2006: 124-125).

long shot is seen as enacting a public relationship between viewer and represented participant. Table 6.9 shows the results of the analysis of the images in the INNSC for *Social Distance*.

TABLE 6.9: *Social Distance* Analysis

Social Distance:	% of corpus (942)
Intimate	9
Social	41
Public	49*

* The totals here may not appear to add up to 100 per cent because of the rounding up/down of figures to the nearest whole number.

As with *Contact* and *Involvement* only a small proportion of the images in the INNSC enact any kind of intimacy with the viewer. 9 per cent of the analysed images are shot from close-up, compared to the remaining 91 per cent that are either shot from a social or public distance. Again, this reinforces the picture that is emerging through this analysis that the photographs used in image-nuclear news stories are there more for contemplation than to make any direct demands on the viewer to become personally involved in the story. Example stories showing the different realisations of Social Distance can be seen in Figure 6.15.

Flagging a change of direction

A Venezuelan soldier with his face painted in the colours of the national flag takes part in a military parade in Caracas on Sunday. President Hugo Chavez attended the ceremony marking congressional approval of changes in the flag and in the country's shield, which now shows a horse heading left rather than right. Photo: Reuters/Francesco Spotorno

Extreme close-up realising an intimate relationship

[#833] *SMH*, 14/03/2006, p.9.

Monaco welcomes its new ruler

Mid-shot realising a social relationship

[#570] *SMH*, 14/07/2005, p.7.

Prince Albert II of Monaco poses with his sisters, Princess Caroline, left, and Princess Stephanie, after he was proclaimed ruler of the tiny Mediterranean principality in a day of celebrations on Tuesday. Albert assumed the throne left vacant in April by the death of his father, Prince Rainier III. Photo: AP/Claude Paris

Has Peter's boat come in?

634

Very long shot realising a public relationship

[#634] *SMH*, 7/09/2005, p.1.

The children sang "Allah, Allah, Allah" and their visitor thanked them in Indonesian and gave them high-fives. Peter Costello, touring the tsunami-ravaged Banda Aceh, and broadening his image to build his leadership credentials, was a hit with the students of a school that Australian aid is helping rebuild. >>Full report - Page 6 Photo: Penny Bradfield

FIGURE 6.15: The Realisations of *Social Distance* in the INNSC

It should also be noted that of the relatively small number of image-nuclear news stories that are shot from close range, any direct contact between the represented participants and the viewer is often negated by the lack of direct eye-contact. The photograph in Figure 6.16 is a good example of this. Here we have a person who has been photographed from close up and

at a frontal angle. This would ordinarily elicit an intimate relationship to be formed between the viewer and the represented participant. However, the fact that his face is buried inside the coffee cup and we do not establish eye-contact with him negates this personal connection. Instead, it could be argued that the viewer connects with his skill as a coffee judge, also getting in close to the cup. Thus the focus shifts from being a personal connection to an appreciation of the judge and the skills involved in judging coffee competitions.

The art in a cuppa ... Ian Hillier, a coffee judge, takes a close look at the contents of a cup of coffee competing in the plunger section at the 2005 Sydney Royal Fine Food Show. Ten coffee judges will assess 182 entries from 48 exhibitors in four classes: espresso, cappuccino, plunger, and single-origin plunger. All entries are roasted in Australia. The show also features competitions this week for the best pasta, prawns and oysters. Judging is held at Sydney Olympic Park. Photo: Peter Morris

[#337] *SMH*, 22/02/2005, p.6.

FIGURE 6.16: Close personal contact is negated by the lack of eye-contact

The angle of the camera to the represented participants is another way in which interactional meanings are enacted in photographic images. Kress & van Leeuwen (2006: 140) refer to this as *Power* relations. They suggest that if the photographer photographs the subject from a low angle (looking up towards the subject) then this is said to place the represented participant in a more powerful position in relation to the viewer. If the camera angle is at a high angle, where the photographer is looking down on the subject, then this creates the opposite power relation and the viewer is said to be more powerful than the represented participant. Photographing a subject from a horizontal level is said to establish an equal relationship between the viewer and the represented participant. Again, examples of

Power relations in images from the INNSC can be seen in Figure 6.17. Table 6.10 shows the results of *Power* analysis of the INNSC stories.

TABLE 6.10: *Power* Analysis

Power:	% of corpus (942)
Inferior	23
Equal	57
Superior	20

The results demonstrate that in the majority of images in the INNSC represented participants are photographed from a horizontal angle establishing an equal relationship between the viewer and the represented participants. There is an even distribution of images photographed from a low or high angle. The fact that the majority (two-thirds) of the photographs in the INNSC depict ordinary people (see news value analysis in Section 6.2) correlates well with this finding that we also, in the majority of cases, enter into an equal relationship with the represented participants - they are, in general, people just like us.

Long way to the top

Soldiers of the People's Liberation Army march in the snow during a five-day military exercise in the Tian Shan Mountains in the Xinjiang region of north-western China. Photo: AFP/Xinhua

High angle
realising viewer superiority

[#243] *SMH*, 1/01/2005, p.21.

Watching their backs

An officer corrects new recruits during marching drill in Beijing. The Chinese parliament has just approved a 12.6 per cent increase in the military budget. Photo: Reuters/Jason Lee

horizontal angle
realising an equal
relationship with the viewer

[#467] *SMH*, 18/03/2005, p.13.

Naval career ahoy

A midshipman celebrates after receiving his diploma at the United States Naval Academy at Annapolis, Maryland. President George Bush, who gave the commencement address at the ceremony, is on the stage, seen just below the graduate's left foot. He told graduates that the US was winning the war against terrorism. Photo: Reuters/Jonathan Ernst
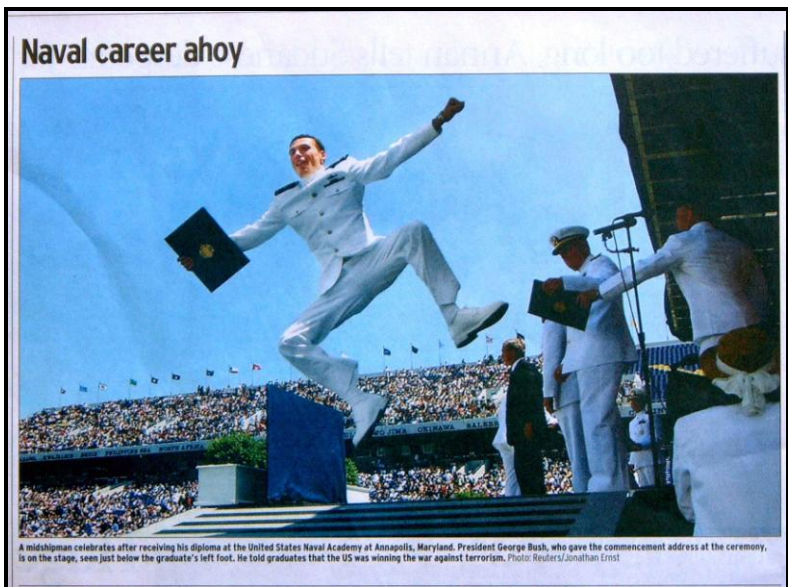
low angle
realising viewer
subordination

[#503] *SMH*, 30/05/2005, p.17.

FIGURE 6.17: The Realisations of *Power* in the INNSC

One additional interactional feature to those proposed by Kress & van Leeuwen is facial *Affect*. This comes from the Appraisal framework (Martin & Rose 2003; Martin & White 2005). Linguistic Affect is concerned with how we express our emotions in discourse (Martin & Rose 2003: 25). Visually, *Affectual* facial expressions make meaning in a particular context that includes gesture, stance, activity and the circumstances in which the represented participant is located. In analysing the INNSC for facial *Affect*, the corpus was first analysed for whether the facial features of the represented participants were discernible in the image or not (for example, in image [#337] in Figure 6.16 while this is an extreme close-up of a person, his facial features are not visible in the image). Where they were clearly discernible, a choice was made between positive, neutral and negative facial *Affect*. Simplified somewhat here, positive facial *Affect* is realised by raised/curved eyebrows and curved up-turned lips, sometimes with teeth showing. Negative facial *Affect* is generally realised by downward curving lips and inwardly downward pointing eyebrows. With photographic images, tension in the facial muscles can also be taken into consideration in determining whether the facial *Affect* is positive, negative or neutral (see Bednarek 2008: 161-165 for a discussion of neutral Affect). We may also view facial *Affect* as a cline between positive and negative, where neutral facial *Affect* falls somewhere in between the two, and where the facial muscles would generally be most relaxed and the lips and eye-brows would be in a neutral position. A good example of both positive and negative facial *Affect* can be seen in image [#643] in Figure 6.18(A), albeit somewhat exaggerated. The results of the analysis of the INNSC for facial *Affect* are given in Table 6.11.

TABLE 6.11: Affect Analysis

Affect:	52% of total corpus
Positive	54
Neutral	32
Negative	14

According to the results shown in Table 6.11, facial *Affect* was discernible in 52 per cent of the total corpus and of that 54 per cent was coded as positive *Affect*. In such images participants were usually smiling or laughing, as in the examples in Figure 6.18(B).

The French mime Marcel Marceau, right, with a Swiss clown and mime, Dimitri, in Verscio, Switzerland. Marceau, 80, was helping Dimitri celebrate his 70th birthday and the 30th anniversary of Dimitri's theatre and mime school. Photo: AP/Karl Mathis

[#643] *SMH*, 10/09/2005, p.21.

FIGURE 6.18(A): The perfect minimal pair displaying both positive and negative facial *Affect*

Volunteers participate in a tsunami evacuation drill near Patong Beach on the Thai island of Phuket. Photo: Reuters/Darren Whiteside

[#449] *SMH*, 30/04/2005, p.18.

Brilliant, girls. As for the boys …

As the coach said: "The women's team is great … the men's team has been not so great." Australia won 13 gold medals at the world swimming championships, but, in a reversal of fortune for the sexes, 10 were won by the women's team, including Libby Lenton, pictured, for the 50m freestyle. The other three golds were the work of Grant Hackett. >>Sport · Pages 40, 42

[#591] *SMH*, 2/08/2005, p.1

Further on the orientation express

All aboard … trainee train drivers Alicia and Sarah Nissen, who are sisters, celebrate after qualifying as guards at the end of the first stage of their course. Another 12 drivers also graduated yesterday, ready for the new Sydney timetable next month. All but two will start work today. *Photo: Peter Rae*

[#612] *SMH*, 17/08/2005, p.8.

FIGURE 6.18(B): The realisation of positive facial *Affect* in the INNSC

As can be seen in the images in Figure 6.18(B), the posture of the represented participants also helps to determine positive *Affective* involvement with these images. Examples of neutral facial *Affect* are given in Figure 6.18(C) and examples of negative facial *Affect* can be seen in Figure 6.18(D).

China's new wave

Hundreds of Tai Chi aficionados go through the motions in the heart of capitalist of Hong Kong to mark Chinese National Day. Yesterday was the 55th anniversary of the formation of the communist People's Republic of China. Photo: AFP/ Samantha Sin

[#126] *SMH*, 2/10/2004, p.17.

Candles illuminate hopes of the future

A member of the Tibetan Youth Congress, who painted their faces with the Tibetan flag, during a candlelit procession in the northern Indian city of Chandigarh on Thursday. Dozens of Tibetans took part to demand the release of a Tibetan Buddhist monk jailed in China over a spate of bombings. The monks and students said Tenzin Delek Rinpoche, who faces a suspended death sentence, was innocent. Photo: Reuters/ Ajay Verma

[#193] *SMH*, 20/11/2004, p.20.

Bare necessities of life

Resting at ease ... Victoria, a Taronga Zoo sun bear, is given a check-up by Larry Vogelnest, a zoo vet, helped by Michelle Bingley, a veterinary intern, left, and under the watchful eye of Lesley Small, a bear keeper. Victoria and another sun bear, Mr Hobbs, have been on a successful experimental diet to stop tartar build-up on their teeth. Photo: Robert Pearce

[#617] *SMH*, 23/08/2005, p.5

FIGURE 6.18(C): The realisation of neutral facial *Affect* in the INNSC

Gunmen attack memorial service

A Jewish settler in Gush Katif, in the Gaza Strip, runs for safety with his daughter as two Palestinian gunmen attack a memorial service for a settler and her four children killed on May 2. Israeli soldiers killed the gunmen. Also on Sunday, the conductor Daniel Barenboim criticised Israel's occupation of the West Bank and Gaza as he accepted the prestigious Wolf Prize for music in Jerusalem. Barenboim said Israel's policy toward the Palestinians contradicted the humanist values on which the state was founded in 1948. "Is there logic to the independence of one people at the cost of a blow to the basic human rights of another people?" he asked. Photo: Reuters/Gadi Kabalo

[#470] *SMH*, 11/05/2004, p.9.

Rage against the dying of the fight

Members of the Mara 18 gang in a police van following their arrest in Mixco, near Guatemala City. Police said the arrests foiled a planned revenge attack on the Mara Salvatrucha gang, believed responsible for the deaths of 12 inmates, all Mara 18 members, killed by gunmen at a juvenile prison on Monday. Photo: AFP/Orlando Sierra

[#656] *SMH*, 23/09/2005, p.11.

Feeling a little sheepish at rodeo

Sheep-shape and raring to go ... an aspiring young cowboy, Tyrel Benjamin, braves the ride at the Mutton Bustin event, at the annual three-day Chiniki First Nations Canada Day Rodeo in Morley, Alberta, on Sunday. Photo: Reuters/Patrick Price

[#897] *SMH*, 4/07/2006, p.7.

FIGURE 6.18(D): The realisation of negative facial *Affect* in the INNSC

Thus far, a representational and interactional analysis of the photographs in the INNSC has shown that they overwhelmingly involve people participating in some contextualised event, towards which the viewer is, in general, positively disposed, by engaging through the affectual responses to the image particpants. The viewer is not generally called upon to become directly involved in any of the activities represented. Rather she is encouraged to contemplate the images. This is because of the lack of contact, the lack of direct involvement and the greater social distance established between the viewer and the represented participants. This makes it safe to linger on the goings on in the image, without feeling like any pressure is being placed on the viewer to take up a position with regard to the event/persons depicted.[6]

These findings, however, seem somewhat mismatched with respect to the role that news photographs are said to play in attracting readers to engage with certain stories on the page. Newspaper editors and media academics alike insist that one of the functions of the press photograph is to draw the readers' attention to the page and the stories within it. If these images dominate the pages they appear on, as demonstrated in Figure 6.1 at the beginning of this chapter, but do not engage the reader directly through the represented participants, how then do they attract and keep the attention of the reader? I suggest that they do so through their compositional choices. These images are overwhelmingly very well composed photographs, as will be demonstrated in Section 6.3.4 below.

6.3.4 Compositional Meanings in Press Photographs using the BALANCE System

According to Kress & van Leeuwen (2006: 177), composition relates the interactive and representational meanings of an image to each other through three simultaneous systems: *Information Value*, *Salience* and *Framing* (as explained in Section 3.4.3, Chapter Three). Composition may be viewed as the glue that holds the other two metafunctions together to make a complete and cohesive whole that must also relate (through salience and framing) to the other semiotic systems accompanying it, be it in an advertisement, in a news story or elsewhere.

Viewed from a professional photographic perspective, however, there are important compositional principles that do not seem to be covered in Kress & van Leeuwen's framework (see Chapter Three). In the work of press photographers, for example, there is a tendency to vacate the centre of the image and to position participants on other compositional axes that are said to produce not only a more challenging and aesthetically pleasing image but

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[6] Refer to Appendix Six for analyses of how each of the Interactional features interacts with each other.

also one that is harmonious. This is a compositional force that clearly lays out meaningful relationships between the elements present in the photograph and it is one that I have been unable to satisfactorily replicate using Kress & van Leeuwen's *Information Value* system for composition. It may be that *Ideal/Real, Given/New* and *Centre/Margin* work better for certain kinds of images or certain kinds of intermodal relations on a page, for example in advertisements or in textbooks (see discussion in Chapter Three, Section 3.5).

While there are numerous aspects to composition including line, shape, texture and colour, this section focuses on the placing of elements within the camera's frame in terms of the ways in which they work together to balance with each other to form a cohesive whole. The reason for this is because the BALANCE network to be introduced here corresponds to the *Information Value* system in Kress & van Leeuwen's compositional framework, which has been reviewed in Chapter Three, Section 3.5. As already noted, difficulties presented when attempting to analyse the images in the INNSC for *Given/New, Ideal/Real* or *Centre/Margin*. Yet meaningful polarisation of information does occur in almost all of the photographs in the INNSC. Consequently, an alternative method for analysing the organisational patterns within the image (that work towards the production of a balanced, complete unit of meaning that also works to aesthetic effect) is presented here. This is the BALANCE network, outlined in Figure 6.23, based on my own professional training as a press photographer, and as a social semiotician, along with compositional theories from the fields of visual arts and film theory (as explained in Section 3.6 in Chapter Three). However, before this system network is fully explored for its application to compositional analysis in press photography, it is necessary to introduce the terminology that will be employed here to explain it.

a) Image frame & Image frame centre

For the purposes of the analyses presented here the image frame is the framing of the events happening in front of the photographer through the viewfinder in the camera. This also includes the post-production cropping of a photograph, since semioticians generally do not have access to the editing process but analyse what is finally presented as a photograph in the newspaper. Therefore, the image frame is the final version of the photograph that is published in newsprint and the centre of the image frame is the true centre of the frame as lines from each corner of the frame intersect in the middle of the frame (see example #1 in Figure 6.19(A) for an example of image frame and image frame centre).
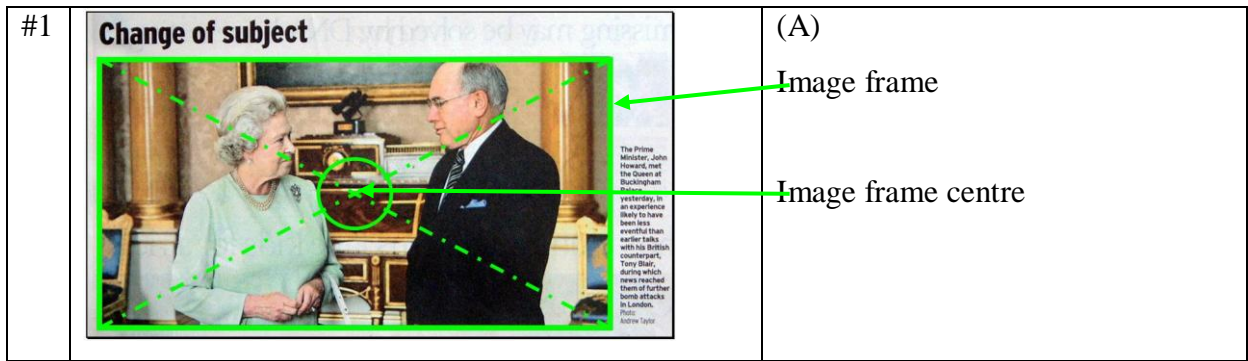
FIGURE 6.19(A): Image frame and image frame centre (in green)

b) Elements, the visual unit of information & its centre

As with clause grammar in the SFL framework (see Halliday & Matthiessen 1999:177) the *elements* of a photograph are the people (represented participants), places (circumstances) and processes depicted within the image frame and through their interactions with each other. These elements constitute a *visual unit of information*. So for example in example #2 in Figure 3.19(B), the elements are Queen Elizabeth II and former Australian Prime Minister John Howard along with their interaction with each other standing side by side engaged in conversation in an indoor setting. In combination these elements make up the visual unit of information depicted in the photograph. In this instance, then, the visual unit of information can be verbally articulated as 'the Queen chats with John Howard in the drawing room in Buckingham Palace'.
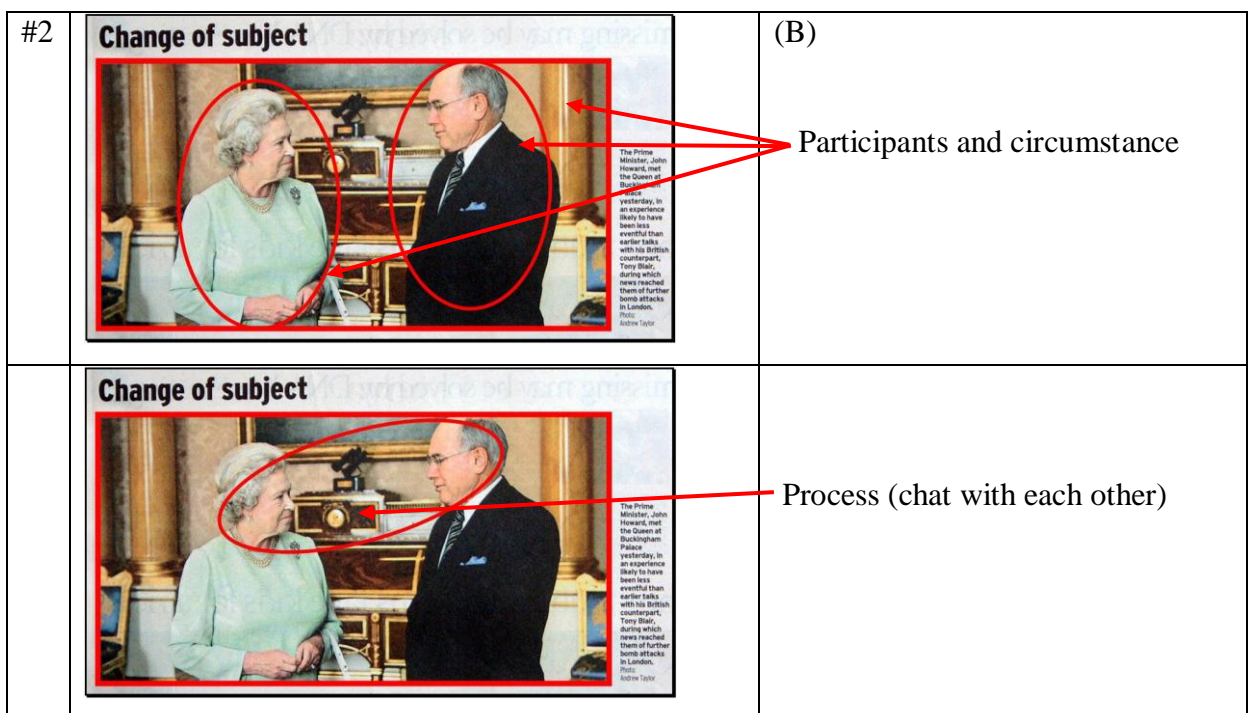

FIGURE 6.19(B): Elements (participants, processes and circumstances) that make up the visual unit of information (in red)

The visual unit of information can also be said to have a centre or focus (the VUI focus), which is formed by drawing a frame around the elements that make up this unit of information and finding the middle of that frame along the intersecting diagonals. In the example in Figure 6.19 we need to slightly extend the frame to also include more of the body because the represented participants are standing. This can be seen in example #3 in Figure 6.19(C). It is important to note at this stage that the visual unit of information and the image frame are not the same thing, although in the vast majority of photographs in this corpus, they do intersect.
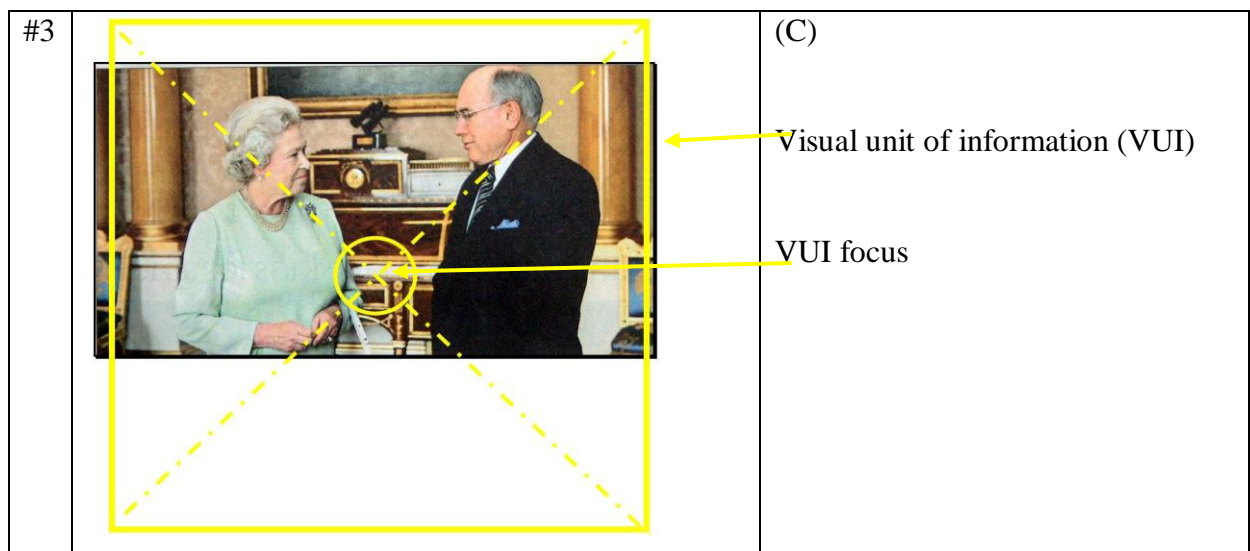

FIGURE 6.19(C): The visual unit of information and its focus (in yellow)

In general, only a single visual unit of information appears in press photographs, as photographers tend to single out one aspect of an event to stand in evidence of the entire event. This is an important distinction since in other genres and registers, for example in children's picture books, there may be several units of information that appear in an image or drawing on a single page. This means that there could be many centres or an array of foci in the visual arrangement of units of information (Painter et al. *forthcoming*).

c) Endocentric & exocentric balance

Another important aspect of the analytical framework for composition is whether the photograph is balanced *endocentrically* or *exocentrically*. The photographs in Figures 6.19 and 6.20 will be used to exemplify this point. *Endocentricity* and *exocentricity* are determined by whether the VUI focus falls inside or outside the image frame. In Figure 6.19(D), example #4 exemplifies how the focus of the visual unit of information falls within the image frame.

This is the case in almost all of the images in the INNSC (99 per cent). The significance of this will become apparent once the system network for BALANCE has been fully explored and illustrated.

| #4 | | (D)

The VUI focus falls within the Image frame |
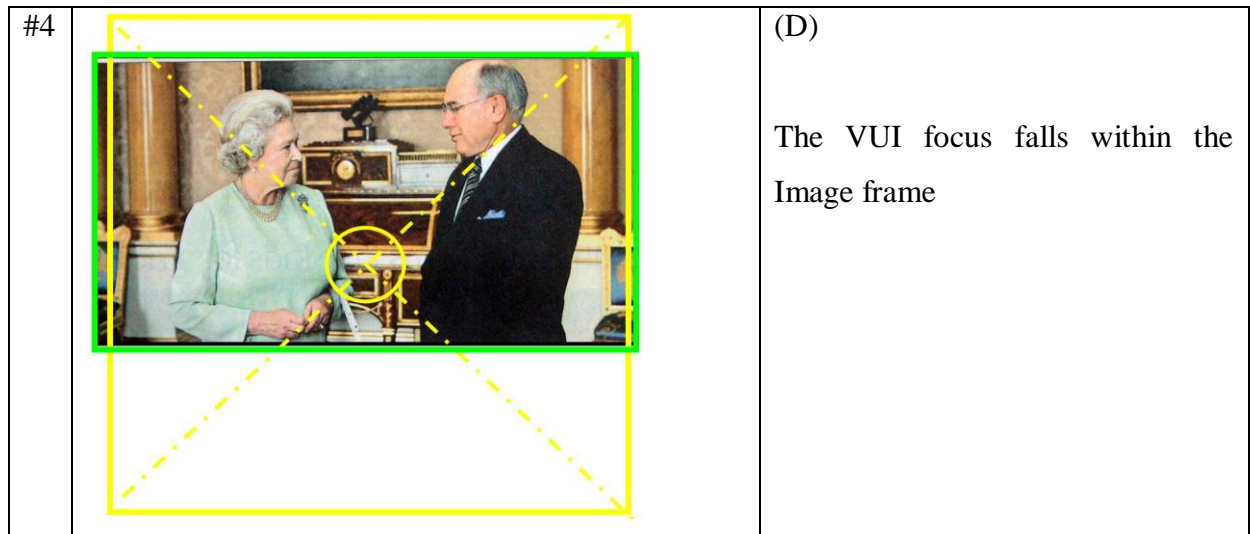
FIGURE 6.19(D): The VUI focus falls within the Image frame

There also are occasions when some elements may not be present within the image frame and what is shown in the photograph is only a partial depiction of the news event. This means that part of the visual unit of information lies outside the image frame. This is clearly exemplified in the story [#498] in Figure 6.20, where the young conductor forms the single main element within the image frame with minimal circumstance around him (as shown example #2). We can see a music stand and the background is sufficiently blurred and darkened to make it impossible to tell whether the people sitting in the chairs are members of the audience or members of the orchestra. However, given the direction of the conductor's gaze, his gesture and stance, it is clear that the element 'orchestra' that he is 'conducting' is absent from this photograph, leaving the viewer of the image to fill in the gap where the orchestra should be. Therefore the visual unit of information should also include the orchestra at the very least (or even part of the audience to indicate that this is a public performance), as is demonstrated in example #3 in Figure 6.20. Consequently, the focus of the visual unit of information lies outside the image frame, as shown in example #4 in Figure 6.20. This is what I term 'exocentric' balance, and it will be fully explored later in this section.

#1 (A)

Image frame

Image frame centre

#2 (B)

Elements that make up the visual unit of information

#3 (C)

Visual unit of information (VUI)

VUI focus

#4 (D)

The VUI focus falls within the Image frame
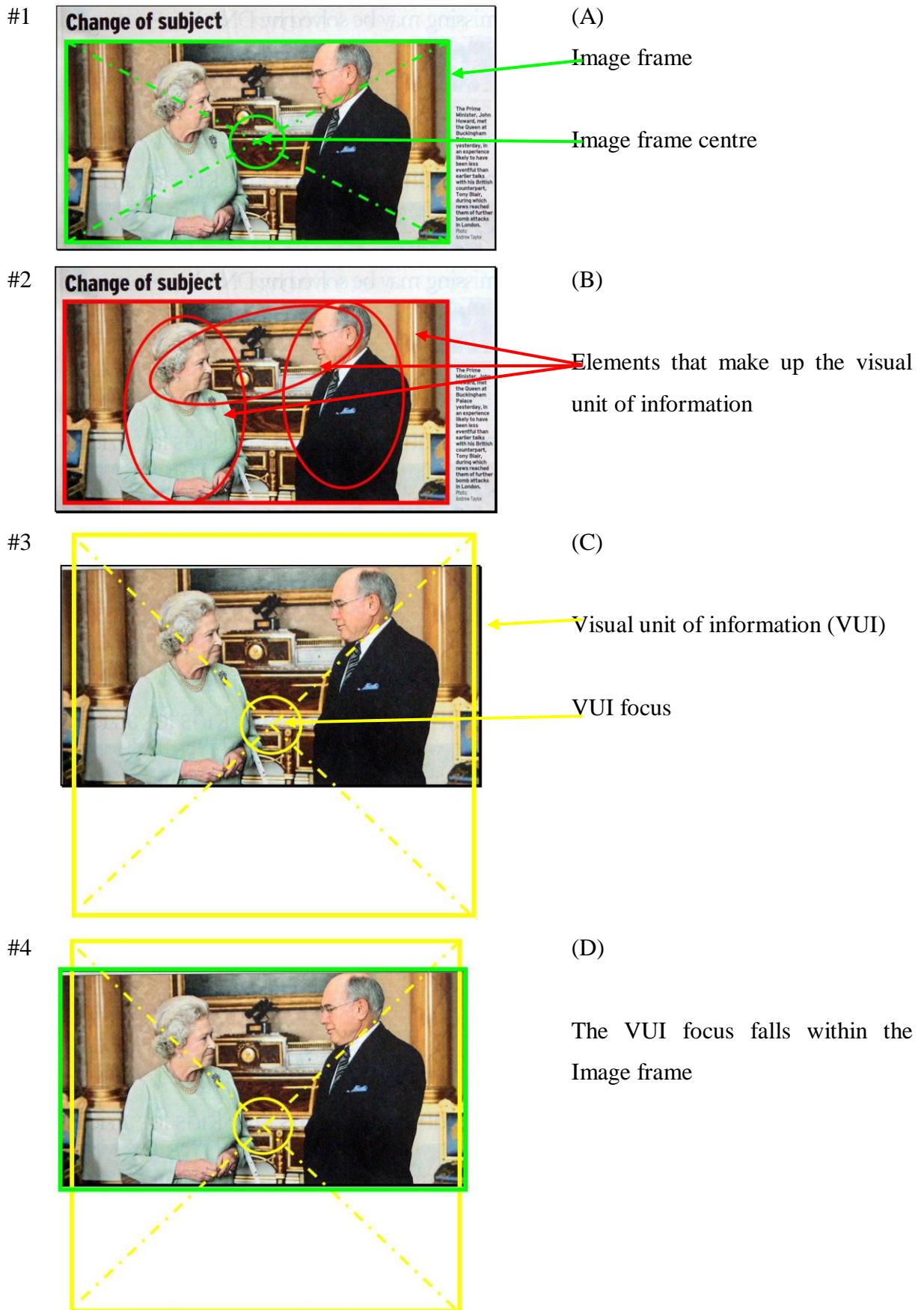
FIGURE 6.19: Frames, elements and centres in the ENDOCENTRIC organisation of information in an image-nuclear news story   [#555] *SMH*, 23/07/2005, p.4.

#1 (A)

Image frame

Image frame centre

#2 (B)

Elements

#3 (C)

Visual Unit of information and its focus

#4 (D)

The VUI focus falls outside the image frame
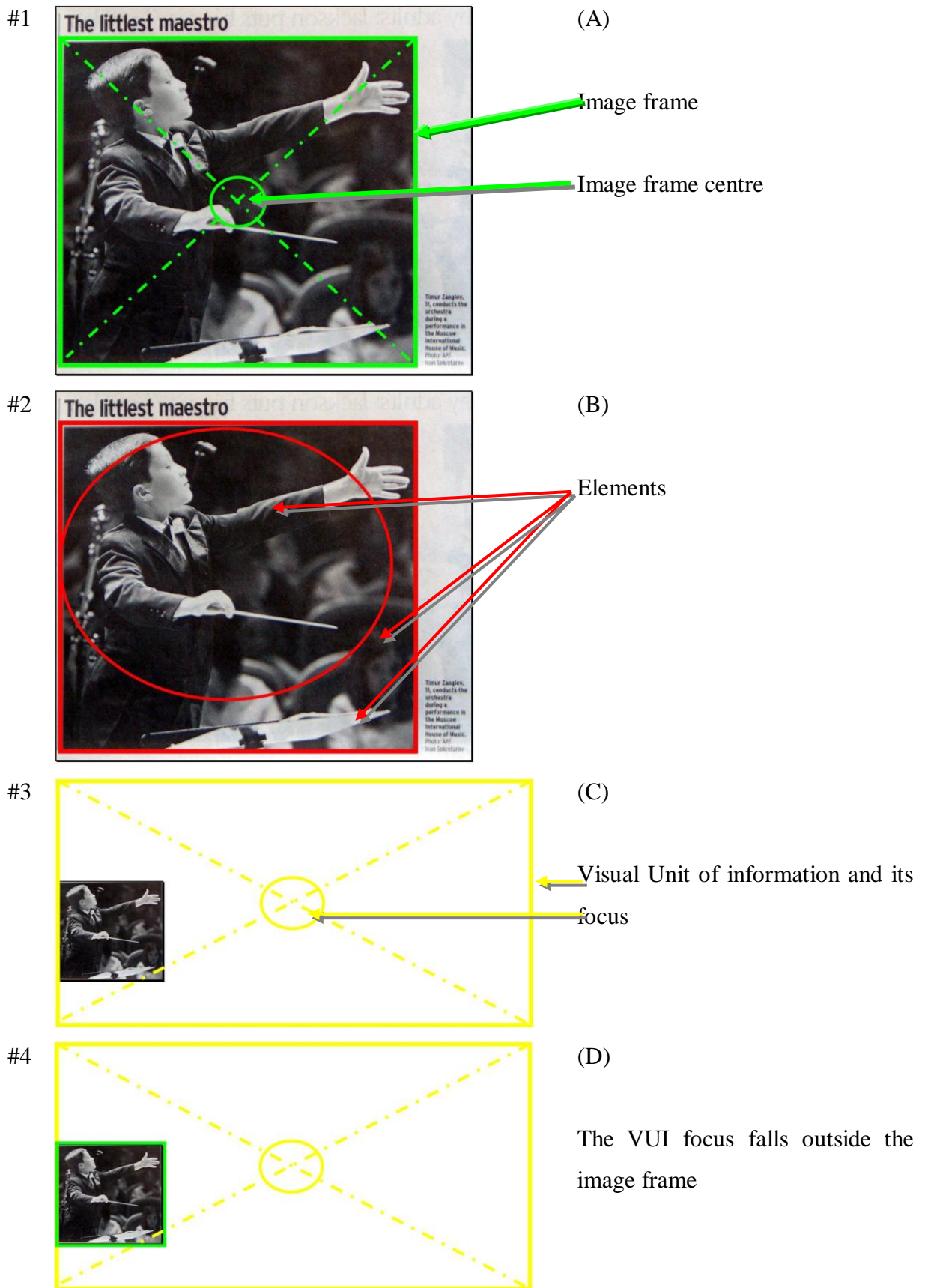
FIGURE 6.20: EXOCENTRIC organisation of information in an image-nuclear news story
[#498] *SMH*, 27/05/2005, p.12.

d) Hot spots

Having established the 'centres' of both the image frame and the visual unit of information, it is important to also recognise other 'centres' at work in the composition of press photographs. Press photographers often attempt to vacate the centre of the image frame and instead organise elements around other points in the frame. These alternative points will be referred to as *hot spots* (after Präkel 2006). According to the rule of thirds (outlined in Section 3.6 in Chapter Three), there are four common hots spots distributed around the centre of the image frame, as exemplified in diagram A in Figure 6.21. Any element in the photograph may take up one of these hot spots and leave the others vacant (see example B in Figure 6.21). More typically though, the main elements in the frame, which are usually of equal visual weight, will take up two of these hot spots on either side of the vacated centre, as in example C in Figure 6.21.

Example A
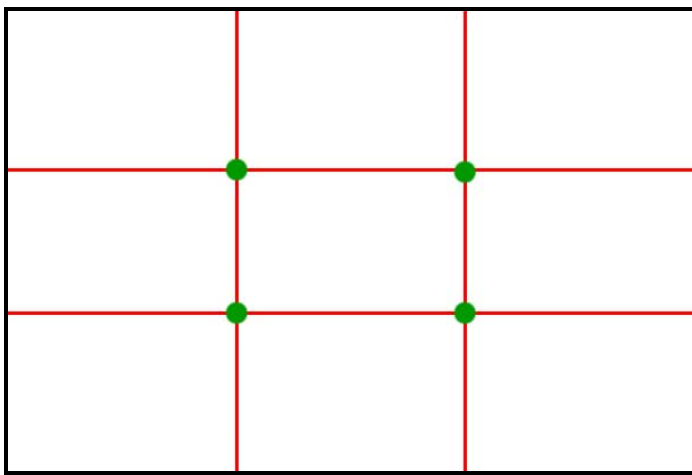
The four hot spots in the image frame commonly established through the rule of thirds.

Example B

Autumn turns on the heat

Seasons in the sun … autumn did an excellent impression of summer yesterday and a sun lover made the most of the balmy weather at Tamarama Beach. Temperatures reached 32.7 degrees in the city and 33 in Penrith. Another fine day is forecast for today with a high of 27 degrees in the city and Liverpool. *Photo: Steven Siewert*
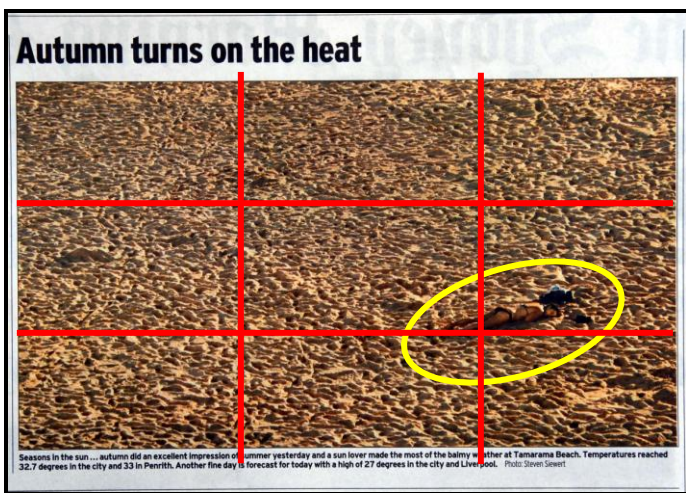
The main element within the image frame occupies one hot spot leaving the others vacant.

[#859] *SMH*, 20/04/2006, p.2.

Example C

A more common compositional choice is to have the main elements in the image frame filling the two hot spots on each side of the image frame centre.

[#302] *SMH*, 11/02/2005, p.3.

FIGURE 6.21: Vacating the centre and the rule of thirds

It is also important to note that photographers do not generally attempt to place elements on all four hot spots in a single image. Rather, a more common approach to organising elements in the image frame is to place elements in an axial relationship along the diagonal axis, as exemplified diagrammatically in example A in Figure 6.22. This is different to example C in Figure 6.21 because the visual weight of the elements in an axial configuration is usually quite different with one element being much larger or more in focus (and hence more salient) than the other (compare with examples B and C in Figure 6.22).

Example A
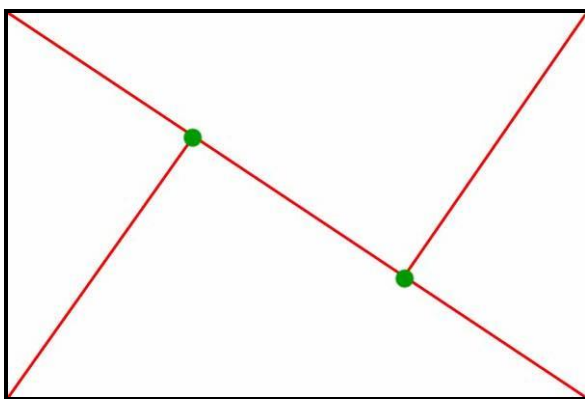
The axial hot spots

Example B
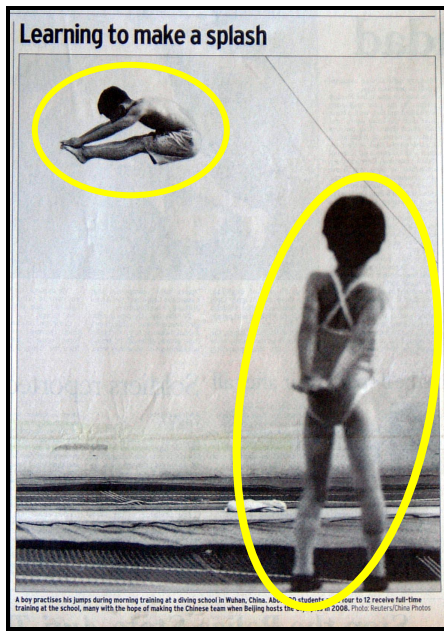
Elements organised within the image frame along the diagonal axis.

[#20] *SMH*, 15/06/2004, p.12.

Example C

Again it is also common for the main element to occupy the two hot spots on one side of the centre and to be diagonally opposed by smaller elements.

[#800] *SMH*, 31/01/2006, p.8.

FIGURE 6.22: Vacating the centre and axial hot spots

6.3.4.1 The BALANCE Network

In the remainder of this section, a new approach to the compositional analysis of press photographs will be introduced and illustrated; the relevant systems of choice comprise the BALANCE network (see Figure 6.23 below). To begin, it is important to note why this system is called the BALANCE system. As already noted in Section 3.6 in Chapter Three, the human perceptual systems are said to be pre-programmed to organise visual stimuli into rational wholes (Dondis 1973:85; Stroebel, Todd & Zakia 1980:164; Zakia 1997:31), that is, to seek harmony or balance in what they see. Gestalt theory defines this as "the perception of images

as organised configurations rather than as collections of independent parts" (Stroebel, Todd & Zakia 1980:164). This is the view taken here. Press photographs are not random snapshots of news events. A concern for composition and balance in the image frame is central to the work of any press photographer. Equally as strong is the need to provide a complete visual unit of information that can also be viewed as being representative of the news event being photographed. This relates well to Dondis' (1973:91) idea that the human perceptual system needs to find resolution in what is viewed.

Another reason for labelling this compositional framework BALANCE comes from the notion that unity and balance in an image are said to have an aesthetic[7] effect (Dondis 1973:93; Berdan 2004). It has also been suggested that humans may be genetically programmed to recognise the Golden Ratio as being aesthetically pleasing (Berdan 2004). The BALANCE network presented here is based on the compositional balancing of elements within the image frame according to the Golden Ratio. This means that if images conform to these compositional features then they should also have an aesthetic effect. However, it is not quite as simple as this, as formally balanced images can also be said to be static and unimaginative (Kaplan 1997). This point will be demonstrated through examples from the INNSC, and ways of overcoming this using more dynamically balanced elements will be introduced.

The BALANCE network presented in Figure 6.23 is entered through two simultaneous systems. This means that a choice has to be made between features that are either isolating OR iterating AND either endocentrically OR exocentrically balanced. In the following paragraphs, each feature of this system network will be introduced in turn and statistics from the INNSC will be offered demonstrating how these photographs are composed in accordance with this system. The explanation will start with images that can be explained compositionally through the iterating feature as typically these are formally and predictably balanced images.

While the entire BALANCE network is presented in Figure 6.23, each of these systems will be re-presented according to how features combine and will be supported with example images.

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[7] The idea of the 'aesthetic' used here comes from the Kantian (1790/1952) notion of order and form of a beautiful object being based on universal rather than particular principles and hence existing outside of the subjective taste of an individual observer. An aesthetic object can, then, be regarded in terms of its formal qualities, its harmony and proportion for example. (For a useful critique of the notion of 'beauty' see Rigley 2007)
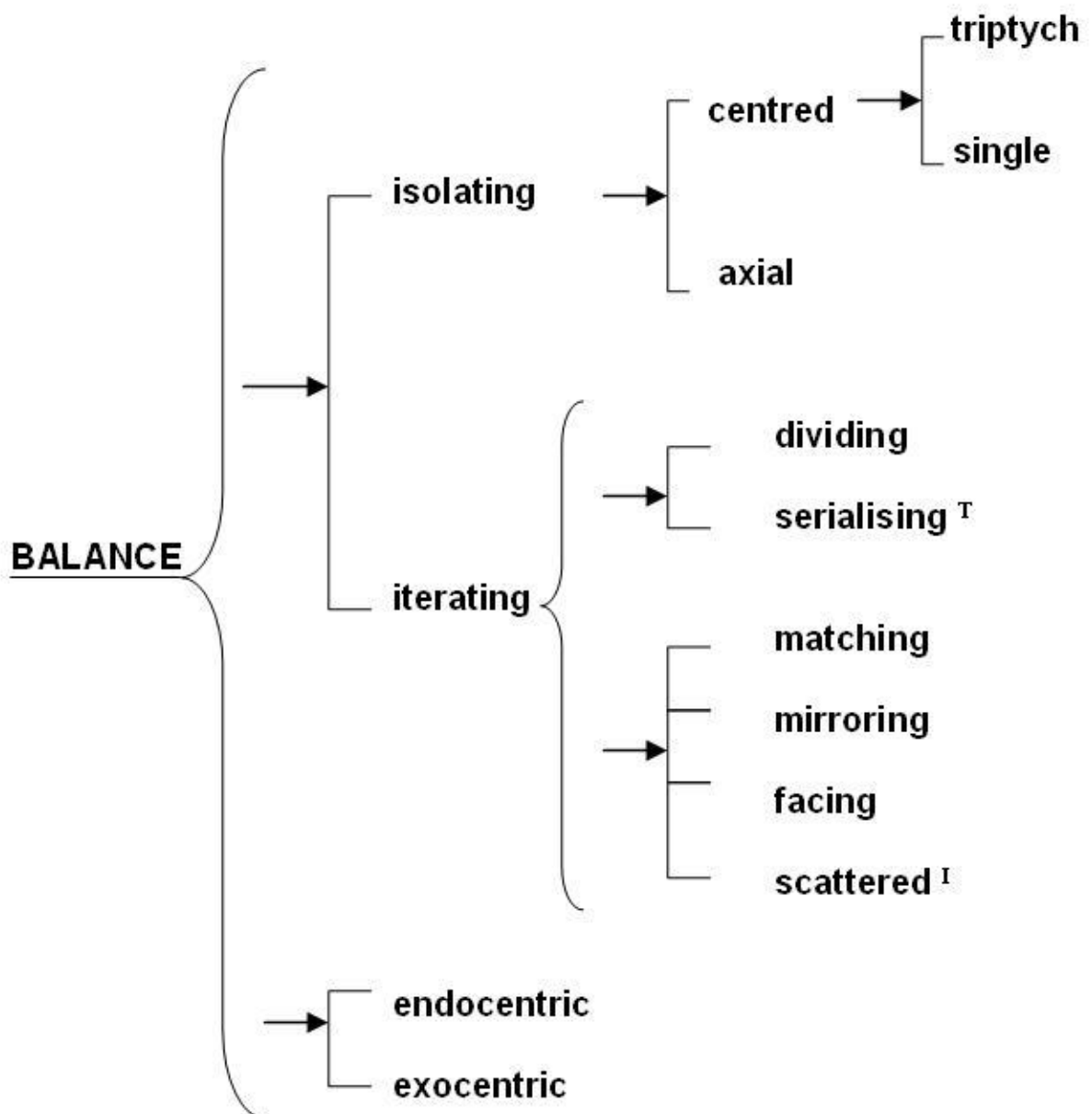
FIGURE 6.23: The BALANCE network for compositional meaning

The semiotic choices available to a photographer when shooting a news event revolve around whether to single out one particular element to be photographed either individually or in relation to other elements in the frame (i.e. isolating) or whether to photograph a group of similar elements together (i.e. iterating). This is the difference between the isolating and iterating features in the BALANCE system network (see Figure 6.24 for examples of isolating and iterating images).

An Isolating image

[#95] *SMH*, 11/09/2004, p.25

An Iterating image

[#460] *SMH*, 6/05/2005, p.3

**FIGURE 6.24:** Isolating [#95] and iterating [#460] images

Each of these features in the BALANCE network will be introduced and exemplified more fully below. To begin, we shall look at the iterating feature.

6.3.4.2 Iterating

The *iterating* feature describes the composition of images where two or more elements are arranged, usually symmetrically, within the image frame. As demonstrated in the network (in Figure 6.23, see also the detail in Figure 6.25) simultaneous choices are available between images that either divide (where two elements are usually equally spaced either side of the image frame centre) or serialise (where three or more elements are usually evenly spaced within the image frame). This choice combines with further choices of matching, mirroring or facing. Matching means that the elements are doing the same thing; mirroring means that the elements are reflected in a surface in the image; and facing means that the elements are

looking towards each other, again on either side of the image frame centre. The dividing feature applies to images that have two elements matching, mirroring or facing, while the serialising feature applies to images that use more than two elements to iterate. The following images will illustrate each of these features in turn.

1. Matching (dividing and serialising)
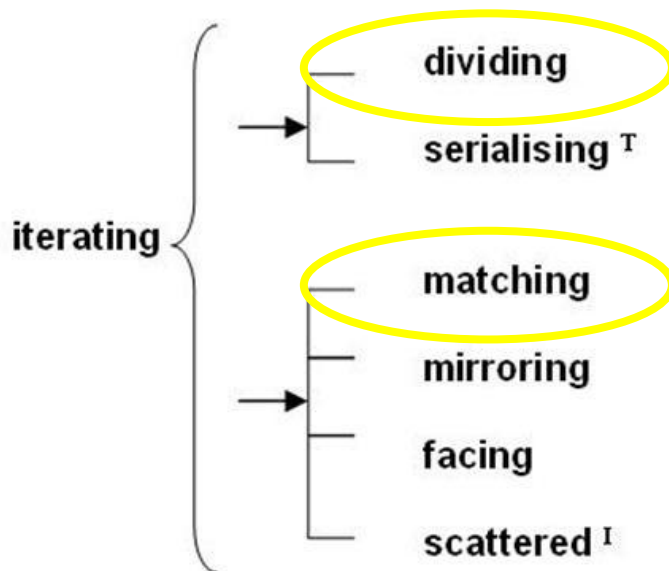
FIGURE 6.25A: Choices made from the iterating system for dividing: matching (exemplified in 1a. Figure 6.25B)
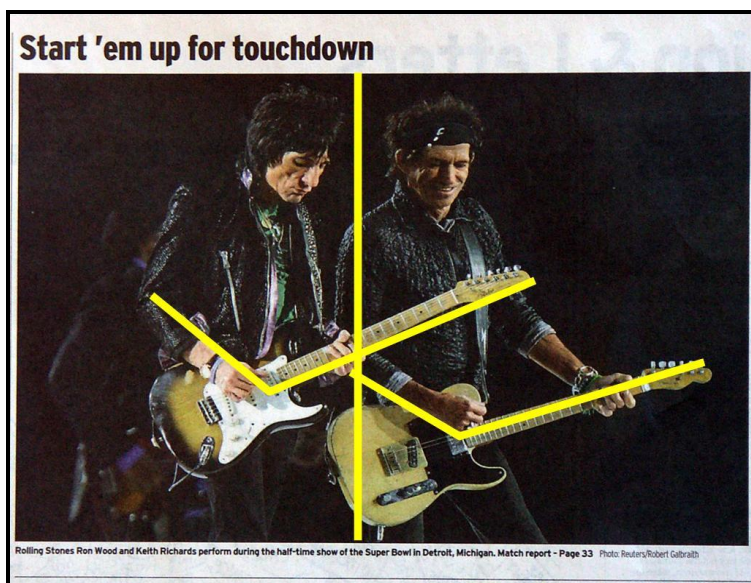
1a. Dividing: matching elements in the image frame are matching each others' actions

[#806] *SMH*, 7/02/2006, p.9.

FIGURE 6.25B: Example image that divides and matches
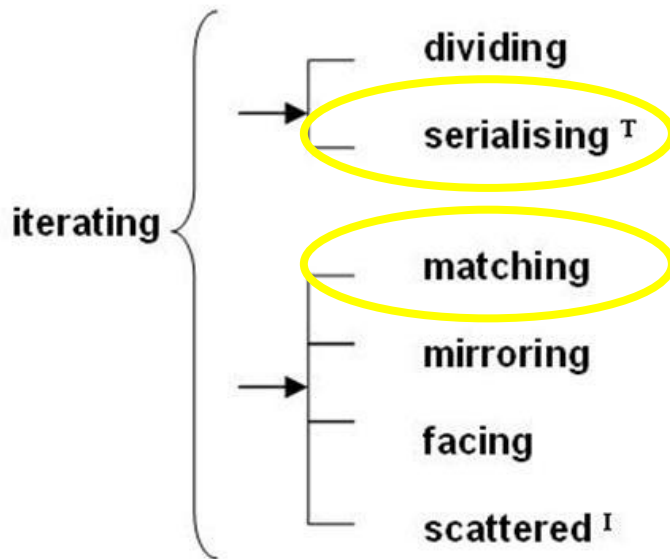
FIGURE 6.26A: Choices made from the iterating system for serialising: matching (exemplified in Figure 6.26B)
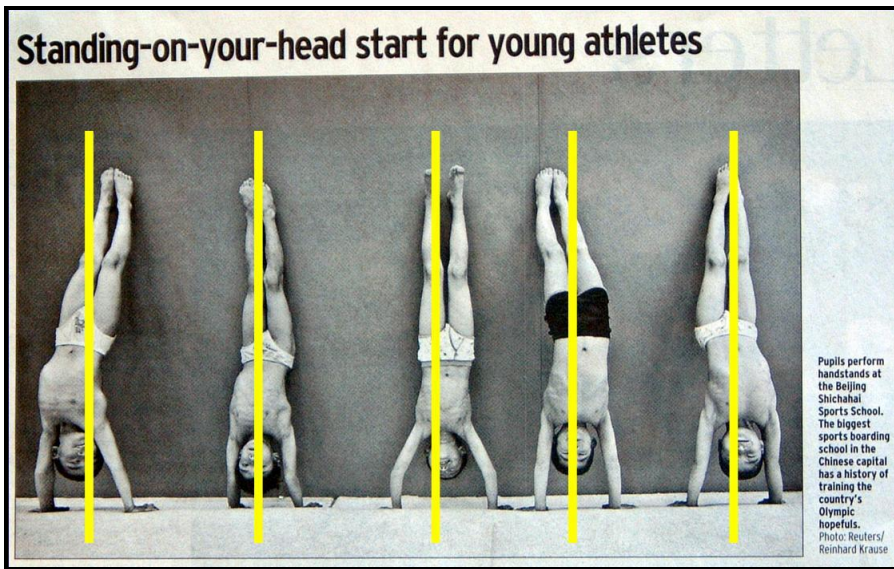
1b. Serialising: matching elements in the frame are matching each others' actions

[#240] *SMH,* 23/12/2004, p.11.

FIGURE 6.26B: Example image that serialises and matches

In the photographs in Figures 6.25B and 6.26B, the participants in each image are all doing the same thing as each other (either playing the guitar or doing handstands). The first image [#806] is classified as a dividing image since there are two participants that roughly divide the image into two equal parts. In the second image, [#240], the five boys doing handstands are arranged in a symmetrical and repetitive pattern. This image is therefore classified as serialising.

2. Mirroring (dividing and serialising)
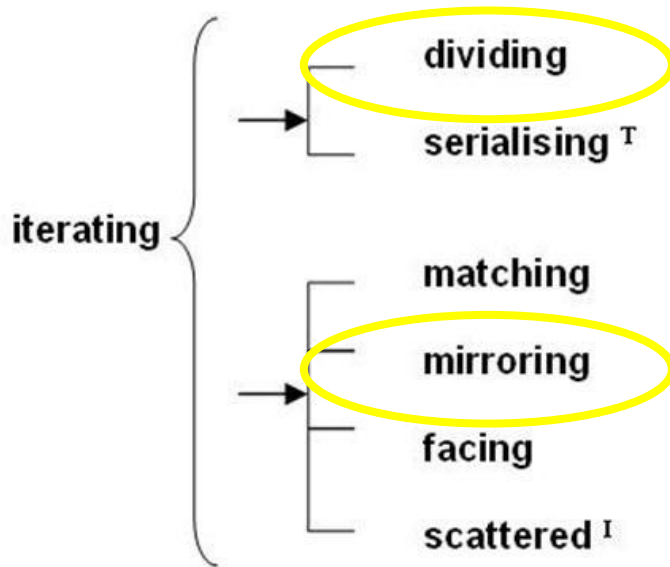
**FIGURE 6.27A:** Choices made from the iterating system for dividing: mirroring (exemplified in Figure 6.27B)

FIGURE 6.27B: Example image that divides and mirrors
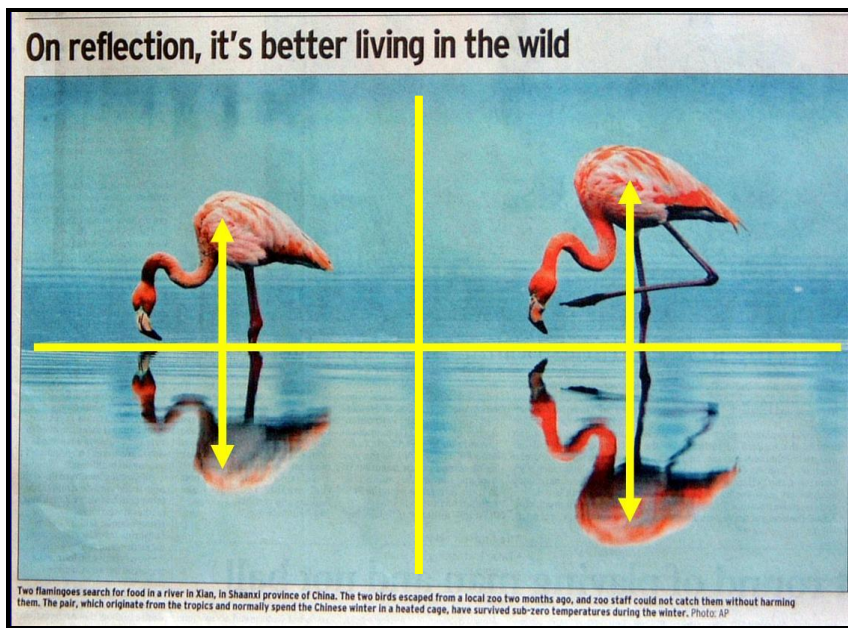
2a. Dividing: mirroring elements in the image frame are reflected in another surface, in this case, water

[#333] *SMH*, 19/02/2005, p.21.
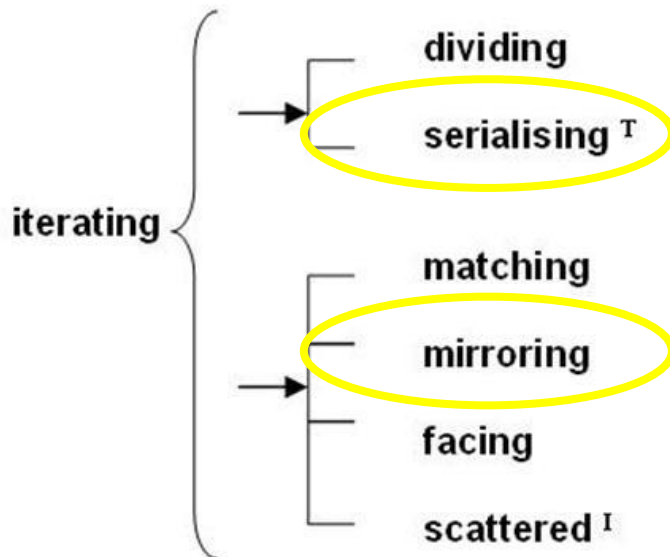
FIGURE 6.28A: Choices made from the iterating system for serialising: mirroring (exemplified in Figure 6.28B)
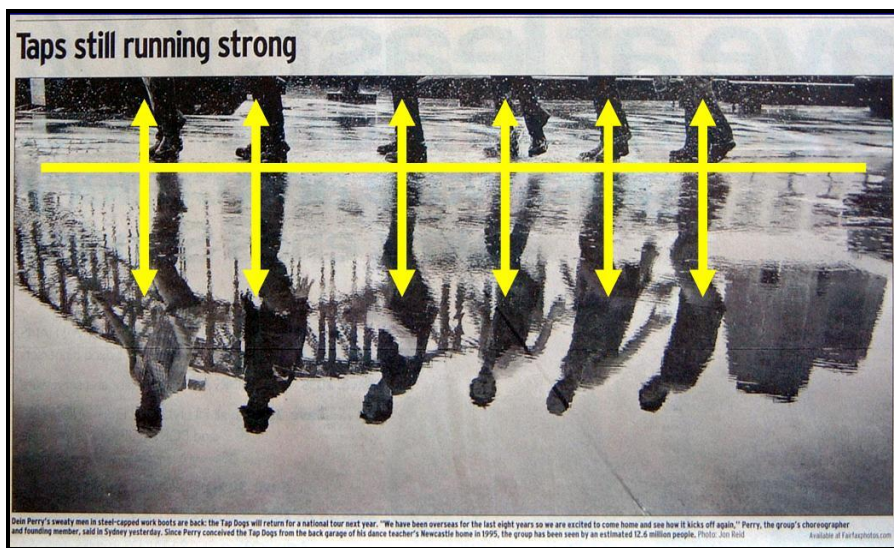

2b. Serialising: mirroring elements in the frame are reflected in another surface, in this case, a puddle of water

[#148] *SMH*, 20/10/2004, p.3.

FIGURE 6.28B: Example image that serialises and mirrors

Again, the distinction between dividing and serialising is one between having two participants in the image frame or more than two. In the first example [#333] in Figure 6.27B we have two flamingos. The vacated centre of the image frame divides this image into two halves, with the reflection in the still water perfectly mirroring the birds. Hence they are dividing and mirroring. It can also be noted that the two flamingos are not totally identical in shape and size in the image frame, and the one closer to the camera in the right-hand side of the frame has one leg raised. This slight imperfection in the matching of elements enhances the naturalness of the image, making it more plausible that this is not a staged or deliberately choreographed image (this point will be further elaborated upon later in this Section). The

serialising image [#148] in Figure 6.28B also depicts the participants reflected in water. These are tap dancers who have been performing overseas for many years and are now set to return to Australia to perform in a national tour. The reflection of the Sydney Harbour Bridge in the puddle can be said to be entering a metonymic relationship with the verbal text 'Australia' and the idea of a 'national' tour.

3. Facing (dividing and serialising)
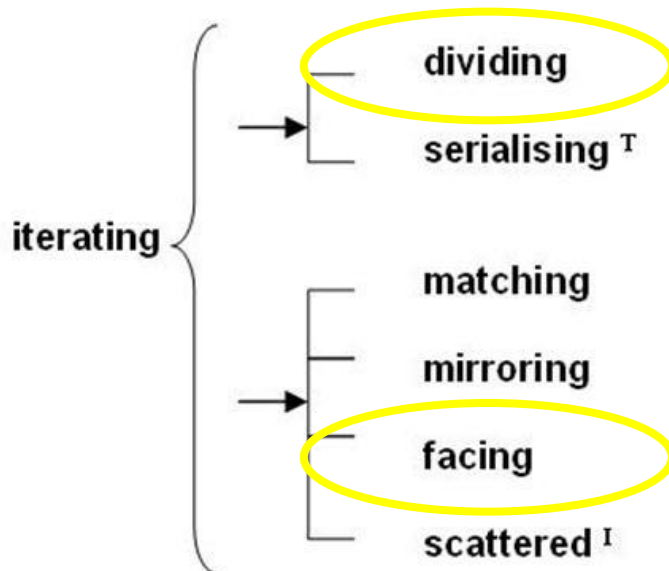
**FIGURE 6.29A:** Choices made from the iterating system for dividing: facing (exemplified in Figure 6.29B)

3a. Dividing: facing

elements in the frame face each other

[#272] *SMH*, 22/01/2005, p.15.
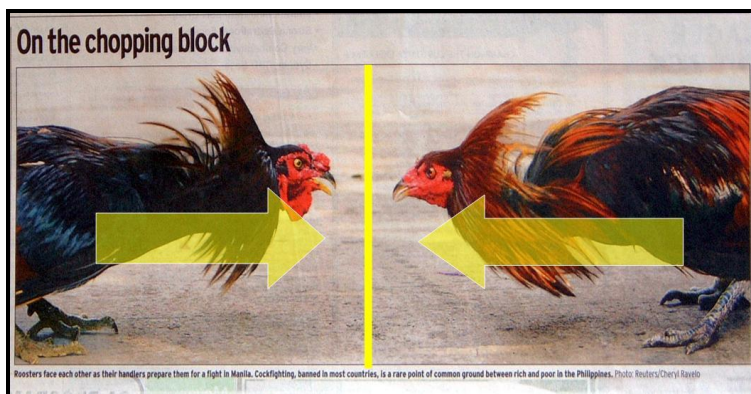
FIGURE 6.29B: Example image that divides and faces
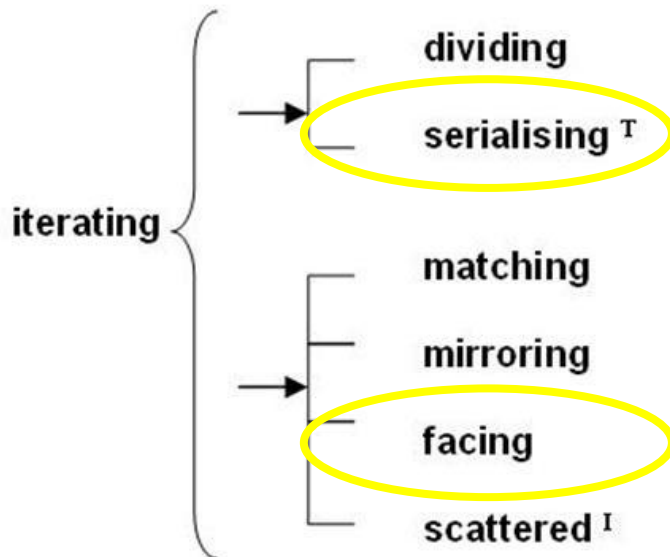
FIGURE 6.30A: Choices made from the iterating system for serialising: facing (exemplified in Figure 6.30B)

FIGURE 6.30B: Example image serialises and faces

The feature 'Facing' is realised in a photograph by having the represented participants face each other either singly as in [#272], in Figure 6.29B, where there are two roosters facing each other, or serially, as in [#412], in Figure 6.30B, where a group of soldiers interact with a group of young women. In press photography it is quite unusual to have iterating participants face each other in a very symmetrical manner. Indeed, this corpus has only 2 instances where the choice of iterating and facing has been made (see Table 6.13 below). It may be that it is more common in specialised photography, for example in sports photography, where a photographer may capture a scrum formation just before the players engage, or when two teams may face up to each other just before they engage in play.

4. Scattered and serialising
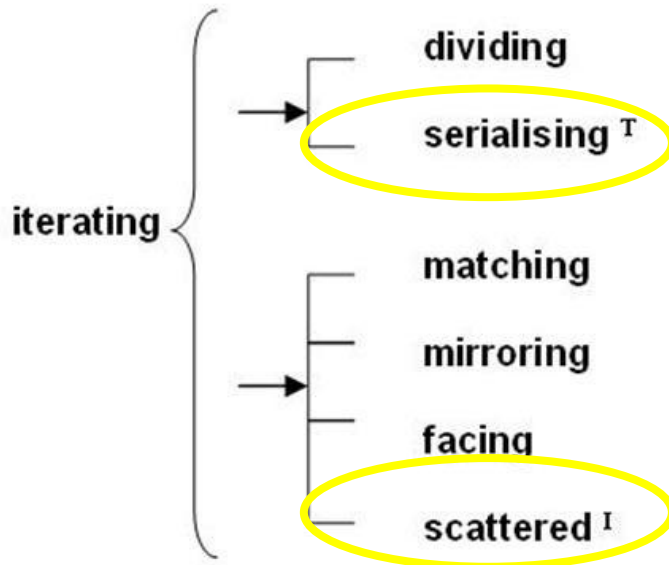
FIGURE 6.31A: Choices made from the iterating system for serialising: scattered (exemplified in Figure 6.31B)

4. Serialising: scattered

elements in the frame are randomly scattered throughout the image frame

[#92] *SMH*, 4/09/2004, p.22.

FIGURE 6.31B: Example of a serialising and scattered image

The If/Then label next to scattered/serialising functions in the system network to indicate that IF the arrangement of elements in the frame is scattered THEN only the choice serialising can be made from the top half of the system. This is because it would be very difficult to have two dividing elements arranged in a haphazard way in the image frame. In the example image in Figure 6.31B, the locusts are randomly scattered throughout the entire image frame.

In the image-nuclear news story corpus (INNSC), every photograph was analysed for its compositional features. The results of this analysis for the *Iterating* feature are presented in Tables 6.12 and 6.13 below. In the INNSC, one third of the photographs make choices from the *Iterating* feature (see Table 6.12: all iterating images in the corpus are also endocentrically balanced). 19 per cent have been analysed as *Dividing* and 81 per cent as *Serialising* (see Table 6.13). As can be seen in Table 6.13, the most common way of organising the elements in the image frame is to have the elements matching each other.

TABLE 6.12: Balance analysis in the INNSC

BALANCE:	% of corpus
Isolating	67
Iterating	33
Endocentric	99
Exocentric	1

TABLE 6.13: Iterating analysis of the INNSC

Iterating Analysis:	% of iterating corpus	
Dividing	19	
Serialising	81	

	Dividing (19%)	Serialising (81%)
Matching	60	71
Mirroring	10	3
Facing	29	2
Scattered	N/A	24
TOTAL:	100	100

Apart from the choice of *serialising: scattered*, the systemic choices realised in the Iterating system are what I term 'formally balanced'. This means that they are symmetrical, usually evenly spaced and endocentrically balanced within the image frame. The danger with such compositions, however, is that they may be viewed as rather predictable, static or even boring and unimaginative. Iterating compositions rarely offer any visual surprise. This may be countered, though, through the clever manipulation of other elements within the frame to also interact with the iterating elements. The following images in Figure 6.32 will be used to illustrate this point.

As has already been demonstrated in Figure 6.26B, the first image [#240] in Figure 6.32 shows the very regular arrangement of five boys practicing handstands. They are not perfectly

symmetrical in their positions; one boy has his head turned towards the other boys rather than at the camera and another boy is wearing dark shorts, which adds a little visual stimulation to the image. This makes the image appear more natural rather than contrived (slight imperfections in the arrangement of elements in the image frame make an iterating image appear more natural). Otherwise, the arrangement of the boys, while producing a well balanced final image, is somewhat predictable. In the second image [#475], however, the inclusion of the window to break up the regular arrangement of another group of boys practicing handstands has the potential to unbalance the image, and thus adds visual stimulation, as the eye has to work harder to reach the same sense of balance and closure as in image [#240].
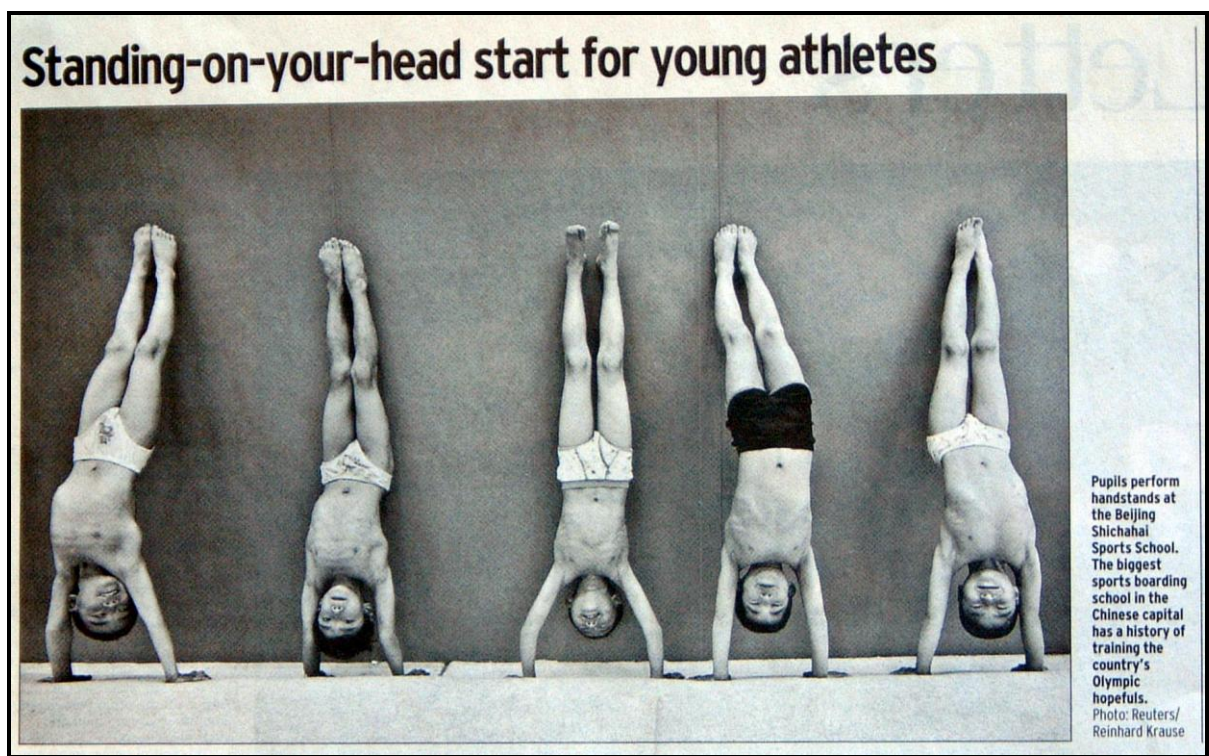
[#240] *SMH,* 23/12/2004, p.11.

FIGURE 6.32: Iterating Images from the INNSC
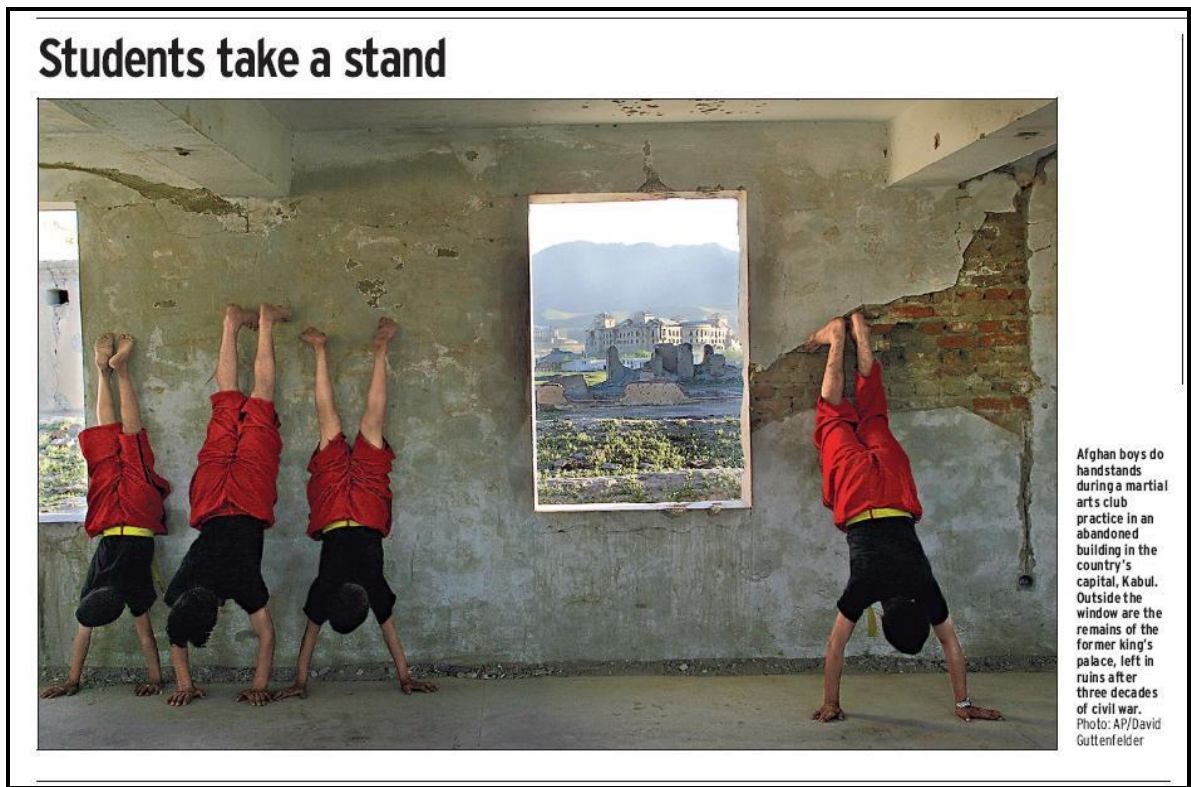
[#475] *SMH*, 11/05/2005, p.11.

FIGURE 6.32: Iterating Images from the INNSC

As already noted above, a similar phenomenon can be observed in the two mirroring images in Figures 6.27B and 6.28B above. The photograph of the tap dancers [#148] is, like the flamingos, symmetrically iterating, mirroring and therefore balanced; however, the image is cropped in close at the knees of the dancers, leaving the viewer to fill in the remainder of the picture to make it fully symmetrical. Extra visual stimulation, like that in images [#148] and [#475], is said to add to the aesthetic appeal of images (Dondis 1973: 85; Stroebel, Todd & Zakia 1980: 164; Zakia 1997:31; Berdan 2004).

6.3.4.3 Isolating

Let us now turn our attention to the top half of the BALANCE network and the *Isolating* feature. This section of the BALANCE network has been re-presented in Figure 6.33A below as a point of reference. As has been demonstrated in Table 6.12 above, two thirds (the majority) of the images in the INNSC make choices from the *Isolating* feature. For the purposes of the analysis here, *Isolating* is used to mean that an element is singled out and represented singly (centred) in the image: either in a triptych as in as in [#259]; or singly and centred as in [#875]; or represented in relation to other different elements in the image frame (axially), as

in [#455]. The examples in Figures 6.34B, 6.35B and 6.36B will be used to illustrate this point.
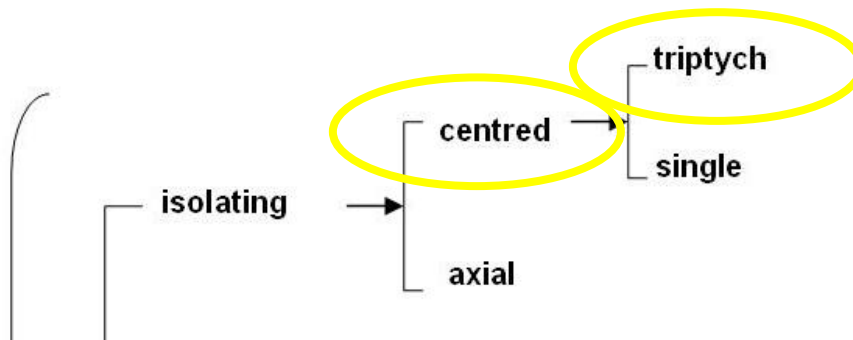
FIGURE 6.33A: The Isolating feature in the BALANCE network, showing centred: triptych with example image in Figure 6.33B

1a. Centred: triptych

In this instance, the central single element is framed by two other elements on the horizontal axis

[#259] *SMH*, 15/01/2005, p.19.

FIGURE 6.33B: Example of a centred: triptych image
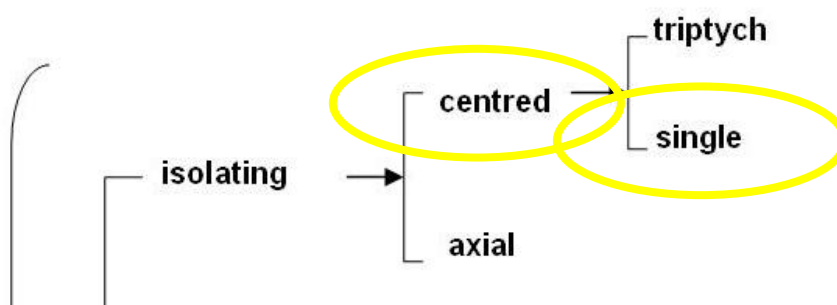
FIGURE 6.34A: The Isolating feature in the BALANCE network, showing centred: single with example image in Figure 6.34B

Wonder girl still smiling

After 31 operations, Sophie Delezio, 5, was still smiling yesterday. Her stroller was hit by a car 3 ½ weeks ago. She sustained nine broken ribs, a broken collarbone, two fractured vertebrae and severe internal injuries. She underwent scalp surgery at the weekend. Photo: Channel Seven

1b. Centred: single

One element is singled out for display in the centre of the image frame

[#875] *SMH*, 30/05/2006, p.4.

FIGURE 6.34B: Example of a centred: single image
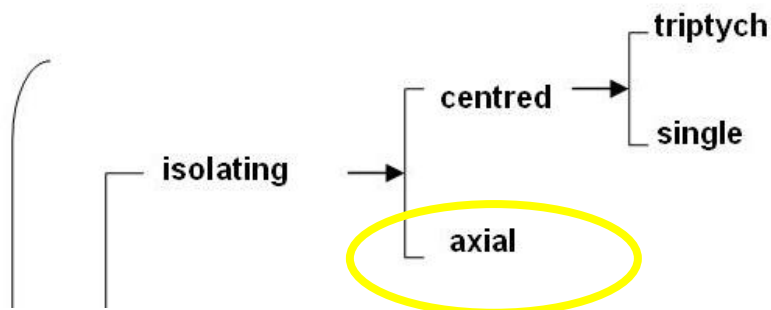
FIGURE 6.35A: The Isolating feature in the BALANCE network, showing axial, with example image in Figure 6.35B

Don't mention the war

The British Prime Minister, Tony Blair, addresses a campaign rally in Hove, Sussex. Mr Blair, whose Labour Government goes to the polls on Thursday, said the opposition parties were talking continuously about Iraq because they had nothing to say about Britain's future. He has told his entire cabinet to spend the next three days in more than 80 marginal seats in an attempt to strengthen Labour's vote and dissuade unhappy supporters from switching to the Liberal Democrats. Photo: Reuters/Mike Finn-Kelcey

2. axial

One element singled out and displayed in relation to other elements in the image frame is also Isolating.

[#455] *SMH*, 3/05/2005, p.11.

FIGURE 6.35B: Example of an axial image

Each of the examples in Figures 6.33, 6.34 and 6.35 takes a single element, a Hindu ascetic, a young child and a politician as the main focus of the image. In the first example [#259], a Hindu ascetic fills the centre of the frame but is also holding religious artefacts in his outstretched arms forming a symmetrical triptych. A triptych may be formed on either the horizontal or vertical axis. The young girl in second image [#875] dominates the frame and makes her the only element in the frame with which the reader engages. In the third example [#455], a politician, Tony Blair, is displayed in relation to other elements in the frame. In this instance these are the audience members surrounding him.

Also important with regard to the isolating feature is what constitutes this single or isolated element. The following photographs in Figure 6.36 will be used to illustrate this point.

One hell of a dancer

A techno fan dressed as a devil dances during the Love Parade in Acapulco. The Mexican coastal resort is one of the country's most popular holiday destinations and is visited by hundreds of tourists during the summer holidays. Photo: Reuters/Daniel Aguilar

1. centred: single

One element singled out for display in the image frame

[#401] *SMH*, 22/03/2005, p.9.

Van Gogh would have a field day

A young couple walk through a field during the sunflower festival at Nogi, just outside Tokyo. Each year about 20,000 people gather for the festival. Photo: AFP/ Toshifumi Kitamura

2. axial

The notion of the single element can also be applied to elements that can be grouped together to form a single element in the image frame. For example here I would take the couple as a single element being shown in relation to the field of sunflowers.

[#590] *SMH*, 1/08/2005, p.7.

FIGURE 6.36: Isolating elements in the image frame

As can be seen in the examples in Figure 6.36, the isolated element may be one represented participant, as in the dancer in [#401], or elements grouped together to form a single element, as in the young couple and the sunflowers in [#590]. The proximity of the couple to each other, the similarity in their clothing and gestures allow the reader to view them as a single unit in relation to the field of sunflowers. In an axial relationship the single element generally enters into an axial relationship with a larger group of elements along the diagonal axis, as in the couple with sunflowers in [#590] or Tony Blair with his audience in [#455].

Similar to the iterating images introduced above, there is a danger in producing centred single images. According to Gestalt theory (Dondis 1973), centred, formally balanced images offer no visual surprise, while elements organised axially within the image frame create an unequal relationship between elements and therefore offer more visual stimulation because of the need to counterbalance the elements on the diagonal axis. Therefore the asymmetry in axially composed images is highly valued in photography as an aesthetically pleasing form of composition (Altengarten 2004; Präkel 2006). It is also important to note here that 99 per cent of all *Isolating* images are also endocentrically balanced and these will be illustrated first in the following. An analysis of the few exocentrically balanced images in the corpus will then follow.

1. Endocentric Analysis

As shown in Table 6.14, there is an almost even split between isolating endocentrically balanced photographs that show a single element in the centre of the image frame (55 per cent) and that show one element in an axial relationship to other elements in the frame (45 per cent). This fits well with the notion that a press photograph also functions to represent an event. While words can be used to describe the whole event, a press photograph freezes one moment from the goings-on and this then stands in evidence of the whole event. Thus it is important for the photograph to give a complete unit of information.

TABLE 6.14: Isolating analysis

Isolating Analysis:		
Endocentric	**99**	
Exocentric	**1**	
	Endocentric (99%)	**Exocentric (1%)**
Centred	**55**	**33**
Axial	**45**	**67**
Single	**83**	**100**
Triptych	**17**	

The following images in Figure 6.37 exemplify endocentrically balanced images.

endocentric, isolating: centred: triptych

[#967] *SMH*, 20/10/2006, p.9

Flagging a change of direction

A Venezuelan soldier with his face painted in the colours of the national flag takes part in a military parade in Caracas on Sunday. President Hugo Chavez attended the ceremony marking congressional approval of changes in the flag and in the country's shield, which now shows a horse heading left rather than right. Photo: Reuters/Francesco Spotorno

endocentric, isolating: centred: single

[#833] *SMH*, 14/03/2006, p.9

On the streets of fire

A man tries to extinguish a burning bus in the Mexican city of Oaxaca, where eight people, mostly protesters, have been killed in a four-month-old conflict that began when striking teachers and leftist activists occupied much of the city in an effort to oust the state Governor, Ulises Ruiz. Photo: Reuters/Daniel Aguilar

endocentric, isolating: axial

[#973] *SMH*, 28/10/2006, p.15

FIGURE 6.37: Examples of isolating endocentrically balanced images

2. *Exocentric Analysis*

In the INNSC only six images are exocentrically balanced and while these images contain only elements and not a complete unit of information, I argue here that they are also ultimately balanced images: the task of completing and therefore balancing the image is given to the viewer. The following image [#365] in Figure 6.38 will be used to exemplify this point. In this photograph, a young Palestinian man has just thrown a stone at Israeli border police. His slingshot is frozen in mid-air as it wraps itself back around the man's body. The gaze of the man and the line (vector) from his shoulders and arms, take the viewers eyes from the right-hand side of the image and out of the left side of the image frame towards where we imagine Israeli policemen (probably armed) are gathered on or near to the security barrier that is being constructed. The viewer is able to imagine the trajectory of the stone as it arcs across the sky towards the lines of policemen. In this way, the viewer completes the image; and while the centre of the unit of information lies outside the image frame, the image is

ultimately just as balanced. This is what I term exocentric balance. The reason for exocentrically balanced image to be so rare in press photography may be because it is left to the imagining of the viewer to complete the image event, rather than the newspaper telling us how to view the event.

Caught in the throws of revolt

A Palestinian man appears impressed with his aim after using a slingshot to throw a stone at Israeli border police during a clash at the construction site of Israel's security barrier near the West Bank village of Beit Surik. Photo: Reuters/ Goran Tomasevic
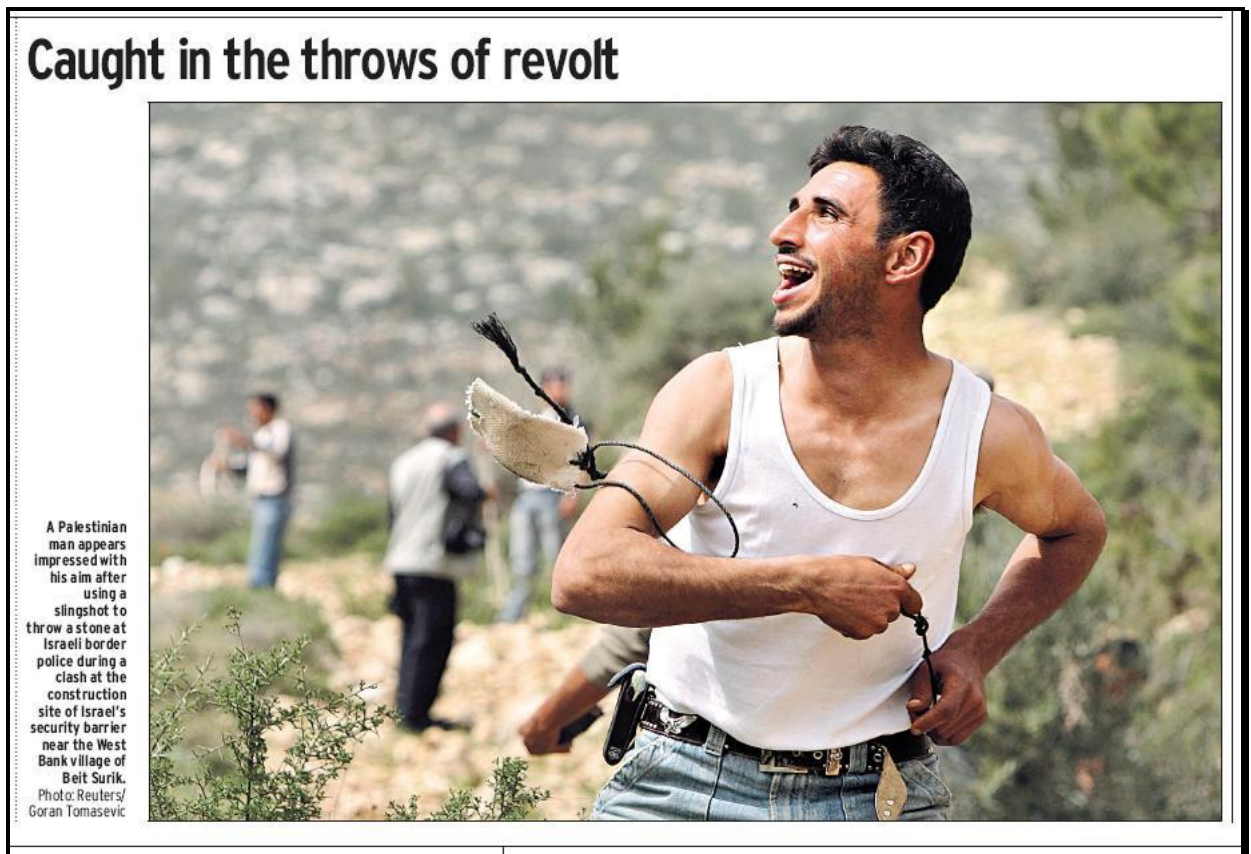
FIGURE 6.38: An exocentrically balanced photograph

6.3.4.4 Exceptional Images

In the INNSC, every image was analysed using this BALANCE network and no image fell outside this analysis. There are naturally some images that flout the 'rules' somewhat, therefore creating fuzzy boundaries. Centred isolating elements may be slightly off-centre, or iterating elements may not be totally symmetrical. The photographer is, after all, mostly photographing the unfolding events in the real world and does not always have as much influence over the orchestrated placing of elements in the frame as is often assumed. But they also do so in order to stimulate visual interest and as a result they enhance the visual and aesthetic appeal of their photographs. There may also be images that do not clearly delineate between elements in a visual unit of information. It has been suggested that when the areas between the polarities are murky or unclear, then clear communication is hindered and this

may be described as 'aesthetically ugly' (Dondis 1973: 93). This can be seen in the following image [#258] in Figure 6.39. Here the choice between Isolating: centred and Isolating: axial does not seem to be clearly discernible and too much clutter is included in the image. (The white boxes also lead the eye out of the right side of the image towards the person standing in the garage door. This is very distracting as it takes the viewer's eye away from the action in the centre). Dondis (1973) would probably describe the image in Figure 6.39 as ambiguous because it is "sloppy and inferior on any level of the criteria of visual communication" (Dondis 1973: 93).

The answer, my friend, is blowing in the end

Robert Pearce does not just play the bagpipes. In his Beacon Hill workshop he makes and repairs the instrument famous for its haunting drone. His love affair with the pipes stretches back to when he was 10, when he persuaded his grandfather to enrol him in the Manly Warringah Pipe Band. "It's an absolutely magic sound to me," he says. Now 57, he is making bagpipe parts for the Scots College Pipes & Drums band, which will perform in the Edinburgh Military Tattoo at Aussie Stadium next month. Photo: Ben Rushton   The biggest gigs – Spectrum

[#258] *SMH*, 15/01/2005, p.6.

FIGURE 6.39: A somewhat confused and cluttered composition

There may be occasions where press photographs fall outside the realms of the analysis conducted here. This would include occasions when the photographer is present at the unfolding of critical events, because the magnitude of the event and limited access to the event may impede a photographer in getting the kinds of shots they would like. Zakia (1997: 64-65) suggests that "those images that don't conform to the Gestalt laws of perceptual organisation would include those that have strong emotional appeal". As far as press

photographs as concerned, this could mean that some news photographs may make it onto the pages of newsprint first and foremost because of their correspondence to news values such as conflict/drama or negativity, rather than because they have a certain aesthetic appeal (good examples of this are images [#213] and [#874] shown in Figures 6.7 and 6.8 earlier in this chapter). As a former press photographer myself, I would argue that even in the most difficult of circumstances a good press photographer will still know when and how to capture that critical moment in the unfolding of an event: critical in terms of the nature and newsworthiness of the event itself, critical in its power to stand in evidence of the entire event, and critical in its compositional power to attract and hold our attention to form a memory that will last long after the words have been forgotten. This is what Cartier-Bresson would refer to as the 'decisive moment': "one in which all the elements come together to form a compelling psychological and visual statement" (Rosenblum 2007).[8] From the INNSC there are several photographs that have clearly been taken in difficult circumstances and are certainly newsworthy in terms of their news value, but there is also an aesthetic quality to these photographs that demonstrates a concern for composition that press photographers are rarely acknowledged for. Image [#192] in Figure 6.40 is an example of this.

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[8] In recent history there is probably no better example of the critical moment than Richard Drew's photograph of the 'falling man' taken during the terrorist attacks in the USA in September 2001.

Going against the grain

A South Korean scuffles with riot police during a protest by 20,000 farmers against plans to lift restrictions on imports of foreign rice. Australian growers are among those who stand to benefit. Photo: Reuters/Kim Kyung-Hoon

An Isolating: axial image said to be the most aesthetically pleasing of the compositional choices for its ability to stimulate visual appeal.

The drama in this image is also enhanced by the visual weight of the riot police that far outnumber the single protester in the bottom right-hand corner of the image frame.

[#192] *SMH*, 20/11/2004, p.16.

FIGURE 6.40: Photographing the critical moment

There may also be a case for making the BALANCE network a recursive system allowing for photographs to be coded twice for compositional meanings. An example of this can be seen in Image [#41] in Figure 6.41. The five men can be coded as iterating: serialising: matching, and at the same time they could also be coded as constituting a single unit that

enters into an isolating: axial relationship with the dry and cracked earth that dominates the foreground in this image.
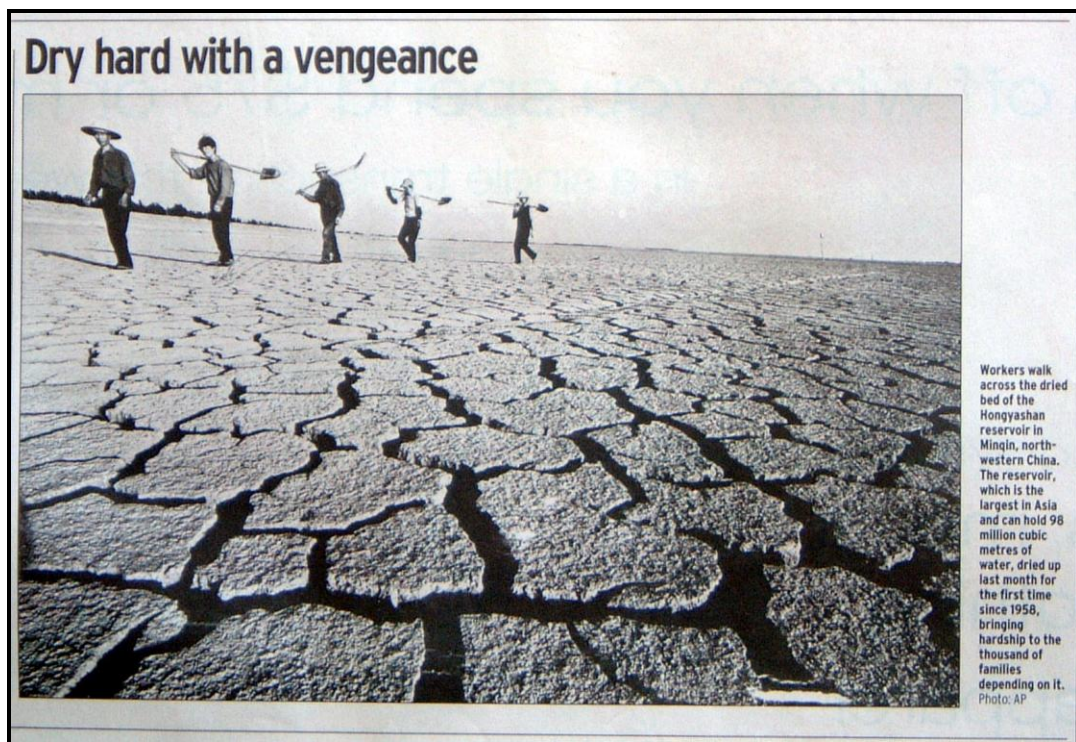
[#41] *SMH*, 24/07/2004, p.21.

FIGURE 6.41: The case for recursion in the BALANCE network

6.4 Concluding Remarks

A compositional analysis of the images in the INNSC using the BALANCE network has demonstrated that the vast majority of press photographs are very well composed and do conform to the compositional features introduced in the BALANCE network. In this network, the perception of the balanced whole takes precedence but is predicated on the basis of the relationship between the parts, as demonstrated by the isolating and iterating relationships that are formed between the elements that make up these images. While many photographs are quite conventionally composed either singly and centrally in the image frame, or iterating and serialising, a significant number of photographs are also composed according to the more challenging asymmetrical axial feature. From this I would suggest that there clearly is a concern among professional press photographers for composition and the representation of a meaningful whole in an image. This is also reflected in the choices made by sub-editors in the sizing and placement of these images on the news pages. Not only do press photographers engage in the compositionally safe photography that is guaranteed to produce a well-balanced image, but they also produce images composed in ways that stimulate the viewer to participate more actively in the aesthetic composition of newsworthy information.

By attending to the compositional choices outlined in the BALANCE network, one may come to the conclusion that the photographs used in image-nuclear news stories attract attention through their aesthetic appeal. While they are overwhelmingly about people, mostly ordinary people engaged in activities, the viewer is kept at arm's length in these stories. This means that they demand little direct involvement in the goings-on from the viewer. Instead, she is invited to spend time contemplating the aesthetic in these images, engaging on a deeper level and creating a lasting memory of the event. Above all, it is the concern for composition that is clearly in evidence in the photography in these stories that leads me to the conclusion that there may be a case for including the aesthetic quality of press photographs as another news value to add to Craig's list. One only has to look at the entries in the World Press Photo competition to see further evidence of this. As Michelle McNally, the Chair of the Jury 2007, stated in her foreword to the World Press Photo exhibition in relation to the kinds of photographs that succeed in competitions like this: "it is always the pictures that incite public reaction…[and that have] an aesthetic component drawing the viewer in, urging them to learn more" that turn those fleeting critical moments that flash before our eyes into lasting memories.

Chapter SEVEN – Intersemiosis: Bonding and Community Building through Play on Words and Images and Evaluative Stance

7.1 Chapter Overview

Chapter Seven is concerned with the ways in which words and images work together to create or co-construe meaning in multi-semiotic news stories, in particular in the image-nuclear news story. It investigates the special relationship that is established between the heading and the image in these stories and the kinds of play that are in evidence. As Lister (1998: 12) points out: "[A]t the point of reception or consumption, photographic images are seldom, if ever, met in isolation. They are embedded and contexted in other sign systems." This is certainly true of newspaper images which are always accompanied by a caption, but in the case of image-nuclear news stories, there is additionally a heading that appears above the image that directly relates to the content of the photograph. It is also true that newspapers are well known for their ability to play with the language, especially to create puns in headlines (see for example Armstrong 1945; Lennon 2004). However, it is not common to see such play extending to the relationship between words and images which is a defining feature of image-nuclear news stories. Section 7.2 introduces the ways in which the headings in image-nuclear news stories engage in play on words and then play on words and images together. Looking from an SFL perspective, Section 7.3 examines how this intersemiotic play can be explained using instantiation and commitment theory. In Section 7.4, the effects of such intersemiotic play will be explored with regard to bonding and community building. This involves examining the relationships that are established between the newspaper and its readers and between the reader and the news event being depicted in image-nuclear news stories. It will be seen that there appears to be important implications with regard to the evaluative stance established in the heading-image relationship that contrasts markedly with the caption to these stories.

7.2 Play and the Image-nuclear News Story

7.2.1 Introduction

Section 7.2 investigates the ways in which the headings in image-nuclear news stories play: firstly in relation to the types of play evident in the headings themselves, such as punning and making allusions to other discourses and secondly with respect to the way that the heading relates to the image in the story. As mentioned in Chapter One, 1000 image-nuclear news stories were analysed in this research project. This analysis is presented in a database, the INNSC. One aspect of the analysis captured the extent to which the headings in image-nuclear news stories made use of puns or allusions to other discourses.[1] The results showed that 95 per cent of all headings did 'play' in these ways. The remaining 5 per cent of story headings made use of the straight or serious language typical of 'hard' news reportage: indeed all of these stories were analysed as being oriented to the retelling of 'hard' news events (examples of such headings are given in Table 7.1).

TABLE 7.1: Examples of serious headings used in image-nuclear news stories*

Story #	Example Heading
718	A brother's shame
562	A cross for every life lost
667	A day to honour fallen heroes
606	Birds of peace mark Maria's passing
715	Blasts break link with past
37	Blaze brings new fear to Madrid
224	Celebration and survival
575	City's show of solidarity
89	Fairlight recognises rescuers' courage
741	Family in shock as search for schoolie suspended
19	Family united for princess's baptism
440	Final resting place
664	From refugee to governor-general
470	Gunmen attack memorial service
139	Hamas leader seized at hideout
700	Honouring the dead
87	Iraq murders spark rampage in Nepal
189	Iraqi casualties remembered
684	Lima pays homage to painting
658	Oil chief's appeal fails
416	Pilgrims remember their martyr
601	Prayers for Little Boy's victims
180	Rape allegation sparks street protests
299	Searchers find downed plane
569	Strain shows on Corby
442	Trouble flares in Togolese poll
45	Typhoon bears down on Taiwan
124	Wall of water swamps holiday village
698	Warriors honoured in a place of spirits
597	Widower goes home to grieve alone

*Evidence of alliteration may also be discerned in some of these examples

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[1] See Appendix Four for a more detailed account of this analysis

7.2.2 Wordplay: Puns and Allusions

As outlined in Chapter Four, Section 4.2, this study makes use of the term *allusion* to refer to the references being made to canonical discourses such as movies, songs, literary references and specialised or technical discourses: that is, to contexts that are in addition to that of the event depicted in the news story. For example, this may include references to the title of a popular movie, as in 'Cry freedom' (alluding to a 1980's movie), or to a work by a famous author, as in the heading 'A moveable feast' (alluding to a Hemmingway memoire). The term *pun* is used to refer to the types of heading that draw on common idiomatic expressions. I take the definition of 'idiom' in its broader sense, following Chang (2004: 9), to include both pure idioms (fixed and semantically opaque or metaphorical, such as 'the cold shoulder') and conventionalised multi-word expressions that are more or less fixed, such as 'it'll be all right'. Colloquial phrases such as *to lark about*, which are also common in image-nuclear news story headings, will be included in the category pun. Formulaic expressions, which have been included under the cover term *allusion,* I take as being expressions that require additional knowledge of certain aspects of the culture, for example the specialised terminology one might associate with a particular sport like swimming; there one might encounter lexis such as *front crawl*, *middle lane*, *swimming coach*. The general categorisation of wordplay into allusions and puns is summarised in the following Table 7.2.

TABLE 7.2: General Categorisation of Wordplay into Pun and Allusion

<table>
<tr><th colspan="3">WORDPLAY</th></tr>
<tr><th>Category:</th><th>Form:</th><th>Examples:</th></tr>
<tr><td rowspan="3">PUN</td><td>common idiomatic expressions</td><td>go against the grain
burn the midnight oil</td></tr>
<tr><td>conventionalised multi-word expressions</td><td>it'll be all right
don't look now…</td></tr>
<tr><td>colloquial expressions (general)</td><td>One hell of a…
give the low down on….</td></tr>
<tr><td rowspan="3">ALLUSION</td><td>formulaic expressions (specialised)</td><td>under starter's orders
mission accomplished</td></tr>
<tr><td>long quotations</td><td>Flying through the air with the greatest of ease
he ain't heavy, he's my brother</td></tr>
<tr><td>Proper names / titles</td><td>Jurassic Park
The Italian Job</td></tr>
</table>

As can be seen in Table 7.2, I take the cover term *pun* to refer to the play on words that involve idioms, colloquial phrases and conventionalised expressions that rely on linguistic knowledge, and *allusion* to refer to play on words that draw on cultural knowledge of other discourses in the form of formulaic expressions, long quotations and proper names or titles.

Within the category *Allusion*, further distinctions can be made in terms of the domain of the allusion (see Table 7.3 below). Many of the headings make reference to films, their titles and memorable quotes from them, to novels, poems, songs and television shows. References to specialised or technical discourses are also commonly found in these headings, with discourses as varied as militaristic, religious, sporting and advertising being drawn on (as exemplified in Table 7.4). These are what I term the *domain* of the allusions. Institutionalised discourses also feature, drawing on famous speeches from the great political leaders of the past, as in the heading 'Fighting them on the beaches' (alluding to Churchill's famous war time speech). This also includes lexis associated with particular historical events, for example in the heading 'Great leap backwards' (alluding to an economic and social plan implemented by the Chinese government in 1958 aimed at modernising the Chinese economy). These all require considerable background knowledge, some of it quite specialised, which is commensurate with descriptions of allusions by Kellet (1969: 9), Cicourel (1969: 186-189), Halliday (1978: 60, 109) Riffaterre (1980: 627-628), Lindemann (1989) and Miner (1993: 39).

TABLE 7.3: The Domain of Allusion

WORDPLAY		
Category:	**Domain:**	**Examples:**
ALLUSION	Popular culture	Holy mix-up, Batman Where's Jeffrey? In pride of place Raindrops keep falling on my torso Rockin' along to Santa's song Stairway to heaven
	Literature	All's well that ends well Arabian knights How Ukraine began its long walk to freedom
	Specialised/technical	One-horse town is under starter's orders Padded up and mist on the boundary Roger's trifecta
	Institutionalised	Remembrance chest The eagle has landed The march of history The white hats are the good guys

Further example headings are given in Tables 7.4, 7.5 and 7.6 by way of illustrating the types of wordplay in the headings in image-nuclear news stories. Table 7.4 offers examples of

headings that include the use of idiom. For example, story [#788] uses the common idiomatic expression 'to get on a person's goat' which means to irritate a person (Pearsall & Trumble 2003: 597). There are 332 stories in the INNSC that make use of idioms and colloquial expressions like these.

TABLE 7.4: Headings making use of idiom

Story #	Example Heading
327	A Grammy winner with strings attached
724	A great turn-up for the books
791	All in a flap
845	And then we fell head over flippers...
760	Andie Kearns splashes out
23	At last, there's light at the end of the tunnel
618	Bold as a brass monkey
461	Burning the midnight oil
723	Carrying a torch for Schroeder
585	Citroen fans show their stripes
784	Coal on the nose
186	Enjoying a stickybeak on the river
337	Eyes on the ground
233	Farmers reap second wind from turbines
897	Feeling a little sheepish at rodeo
788	Getting on his goat
827	Getting the cold shoulder
31	Give the lady a big hand
192	Going against the grain
551	Going like blazes
187	Meeting royalty takes nerves of steel
65	Military at full stretch
206	Parading cats and dogs
435	Push comes to shove in graves protest
341	Seeing red
29	Sheiks shake on a clean slate
374	Stick in the muds, and loving it
849	Top choppers fly in, hoping to make the cut
281	Training under wraps
930	Up to their necks in it
590	Van Gogh would have a field day
202	Veiled threats
467	Watching their backs
152	Wave your boats goodbye
237	We've had it up to here with stress
93	With his ear to the ground
460	World record has gone to the dogs
538	You have to take your hat off to him. . .
866	You've got to hand it to him

In Table 7.5, example headings demonstrate the use of long quotations and titles/proper names in relation to popular cultural references and literary references. For example, in story [#356] the heading *Rain in Domain falls mainly on plain speaker* makes reference to the phrase *The rain in Spain falls mainly on the plain* that Eliza Doolittle had to repeat over and over in the film/musical *My Fair Lady*.

TABLE 7.5: Types and Domains of Allusions in the INNSC: Examples of long quotations and titles/proper names taken from popular culture and literature

Type / Domain	Long quotation	Titles/Proper Names
Popular Culture	*Cinema:* Call that a lighter...this is a lighter Gold ahead, make my day It's safe to go back into the water Play it again - a samba Rain in Domain falls mainly on plain speaker They sing from the diaphragm-a-lot What's it going to be? *Television:* And the survey says... Beam me up, Scottie: library's treasures go online Holy mix-up, Batman Where's Jeffrey? In pride of place Who's yer Baghdaddy? *Song:* Flying through the air with the greatest of skis Garrett puts power and passion into first speech Hans, knees und boomps-a-daisy He ain't heavy, he's my brother Hoff, the herald angels sing Hunk of burning love I'll never love an udder It's just a jump to the left Just another night in Paradise Paradise is a room in Spain The answer, my firend, is blowing in the end Winter time and the living is easy	Analyse this . . . Boys in the 'hood Cry freedom Don't look now: it's back to the sea front Dry hard with a vengeance For a few dollars more From here to eternity Jurassic lark Lawn free Not quite the full monty Rebel with a cause Strictly classroom - and no mean feat The Italian job The little maestro The perfect storm in exquisite form Towering inferno Baby it's cold outside Brothers in arms Ebony and ivory Here comes the sun Pretty casual in pink Raindrops keep falling on my torso Rockin' along to Santa's song Stairway to heaven The times they aren't a-changin' Three times a lady pioneer Walking by the moon
Literature	My, what big teeth you have Not drowning, Weaving Not waving, but worshipping Over the hump and away they go Rage against the dying of the fight Ring-a-ring a rainbow Room with a sea view Row, row, row your boat The most unkindest cut This pool was just right	A hitchhiker's guide to a galaxy of bitumen A moveable feast A tower of bauble All's well that ends well Arabian knights How Ukraine began its long walk to freedom Hunters discover scents and sensibility The cruel sea The winter's tale

TABLE 7.6: Types and Domains of Allusions in the INNSC: Examples of formulaic expressions taken from specialised/technical discourses and institutional discourses

Type Domain	Formulaic expressions
Specialised/ technical	*Advertising:* Aah, the satisfying crunch of hoof on snow And they call this Ocean Breeze Cooking with gas Now with free air-conditioning Thinking outside the square To get ahead, get a headset You can get it any old how...but it won't be brewed in Broadway any more *Military:* Attack from the air Chute to kill Comrade in charms Decamping in a muddy direction Display of firepower In the line of duty It's a battleground Left, right, let's get out and celebrate Mission accomplished Naval career ahoy Saving face for comrade under arms Shot across the bow captures collision Warlords ready to fire off questions *Religious:* And the lesson today is how to dance Give us this day our little bread roll *Sporting:* Autograph hunter wears down the defence Coach does the crawl in middle lane More rain becomes odds-on favourite On your marks, get set, wait a bit more One-horse town is under starter's orders Padded up and mist on the boundary Roger's trifecta Slam trunk... anyone for powerball? Synchronised sizzling They shoot, they score, they're knocked out
Institutionalised	Fighting them on the beaches Freedom beckons From the mill on the hill, a sumptuous debut Further on the orientation express Great leap backwards Prayers for Little Boy's victims Preparing for battle in the fog of oar Red flag day for Nelson's booty Remembrance chest The eagle has landed The great hall of China The march of history The white hats are the good guys

It should be noticeable from the example headings in the tables above that image-nuclear news stories also tend to manipulate the wording in the heading to fit the new context in which these idioms and allusive phrases are being used. The ways in which the headings are purposefully modified are outlined in Table 7.7. Some headings, for example, combine common phrases, as in story [#618] which combines two idiomatic/colloquial expressions: here, *bold as brass* and [cold enough to freeze the balls off] *a brass monkey* combine to produce the heading *Bold as a brass monkey*. This story is about long-distance swimmer Lewis Gordon Pugh who has just broken his own record for the most northern long distance swim in the world, off the Norwegian island of Spitsbergen, 1000 kilometres from the North Pole, wearing just his swimmers and swimming cap. Such manipulations add to the overall pleasure in the play established in image-nuclear news stories; it concurs with observations made by Black (1989) in that when wordplay also engages in manipulation of the discourse an aesthetic effect is derived. Wee (2008) calls this 'constructional riffing', alluding to a comparable creative practice in jazz music.

TABLE 7.7: Purposeful modification of heading texts

Image #	Heading Text	Original phrase/word
combining phrases:		
618	Bold as a brass monkey	bold as brass / brass monkey
627	A class act beyond the pails	a class act / beyond the pail
59	Gusts fan bushfire flames as wind hits the roof	fan the flames / hit the roof
119	Petrel heads for freedom	petrol head / head for freedom
spelling/replacing words:		
624	Water **polar** players	polo
64	Star flies in for **mane** event	main
4	Doing the **goosestep**	twist
13	Flying through the air with the greatest of **skis**	ease
17	Slam **trunk**... anyone for powerball?	dunk
33	**Winter** time and the living is easy	summer
38	River dance proves a **splash** hit	smash
41	**Dry** hard with a vengeance	die
52	Taking a **diving** test	driving
57	Raindrops keep falling on my **torso**	head
102	Walking **by** the moon	on
106	**Queasy** riders...or they soon will be	easy
117	The great **hall** of China	wall
640	One small **snip** for mankind...	step
645	To each his **throne**	own
204	A whole lot of **kimchi** going on	loving
adding elements:		
35	Going out on a limb, **or two**	
82	Games **totalitarian regimes** play	
reordering a phrase:		
140	Trouble on oiled water	to pour oil on troubled waters

In approximately 40 per cent of the headings in image-nuclear news stories, some form of modification of the wording occurs. Alliteration and rhyming are other techniques that are often deployed in these headings (see Table 7.8), and occurs in approximately 17 per cent of the corpus (see also Appendix Four). For example, story [#14] rhymes storm with form in *The perfect **storm** in exquisite **form***.

TABLE 7.8: Alliteration/Rhyming in the headings in image-nuclear news stories

| Image #	Heading Text:
Alliteration:	
291	Get **r**eady **r**ed **r**ooster
29	**S**heiks **s**hake on a clean **s**late
134	**S**apphire in her **s**oul
146	**P**ushkin **p**oetry in motion
176	**T**reasured **t**runks on parade
79	**L**ine dancing in **L**inz
253	Frenchman melts in **H**ewitt's **h**eat
261	The **a**rt of **a**pplication
268	**P**roud, **p**ugnacious and **p**rickly
271	**S**pit and **s**isszle as **s**ummer cooks up a **s**torm
981	**W**heelie **w**et and **w**ild
Rhyme:	
14	The perfect **storm** in exquisite **form**
91	From the **mill** on the **hill**, a sumptuous debut
191	**Mock** turns to **shock** in fire fiasco
405	To **hell** with **bells**, I'm riding the Sydney storm
568	**Disaster** for **Masters**

Image-nuclear news stories appear to be unique among news story genres. In this genre, the wordplay evident in the heading spans both the verbal text and visual text. The following Section 7.2.3 will expand upon how this play extends into intersemiotic relations between the words in the heading and the elements depicted in the photographs.

7.2.3 Word-image Play

Headline writers are notorious in their use of pun in print news story texts. Often, this clever play on words creates a riddle-like tension that can only be resolved by reading the first few paragraphs of the story text. In image-nuclear news stories, the same riddle-like tension is created between words and images, but the solution comes via a complex integration of figurative and intertextual/allusive representations in the wording with their literal representations in the image. This section examines the ways in which words and images combine to form the verbal-visual play that dominates this news story genre.

As outlined in Section 7.2.2 above, there are two principle ways in which wordplay occurs in image-nuclear news stories: through the use of pun with common idiomatic expressions and through the recontextualisation in these news stories of remembered language chunks from our general cultural experiences of the world. In order to interpret the word-image play which occurs in image-nuclear news stories, the following paragraphs will introduce example stories illustrating these two principle methods of playing with words and images. The first example involves a story that draws on a common idiom in English 'to see red', which carries the meaning 'to get very angry' (Pearsall & Trumble 2003). Such an expression is often referred to as a narrow idiom or a dead metaphor (Lakoff & Johnson, 1980; Chang, 2004) because it has become so conventionalised and specialised in its meaning that it is difficult to establish what its origins may have been. The decoding of the play using such metaphorical expressions is based on the linguistic knowledge of the reader.

In the story in Figure 7.1, the heading reads *Seeing red*. If we take it that the idiomatic meaning of this phrase has been naturalised over time in our language, then this is the meaning that we initially invoke when we encounter this attitudinally charged phrase (see also Sinclair 1991 for reasoning regarding the 'idiom principle'). However, the words 'see' and 'red' can also be read as individual lexical items, or in combination as in 'to see the colour red'. If we then combine this heading with the photograph of the Forth Bridge in the UK, lit up in red lights, it is on this latter meaning that we now focus our attention. In this photograph we can literally see something that is red in colour; the point at which this combination of heading and image becomes playful is when we are able to hold both the figurative and literal meanings of 'seeing red' in our gaze at the same time. Readers have to decide which of these meanings they attend to more. Initially, they would attend to the figurative meaning as this is the meaning that they have been apprenticed into within their culture. Then, on viewing the image and heading together, they can shift their gaze to the literal rendition of this phrase. It is this shifting back and forth between the literal and figurative that creates the play. In fact, this is how puns in English become humorous, as both the literal and figurative meaning contest in our gaze at the same time (see Caple & Bednarek, forthcoming, for further discussion of this).

Seeing red
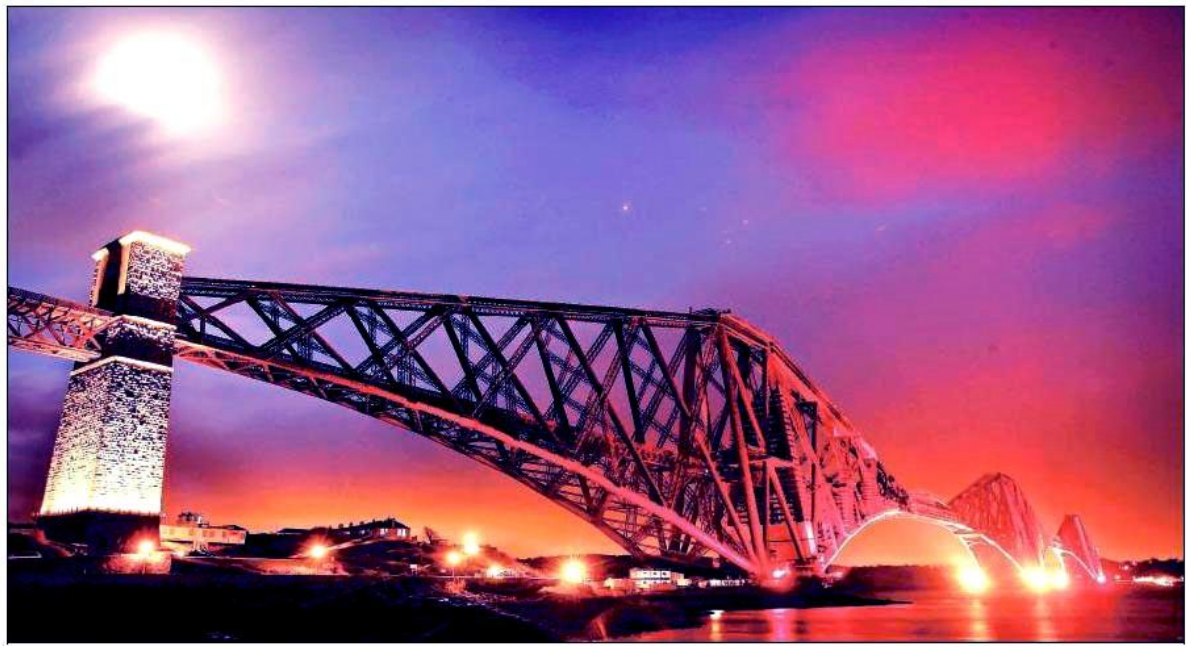
Red lights illuminate the Forth rail bridge, one of Scotland's most spectacular man-made landmarks, as part of Comic Relief's 10th fundraising campaign, Red Nose Day, next month. Photo: Reuters/Jeff Mitchell

[# 341] *SMH*, 23/02/2005, p.8.

**FIGURE 7.1:** The use of idiom and pun in image-nuclear news stories

Also included in the notion of play involving pun are cases where colloquial expressions are used in the headings in image-nuclear news stories. The story in Figure 7.2 is an example of this. Here, the slang expression 'in-your-face', usually meaning bold, blatant or aggressive behaviour (Pearsall & Trumble 2003: 500), is literalised in the image of cleaners power-cleaning the face of Thomas Jefferson on Mount Rushmore. They are literally in his face. Again, it is in the play-off between the conventionalised meaning of this expression and what is literally depicted in the image that the playfulness of this verbal-visual relationship is situated.

In-your-face hygiene

German cleaning company workers and a US National Parks employee use pressure washers to clean dirt and fungus from the granite face of Thomas Jefferson on Mount Rushmore in South Dakota. It is the first time the 65-year-old monument has been cleaned.
Photo: AP/ Charlie Riedel
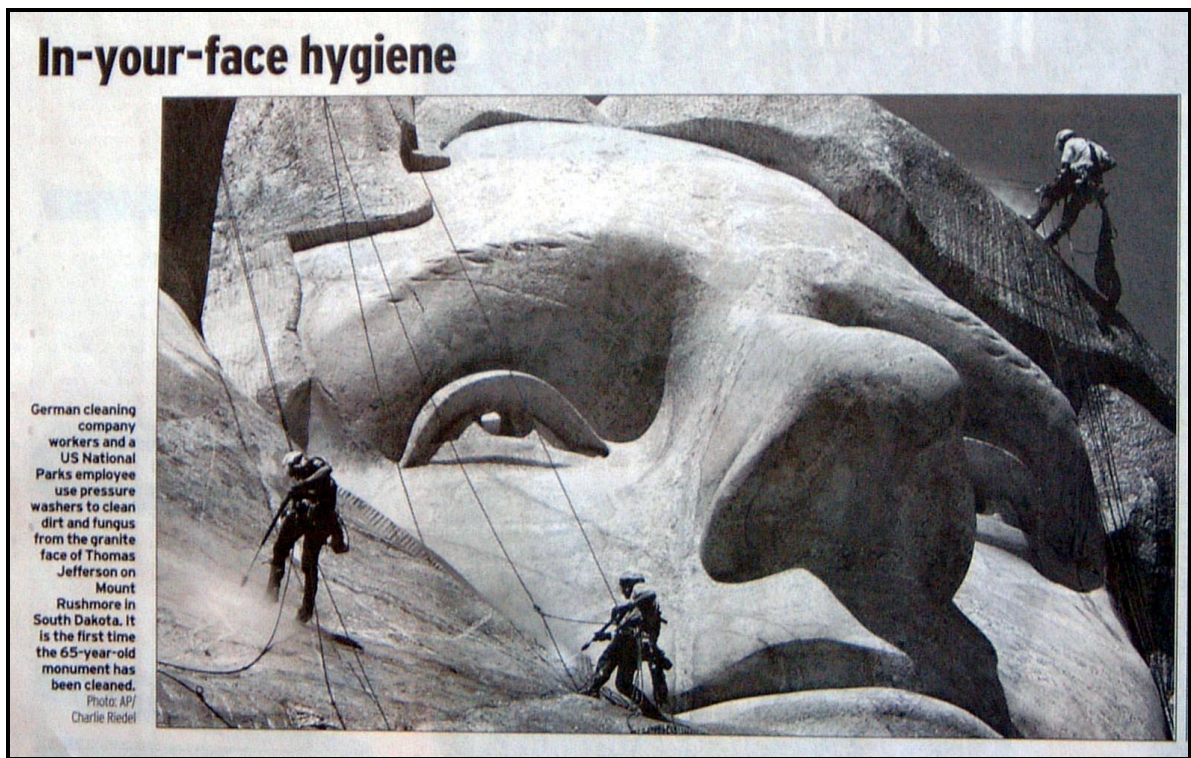
[#553] *SMH*, 30/07/2005, p.21

FIGURE 7.2: An example image-nuclear news story that makes use of a colloquial expression in the heading

The other way in which image-nuclear news stories play with words and images is through references to canonical discourses, such as famous quotations from movies or speeches or the use of proper names and titles - removed from their original context and re-contextualised in this news story genre. As explained in Chapter Four Section 4.3.4, Stenglin (2004) states that *bondicons* are rallying devices, realised not only through language but also through other semiotic modes, for example flags, iconic buildings and people, which are used to crystallise strong interpersonal attitudes to ideational meanings. Also, memorable quotations in their original context tend to iconise the character or actor (e.g. Captain Kirk, Humphrey Bogart) and can be seen as membershipping devices (Chang 2004). They create a fandom, via bondicons (Stenglin, 2004), involving people who love, for example, Shakespeare, Crocodile Dundee, or Dirty Harry. The heading in Figure 7.3 below is an example of a quotation that became an iconic reference to the main protagonist, Dirty Harry (Clint Eastwood), from the 1983 movie *Sudden Impact*. In the movie, Harry Callahan, played by Clint Eastwood, discovers a robbery in a diner. He kills all but one of the robbers in a shootout. The surviving robber holds the waitress at gunpoint. Rather than backing off, Harry points his own gun at the man's face and dares him to shoot, saying '*Go ahead, make my day'*. This quote was voted number 6 in the AFI's 100 Years…100 Movie Quotes announced in 2005 (American Film Institute 2005).

Gold ahead, make my day

Raj Rani, 80, fires a pistol during the Kila Raipur Sports Festival, near Ludhiana in the Indian state of Punjab. The festival, known as the "rural Olympics" was first held in 1933 and features events such as bullock-cart and tractor races.
Photo: AP/ Aman Sharma
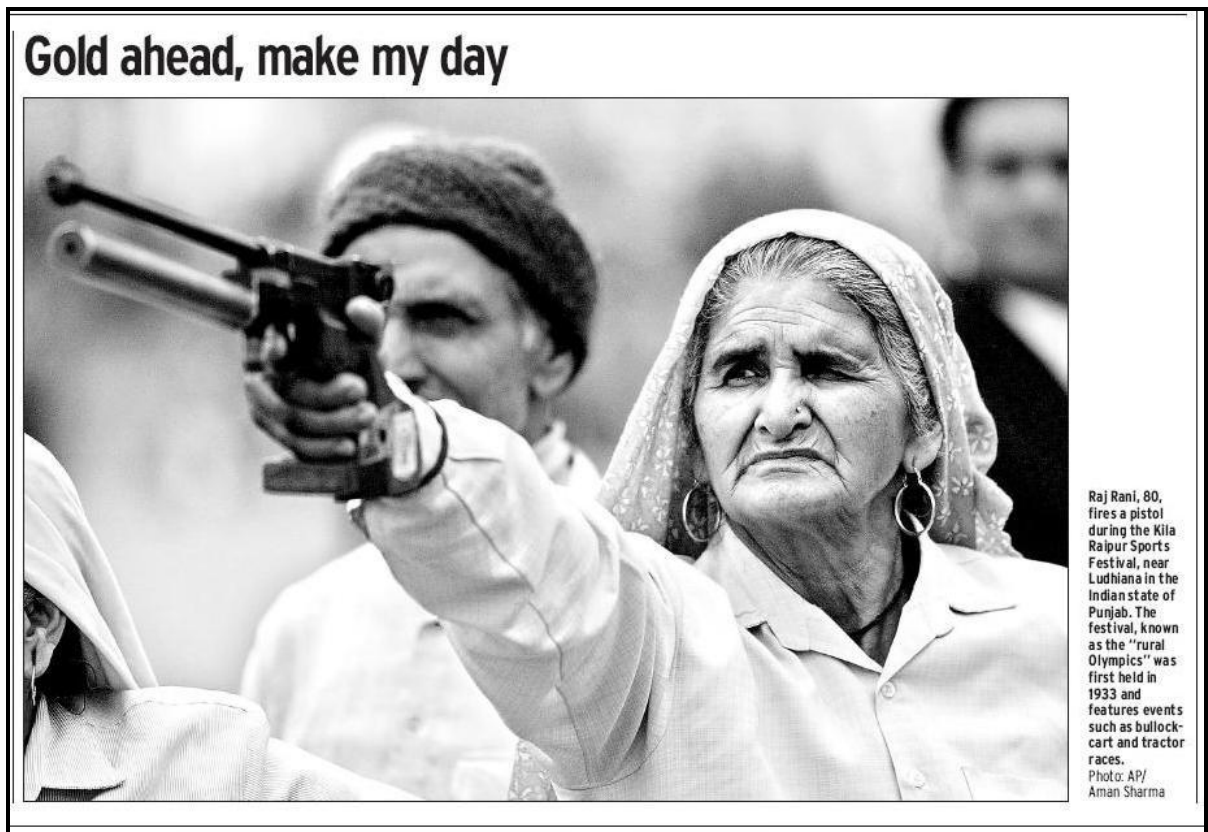
[#338] *SMH,* 22/02/2005, p.11.

FIGURE 7.3: An image-nuclear news story illustrating the use of a famous quotation in the heading

Thus, as far as famous quotations are concerned, the readers must essentially know where the original quote has come from if they are to appreciate any attempts at playing with its meanings. This means that, as a bondicon, the quote has become interpersonal: in Stenglin's terms it has been attitudinally charged as a *rallying resource* (Stenglin, 2004). In the case of image-nuclear news stories a contextual shift has also occurred, since these references are taken out of their original context (as in a movie or a poem for example) and placed in a new one in a multi-semiotic print news story. A similar phenomenon occurs in the use of proper names and titles (see the example in Figure 7.5 below).

Another important consideration in analysing this play is the division of labour between the different modalities in image-nuclear news stories, whether the allusive work being done by the verbiage in the heading is also reflected in the image or not. The stories in Figures 7.3 and 7.5 will be used to illustrate this point.

The heading in Figure 7.3 reads *Gold ahead, make my day*. As noted above, the allusive reference here is to the 1983 film *Sudden Impact*, starring Clint Eastwood, and to one of the most famous lines in the movie. Being able to appreciate the film this quotation *'Go ahead,*

make my day' comes from is further enhanced when the heading is viewed with the image. The way that the represented participant, Raj Rani, is standing and holding a weapon not only mirrors the stance of Dirty Harry in that scene in the movie, but also looks very similar to the way that Dirty Harry was portrayed in the posters advertising it (see Figure 7.4).


FIGURE 7.4: Advertising material for the Dirty Harry movies with the image of Raj Rani in a similar pose
(for Dirty Harry posters see http://www.imdb.com/media/rm3626931712/tt0086383)

Thus, the combination of image and heading works to enhance the reader's ability to draw on the intertextual reference to the Dirty Harry movies; and this occurs before the reader attends to the actual news story itself. Once the reader has engaged with this allusion, and perhaps congratulated him/herself on knowing how this intertextual reference could be viewed as playful, he or she can also appreciate that the heading has also been slightly manipulated in that *Gold* is used in place of *Go*. This creates enough of a puzzle to encourage the reader to then engage with the caption to the side of the image, which reads:

> *Raj Rani, 80, fires a pistol during the Kila Raipur Sports Festival, near Ludhiana in the Indian state of Punjab. The festival, known as the "rural Olympics" was first held in 1933 and features events such as bullock-cart and tractor races.*

As a result the reader can then understand why the word *Gold* has been used in this context. This may also further enhance the playful nature of the story.

The story in Figure 7.5 presents quite a different division of labour between the heading, image and caption. However, a similar playful stance towards the story is also ultimately achieved. Here, the heading *Cry freedom* may evoke intertextual references to the movie of the same title, or to the works of Donald Woods, a South African journalist who wrote

extensively on apartheid and in particular about Steve Biko, about whom the film *Cry Freedom* (1987) was written. The photograph, however, depicts unidentifiable (certainly in an Australian context that is) Caucasian represented participants running towards each other with highly emotional expressions on their faces (see Figure 7.5).

Cry freedom

Television reporter Marie Jeanne Ion, second from left, and cameraman Sorin Miscoci, left, two of three Romanian journalists freed by hostage takers in Iraq on Sunday, are welcomed by relatives after arriving in the Romanian capital, Bucharest, a day after their release. Ion and Miscoci, together with Ovidiu Ohanesian, were held for almost two months. Photo: AP/Vadim Ghirda

[#491] *SMH*, 25/05/2005, p.14.

FIGURE 7.5: An image-nuclear news story where there is no visual allusion

Unlike in the previous example, there are no obvious similarities between this photograph and images from the Cry Freedom movie or movie posters. Instead, we are compelled to read the heading on a more literal level, as we would with the puns and idioms. The emotion shown by the represented participants can be seen as equating to the '*Cry*' in the heading, and their running action and gestures as leading them away from what appears to be official-looking persons in the background towards what we may surmise as being "*freedom*" and into the arms of their loved ones. Once we have engaged with the caption, we realise that this news event is describing the release of Romanian journalists who had been held hostage in war-torn Iraq. This then activates any meanings we may have originally associated with the movie '*Cry Freedom*'. The caption reads:

> *Television reporter Marie Jeanne Ion, and cameraman Sorin Miscoci, left, two of three Romanian journalists freed by hostage takers in Iraq on Sunday, are welcomed by relatives after arriving in the*

FIGURE 7.6: Advertising material for the movie 'Cry Freedom'
(see http://www.imdb.com/title/tt0092804/mediaindex)

Through these examples we can perceive two distinct methods for creating a playful relationship between the headings and images in image-nuclear news stories: (1) employing and/or manipulating common idiomatic expressions, and (2) employing (either verbatim or with slight modifications) allusive references drawing on our cultural/popular/general knowledge. However, in every instance, the success of the play between the heading and image relies on our ability to hold two meanings in our gaze at the same time: that of the original sense of the wording or context and that of its redeployment in combination with a photograph in this particular news story genre. This is what I term *twoness of meaning*. Raskin (1985) describes certain jokes in a similar way as having an element that triggers a switch from one semantic script to another, with the switch making up the joke. If we are unable to hold both semantic scripts in our view at the same time then we are unlikely to find the joke humorous. This is also true of image-nuclear news stories and has important implications as to the kinds of readers who are able to access all the meanings present. However, before we look at reader positioning and its implications for community building in Section 7.4, the next Section, 7.3, will explore how this 'twoness of meaning' can be explained using SFL theory, in particular through the concepts of instantiation and commitment.

7.3 Unpacking the Play: Instantiation and Commitment in Image-nuclear News Stories

In each of the example stories examined in Section 7.2.3 we have the invoking of two sets of meanings derived from two separate instances (as outlined in Section 4.3 in Chapter

Four): that of the instance of the image-nuclear news story and that of the original text or context implicated through allusion in this story, both of which are to be held simultaneously in view. The play is derived semantically between the words and image and by the fact that we 'discharge' the meaning from one instance (the original meaning) and 'recharge' the meaning in the second instance (in the news story). Also contributing to this ability to 'discharge' and 're-charge' meaning is the fact that, over time, these phrases have also gone through a process of change themselves. For example, the idiomatic expression 'gone to the dogs' is charged with interpersonal meaning and is used to negatively evaluate a place, a person or even an organisation as having "fallen into disrepair or ruin" (Cambridge Dictionaries Online 2006): for example, one might say 'this company has gone to the dogs since the CEO resigned'. However, the expression 'gone to the dogs' may have originated in Britain during times when bodies were not buried or cremated and the practice of feeding the bodies of the dead to dogs was common. This means that this expression was originally charged with ideational meaning, but over time has lost that meaning and has taken on interpersonal meaning.

This notion of discharging and recharging meaning potential has been developed by Hood (2008), who takes up the term commitment to mean "the degree of meaning potential instantiated in one instance or another" (Hood 2008: 356). In relation to the twoness of meaning present in image-nuclear news stories, it is useful to examine the verbal-visual play through commitment and metafunctional shift (as explained in Chapter Four). In the case of stories that make use of common idiomatic expressions, we can view the process of meaning making as follows:

1. The heading realises the figurative meaning of the idiom (i.e. its infused interpersonal/attitudinal meaning).

2. This figurative meaning is backgrounded as the image depicts the literal meaning of the lexis through its instantiation in the image (i.e. discharging the interpersonal meaning and reinvesting the lexis with ideational meaning).

3. The play becomes 'activated', if you like, when the reader is able to hold both the interpersonal and ideational meanings in his/her gaze, as they are manifested in both the image and the heading.

In terms of commitment theory, we could say that the intersemiotic play goes through a process of 'de-commitment' of the interpersonal meaning and 're-commitment' of the ideational meaning (the logogenetic reading reverses or flips the phylogenetic evolution): thus the view that this could be seen as a metafunctional shift. But this does not mean that one is completely 'lost'; it is merely backgrounded.

In certain circumstances, the idiomatic meaning that was backgrounded in the heading may be re-committed once the caption has been read. A clear example of this is given in Figure 7.7.

FIGURE 7.7: Re-commitment of the figurative meaning in image-nuclear news stories

Initially, the heading *Watching their backs* is depicted literally in the photograph of a uniformed officer walking behind three new recruits and watching and correcting their marching action. The metaphorical meaning of the phrase is backgrounded in this initial reading phase. The caption to this story reads:

> *An officer corrects new recruits during marching drill in Beijing. The Chinese parliament has just approved a 12.6 per cent increase in the military budget.*

A reader who engages with the caption may then re-commit the figurative meaning of this phrase, that is, "to be careful of the people around you, making sure that they do nothing to harm you" (Cambridge International Dictionary of Idioms, 2008) and wonder about the underlying implications of this story and the potential China has to pose a greater militaristic threat to its neighbours and indeed the world. This aligns with Wilss's (1989: 150) notion of 'semantic refocussing' through the use of pun; it may permit the writer to not only mean more than he says but to mean more than he would ordinarily be permitted to say (Wilss 1989: 116).

With regard to the use of allusion in image-nuclear news stories, the way that the heading and image combine semantically can also be described using commitment theory. However, in the case of allusive word-image play, it may also be useful to consider the notion of field shift as well as metafunctional shift. Field is a register variable concerned with the "social action that is taking place" (Martin & Rose 2003: 243) and a shift in field entails the recontextualisation of the activity taking place from one field into a new field - for example from its use in a movie to its use in a news media context. The kinds of allusions made in these news stories include among others: references to proper names or titles, for example in *Hello, Norma Jean* (alluding to an Elton John song); *Towering Inferno* (alluding to the 1974 disaster movie starring Steve McQeen, Paul Newman and William Holden); or *Ebony and Ivory* (alluding to a song by Paul McCartney and performed with Stevie Wonder); as well as longer quotations taken from movies or from political or historical events - for example in *It's safe to go back into the water* (from the film *Jaws2*); *Fighting them on the beaches* (from a Churchill speech); or *The eagle has landed* (a reference to the Apollo 11 landing on the surface of the moon). Here, we can view the meaning-making process as follows:

1. An allusion to a remembered language chunk is invoked in the heading (along with its infused interpersonal meaning as a bondicon).

2. This allusion is backgrounded while the image instantiates the lexis from the heading in the image (i.e. discharging the interpersonal meaning and reinvesting the lexis with ideational meaning).

3. The play is activated when the reader is able to hold both the original context of the allusion in the verbiage along with its literal representation in the image in view.

In terms of commitment theory, a similar phenomenon to headings using pun and idiom can be observed in that the intersemiotic play goes through a process of de-commitment of the interpersonal meaning and re-commitment of the ideational meaning. However, in many cases, more of the contextual field of the text alluded to can be drawn on and recontextualised in the image-nuclear news story, and here it may be useful also to consider the notion of field shift. An example will be used to illustrate this point. The story in Figure 7.8 makes reference to a line that was used extensively to advertise the film *Jaws 2* (1978), the sequel to the 1975 thriller *Jaws*, which is widely considered a watershed film in motion picture history (the original was directed by Steven Spielberg. *Jaws 2* was directed by Jeannot Szwarc). The original quote '*Just when you thought it was safe to go back in the water…*' can be seen in the advertising poster in Figure 7.9.

It's safe to go back into the water

If the tourists are coming to crocodile country, then it is time for the crocodiles to go. In an effort to attract more visitors to Kakadu National Park, rangers like Garry Lindner, above, are removing hundreds of crocodiles from spots popular with tourists. The federal Parliamentary Secretary for the Environment, Greg Hunt, said most of the crocodiles would be simply moved to other waterholes but "if they're troublesome they may be disposed of thoughtfully". Photo: Glen Campbell

[#485] *SMH*, 14/05/2005, p.1.

FIGURE 7.8: An example of allusion in image-nuclear news stories
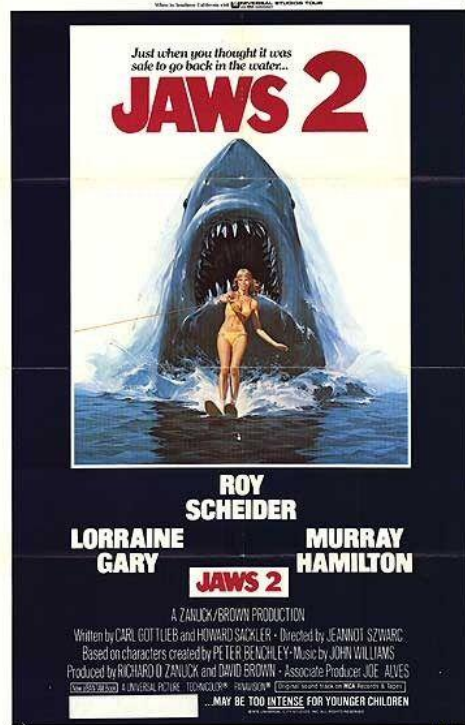
FIGURE 7.9: Poster advertising the film *Jaws 2*
(Original can be viewed at http://www.imdb.com/media/rm4244544000/tt0077766)

The heading of the story in Figure 7.8 has been slightly modified compared to the original quote, as is common in these stories; it is now a declarative, independent clause using the relational process *be* in the simple present tense. In terms of speech function in the discourse semantics, declarative clauses realise statements and the giving of information (Halliday 1978). Thus, this text appears to making a declaration of fact that the waterhole depicted in the photograph is a safe swimming spot. The ranger holding the gun over his shoulder reinforces this notion of safety in that he is there, standing over the water and ready to protect anyone who ventures in for a swim. His reflection in the water doubles this sense of security. In engaging with the caption, it becomes clear what exactly the ranger is protecting us from – crocodiles. It could be argued, however, that an Australian reader, knowing the time of year that this article was published (May), and recognising the landscape as tropical (typical of Northern Australia), would already be familiar with the annual practice of removing crocodiles from waterholes in and around Kakadu National Park in the Northern Territory in preparation for the winter tourism season. Thus, they would not necessarily need to engage with the caption to understand what this story was about and to appreciate the allusion in the heading. The rock that the ranger is standing on also looks a little like a crocodile, and enhances the factual meanings generated in the heading that the authorities are in control and on top of the situation. The caption reads:

> *If the tourists are coming to crocodile country, then it is time for the crocodiles to go. In an effort to attract more visitors to Kakadu National Park, rangers like Garry Lindner, above, are removing hundreds of crocodiles from spots popular with tourists. The federal Parliamentary Secretary for the Environment, Greg Hunt, said most of the crocodiles would be simply moved to other waterholes but "if they're troublesome they may be disposed of thoughtfully".*

The text alluded to, from the *Jaws 2* film (Figure 7.10), originally consisted of a dependent clause, using projection and the mental process *think*. The ellipsis at the end of the clause suggests that that there is more to come or unfinished business. The original text, then, hints at danger and a lack of resolution of the shark problem raised in the first *Jaws* film. The dangerous creatures, sharks, have not been fully dealt with in the first film, hence the sequel and a continuation of the saga. Looking at the two instances of the film and the news event together, we can observe several similarities. Both deal with open bodies of water, the American coastline and the waterholes of the Northern Territory; and both deal with deadly creatures: sharks and crocodiles that are known to prey on humans (albeit usually in extreme circumstances). However, in one of the instances the menace, sharks, are still present, and in the other, the menace, crocodiles, have been dealt with. In terms of instantiation, we could

also view the move from the original instance to its recontextualisation in a new instance in a news story as a field shift. Like the puns in the stories using idioms, this creates a pun between the meanings from the original instance and their modification and use in the news story context. In this way, the playful stance created between words and image is enhanced. Again, this analogises well with Wilss's (1989: 150) notion of 'semantic refocussing' since it allows the writer to mean more than she would ordinarily be permitted to say. The reader, still holding the connotations from the film in her gaze, may still hold onto a feeling of uncertainty as to whether it really is safe to swim in the waterholes in Kakadu.

To conclude this section, the overriding principle at stake in the intersemiotic relations in image-nuclear news stories is that there is a deliberate ambiguity that requires conscious awareness of a secondary level of meaning along the paradigmatic axis of linguistic processing that is created in both the allusions and idiomatic puns present in these news stories. The challenge to the reader is to able to activate all of the meanings present in these stories and to resolve the play through engaging with these meanings simultaneously in the heading and image, as well as sometimes drawing on the meanings in the caption. The kind of reader who is best able to complete this complex task will be introduced in Section 7.4 below.

7.4 Community Building and Bonding in the Image-nuclear News Story

7.4.1 Intersemiotic Play as Effortful Game

It is important to note that this play on words and images in image-nuclear news stories is a challenge for readers to unravel, but should only engage the reader just long enough to appreciate the cleverness of the play before moving on to read the story in the caption, or the next story on the page, or the rest of the paper. Drawing on Gibb's (1994: 110) notion of the total time hypothesis, in the process of comprehending the play in image-nuclear news stories, the reader may go through three stages: Recognition^Interpretation^Appreciation. *Recognition* involves the conscious identification of the trope; *interpretation* means consciously working out the implications of the trope; and *appreciation* involves the aesthetic judgement of the trope. The pleasure (after Barthes 1976) derived from this process comes in the final stage where the aesthetic element is linking this interpretation to word-image play and pun. As Kellet (1969: 11) notes, if the allusion is 'discoverable but veiled' and the reader needs to put in a little more effort to uncover the allusion, the reader may recognise the secondary reference with a pleasurable touch of surprise. This aesthetic element links allusion with word-play and punning (Ben-Porat 1976: 108). As Black (1989) notes, the aesthetic effect of the allusion derives from the word-play effect obtained by substitution, especially when the replaced and substituted items are formally related but contrast semantically.

Sperber & Wilson (1995: 231-232) suggest that the guiding principle for inferencing is relevance. This means that the reader should not be given an unnecessary processing burden. This is what they term the 'principle of least effort'. I would argue, however, that image-nuclear news stories engage readers in an *effortful* game, moving from recognition through interpretation and ending up at the crucial stage of appreciation (for a more detailed discussion of the processes involved in reading these allusions see Caple and Bednarek *forthcoming*). The next section introduces the kind of reader one needs to be in order to be able to play along in this effortful game that is so clearly naturalized in the image-nuclear news story.

7.4.2 Reader Positioning and Community Building

In accordance with the ideological underpinnings of the news organisation they work for, journalists have a target audience in mind, and this is necessarily one with which they share background knowledge. Therefore, when journalists make use of allusions in their writing, successful reading presupposes "knowledge of shared, taken-for-granted information that is not set down on the page" (Hirsch 1988: xi). Hirsch, Klett & Trefil (1988) refer to this as cultural literacy, including linguistic knowledge gained through formal education, but also embracing knowledge that is acquired indirectly by the process of socialisation into a cultural community. As far as the use of allusive headings in image-nuclear news stories are concerned, the target audience for these texts must have considerable linguistic and cultural literacy in order to be able to successfully participate in the reading of these stories. At the same time they must also be willing participants in this game.

Since 95 per cent of image-nuclear news stories attempt to create an allusion, pun or play on words, at least between the heading and photograph, one may conclude that this genre naturalizes the play, setting up a reading position from which the reader is invited to figure out this play. The heading and image together make meanings that the reader must attend to until all the play has been unpacked. This play can be very complex to unravel and requires a certain effort and willingness on the part of the reader to decode. In terms of reading position, such a reader has been theorised as the 'compliant' (de Certeau 1984, cited in Martin and Rose 2003: 270) or 'obliging reader' (Kitis & Milapides 1996: 585) - one who is not only "actively involved in the construction of meaning and significance, but also in the intertextual process of activating other texts and discourses which are part of his/her background knowledge in constructing the appropriate myths" (Kitis & Milapides 1996: 585). With image-nuclear news stories, unpacking the verbal-visual, or intersemiotic, play is clearly quite a demanding activity. It requires considerable knowledge on the part of the reader, not only

linguistically speaking, but also in terms of the general, popular and cultural knowledge that they must possess in order to participate (Caple & Bednarek *forthcoming*). There will also, naturally, be readers who may recognise the play in image-nuclear news stories, but may choose to skip over it and go straight to the caption where they can read about the news event in a more straightforward manner. Using de Certeau's (1984, cited in Martin & Rose 2003: 270) terminology, such a reader may be viewed as a 'tactical' reader; a 'resistant' reader may choose not to bother with such stories at all. At the same time, it is important to acknowledge that there will be occasions when even the most obliging of readers will be unable to decode the play created in the heading and image. Thus, it may be more useful to think of reading position as a continuum, since there will be times when certain readers will share the cultural knowledge and values exemplified in the story and times when they will not. A good example of this can be seen in story #162 which was published on 29th October 2004 (see Figure 7.10 below).

Waves on the line halt trains

Rough ride ... waves batter a train at Dawlish in Devon as south-western England was hit by severe gales and unusually high tides on Wednesday. More than 150 passengers were stuck for three hours when two other trains broke down on the same line after being flooded by sea water. Photo: Reuters/Toby Melville

[#162] *SMH*, 29/10/2004, p.14.

FIGURE 7.10: A UK-centric image-nuclear news story

This is an image-nuclear news story that I have used on many occasions in conference presentations and has consistently received the same blank response from an Australian audience. In the UK, however, it was received with smirks and sniggers. While this is purely anecdotal evidence, it does suggest that the allusions made in image-nuclear news stories, can, at times, be very obscure and as a result, may exclude most readers. The reference here is

actually to a common problem faced in autumn in the UK, where trains are often delayed or cancelled because the autumn leaves are covering the rail tracks. This becomes particularly dangerous after rain, when the leaves stick to the tracks and become almost like ice. Trains are unable to run until the rails have been cleared. As a result, frustrated commuters left stranded on the platforms of train stations are often told over the loudspeakers that leaves on the line are the cause of delays or cancelled trains.

With image-nuclear news stories, unpacking the verbal-visual play is clearly quite a demanding activity. It requires considerable knowledge on the part of the reader, not only linguistically speaking, but also in terms of the general, popular and cultural knowledge that they must possess in order to participate. This begs the question as to why a serious broadsheet newspaper like *SMH* would go to such lengths in titling their news photographs in this manner.

7.4.3 Playing as Bonding

One hypothesis (see Caple 2008a) is that *SMH* uses this humorous stance on news events as a means to bond with readers - to share certain cultural values and beliefs and to create a community of like-minded readers willing to share and participate in this intersemiotic game. This can be done by taking the notion of bonding as it is described within SFL (see Martin 2001, 2004a; Stenglin 2004; Chang 2004) and applying it to the intersemiotic relations established in image-nuclear news stories. As argued in Chapter Four, definitions of allusion include the notion of authorial intent, and recognising the involvement of the author in the creation of the text has implications for the potential this has to create a bond between the author and the reader of the text. Word-play now regularly appears in newspaper headlines (Blake 2007: 49) and I argue here that word-image play has been naturalised in the image-nuclear news story in *SMH*, through the strategies of punning and allusion outlined in this chapter. The reasons newspaper editors engage in such play are more complex than one might imagine. While some argue for the health benefits of the use of humour to relieve stress, to lighten the mood, to provide entertainment (Blake 2007: x), humour can also be used to build community (Chang 2004; Blake 2007; N. Knight 2008) and to align people with the belief/value systems of others. Taking Stenglin's (2004) point about how museums bond with the community, and modifying her quote slightly to take into account what happens in the image-nuclear news story, it could be said that:

> In cultural institutions like [newspapers], Bonding [via intersemiotic play] is about making [readers] feel welcome and as though they belong, not just to the [institution], but to a community of like-minded people — people who share similar values, appreciate some or all aspects of their material cultural heritage and enjoy participating in the shared activities that the institution offers. (Stenglin 2004: 402)

Thus, humour through word-play can be used to demonstrate belonging - to create in-groups and out-groups (Blake 2007: xi). Punning and word-image play in image-nuclear news stories can serve to membership the readers into belonging to a community with shared linguistic and cultural values (compare Chang 2004 on idiomatic expressions). McCarthy, too, describes idioms as 'communal tokens that enable speakers to express cultural and social solidarity' (McCarthy 1998: 145, cited in Chang 2004: 76). All of this is vitally important for newspapers that are keen to retain reading audiences in the face of declining circulations. In other words, newspapers use intersemiotic play to bond with, build and retain loyal audiences. As a result, attracting and maintaining a readership is essential for the commercial survival of a newspaper; some even argue that it is the main goal of the newspaper's editors to build a loyal audience (Thurman 2007: 301).

A crucial element that must not be overlooked at this stage in our analysis of image-nuclear news stories is the way in which the play established between the heading and image in these stories has the potential to influence the way in which the reader will engage with the rest of the story text as it is presented in the caption text. As Berlyne (1960: 18) notes, a riddle-solution tension has implications for how the reader will subsequently engage with the text. In SFL terms, this can be examined by looking at the notion of interpersonal Theme (as posited by Martin (2001) and outlined in Section 4.3.5 in Chapter Four) in establishing an evaluative stance from which the ensuing verbiage can be read (see Section 7.4.4). Section 7.5 below concludes this chapter by examining the implications of such reader positioning.

7.4.4 Evaluative Stance

In arguing for the notion of interpersonal Theme in the heading-image relationship in image-nuclear news stories, I take Martin's (2001: 315) treatment of Theme^Rheme and Given^New structures as "fractal patterns which can be mapped onto larger units, including paragraphs and whole texts" as a basic texturing strategy (see Section 4.3.5 in Chapter Four). Nearly all image-nuclear news stories do create this intersemiotic puzzle-like tension. Therefore, the way that such play engages the reader interpersonally to enjoy and appreciate the cleverness of the puns and allusions is clearly foregrounded. This is further enhanced by the size and position of these stories on the page, another texturing strategy that has been elaborated upon with respect to generic structure in Chapter Five. This creates an evaluative orientation that dominates (see prosody, Section 2.3, Chapter Two) the initial reading of the text and which often stands in stark contrast with the information that is presented in the remainder of the text, i.e. the caption.

In fact, the captions in image-nuclear news stories are the place in the text where the news event is recounted in a more sober manner, more in line with the news values one would commonly associate with the retelling of newsworthy events (for example temporality, proximity, elite persons, conflict, or negativity). The following is an example of how evaluative stance in the image-nuclear news story may stand in stark contrast to the news event that is ultimately reported in the caption. The story in Figure 7.11 was reported in *SMH* on 14<th></th> September 2004. It concerns Hurricane Ivan and the death and devastation that it was meting out on the Caribbean Islands including Grenada, The Cayman Islands and the next island in its path, Cuba.

It's spraytime on the waterfront

Wet and windy ... a group of young Cubans have fun among the spray from huge waves whipped up by Hurricane Ivan as they batter Havana's waterfront while the full fury of the storm gathered off the island on Sunday after battering the Cayman Islands and cutting a devastating path through the Caribbean that left 44 deaths in its wake. Photo: Reuters/Rafael Perez

[#] *SMH*, **14/9/2004, p.11**

FIGURE 7.11: Evaluative stance and image-nuclear news stories

If we look first at what is represented in the image we see a clear left-right division in the image with the whole of the left hand side of the image taken up by the spray from waves hitting the harbour wall. On the right we have three boys who are playing on the harbour wall,

trying to get as close as possible to the spray but then dodging away from it at the last minute so as not to get wet. Then the distinctive waterfront skyline of Havana stands in the background slightly out of focus, but still recognisable. As far as vectors are concerned, this image can be analysed using Arnheim's hold/release vectors (1982), in which vectors emanating from the lower left corner of the image in the direction of the upper right corner are said to be release vectors, and those from the lower right to upper left are hold vectors. In this image, the release vectors are the spray from the approaching wave, moving from left to right, and the hold vectors are the boys, challenging or almost duelling with the spray in their game.

As far as *Affect* is concerned, the photographed boys are laughing and appear to be enjoying themselves in this game, eliciting a positive affectual response in the viewer of the image. Being a long, horizontal shot and taken from an oblique angle to the boys, we are merely observers of this play and are not expected to become highly involved (see Chapter Six). While the spray is huge and impressive, it may be no more than what is expected during high tide on a particularly windy day. Thus, given the boys' actions and their expressions there seems to be little to concern us in this image at this stage of our reading.

If we combine this image with the heading *It's spraytime on the waterfront* the playful nature of the story so far is reinforced. The reader needs to be able to access the play on words in the substitution of *play* for *spray* in *playtime/spraytime*, which is easily decoded by seeing the boys laughing and playing on the seawall with the sea spray potentially about to wet them through. Geographical knowledge is also called for in identifying which 'waterfront' the boys are playing on and given the distinctive style of architecture in the background, the Havana skyline may be recognised by some readers. References to Elia Kazan's 1954 film "*On the Waterfront*" may also be evoked in some readers, who having recognised Havana in the image may begin to draw parallels between Cuba's political regime and the film's major themes of corruption and heroism. Of course the headline writer in this instance may have only intended interpretations of the phrase to remain on the literal, locative level. Added to this is the Prosodic Tail "Wet and windy…", as a phrase on its own bridging to the rest of the caption; it continues the theme of the story thus far established - namely that of windy weather creating the large spray and the boys trying not to get wet in that spray.

Read as interpersonal Theme, the heading, image and Prosodic Tail (as nucleus) in this story provide the reader with a powerful evaluative stance from which this story ought to be read. Together they afford positive appreciation of this event, the fun the boys are experiencing, the word play between the heading, Prosodic Tail and the image reinforcing the evaluative stance. If we then go on to look at the remainder of the caption, we witness quite a

shift in register from the innocent and playful to the serious and very destabilising nature of the news event in the story. The rest of the caption reads:

> *...a group of young Cubans have fun among the spray from huge waves whipped up by Hurricane Ivan as they batter Havana's waterfront while the full fury of the storm gathered off the island on Sunday after battering the Cayman Islands cutting a devastating path through the Caribbean that left 44 deaths in its wake.*

Initially, the play from the photograph and heading is confirmed in the declarative behavioural clause '*a group of young Cubans have fun among the spray from huge waves*'. The process 'have (fun)' anchors our visual reading of the actions of the boys and the nominal group '*a group of young Cubans*' identifies them more precisely. But then the focus shifts immediately to the cause of these huge waves, *Hurricane Ivan*, and the deaths and devastation that it has already wreaked across the Caribbean and to the threat it now poses to Cuba. Intensified lexical items and phrases such as *full fury, devastating path,* along with the intensified material process *batter/battering* describe the destructive nature of the hurricane and more importantly point towards the potential material damage that could be meted out to the island of Cuba in the near future.

Having thus engaged with the verbal text, we may now find that this affects our re-reading of the image. The evaluative meaning of the spray, for example, changes quite dramatically from representing an innocuous, playful 'threat' that the boys might get wet, to being a metonym for the '*huge waves*' which are in turn a metonym for the '*full fury of the storm*'. Now we imagine that the boys, or at least a number of Cubans, might die. In ideological terms, this is a significant shift in register and this raises the question of whether we would play similar word games with the lives of those we see as 'us', or only with those we think of as 'other' (see Said 1995 for an explanation of 'othering' in media discourse).

Following the more traditional news values determining what passes for news in our society, such as action, temporality and newsworthiness (Hall 1981: 235), the caption accompanying this image falls into the realm of the disruptive hard news event, described by Iedema, Feez & White (1994) as a destabilising hard news story event. The image/heading nucleus, however, encloses this news event in a soft, non-disruptive interpretation, and it is here, I believe, that the ideology of the newspaper is most visibly coded.

7.5 Concluding Remarks and Implications

In engaging the readers in such complex intersemiotic play as described in this chapter, *SMH* is drawing on the self-reflective potential of the English language and the ways in which we can manipulate it to comic effect. In so doing, the newspaper is throwing down a challenge to its readers to bond and belong: those who have the linguistic and cultural

knowledge to take up this challenge and to solve these riddles can feel as if they belong to a particular *SMH* community. Others, of course, will be excluded. Equally, the intersemiotic play may be viewed as a bonding activity between the journalists and editors responsible for putting these stories in the newspaper; they too may demonstrate their knowledge and skill in creating these puns and allusions as they attempt to outwit each other.

But what of the consequences for the news event itself? While this kind of play may well be innocent in its intentions it does seem to have a somewhat trivializing effect by initially making light of the event. The fact that news stories dealing with somewhat destabilizing events involving death and destruction are also 'played' with in this way raises questions as to the appropriateness of this practice. As mentioned, while hard news stories make up only 15.5 per cent of the corpus, the majority of these (77.8 per cent) do make use of this intersemiotic play. To frame serious events through humorous play may be seen as inappropriate and insensitive both towards the event itself and to the cultural sensitivities of community groups or nations involved in the event. This has the potential to cause offense or to at least contribute to understating the seriousness of an event. For example, it is questionable whether it is good journalistic practice to frame reporting on environmental disasters in such a way. While it may draw readers' attention to a news story about the environment and thus positively work against desensitization, it may also be seen as 'downplaying' the seriousness of these events and their potential human causes. This also has the potential to impact on the way the reader subsequently evaluates the reporting of environmental happenings (Bednarek & Caple 2008, *forthcoming*). Thus, while image-nuclear news stories may serve to build community and reader loyalty through shared understandings of puns and allusions, there is a danger in that such play may also offend and drive readers away from the newspaper because of the clash between the play and the seriousness of reported events in some of these stories.

Chapter EIGHT: Implications for Social Semiotic and News Media Research and Future Research Directions

8.1 Introduction

The primary aims of this research project have been to trace the emergence of a new news story genre – the image-nuclear news story (Chapter Five) – and to examine the ways in which words and pictures combine in the multi-semiotic re-telling of a news event. This has necessarily included the close analysis of press photography (Chapter Six), as it forms the central element in the image-nuclear news story, along with how words and pictures combine in the making of meaning in this newspaper genre (Chapter Seven). The aims of Chapter Eight are threefold: to review the use of image-nuclear news stories in *SMH*, to discuss the implications of this research for news media and image research and to discuss future research directions. More specifically, Section 8.2 reviews the main characteristics of the image-nuclear news story, the motivations for including such stories in the newspaper and discussion around the notion of whether this may be viewed as good or bad practice. Section 8.3 discusses the contribution of this research project both in terms of building multimodal corpora and databases and in terms of furthering the semiotic analysis of photographs and their combination with verbal texts, while Section 8.4 outlines some of the future research areas where the methodology employed in this project has, and can be, used in other research projects.

8.2 The Image-nuclear News Story as a New Genre

8.2.1 Main Characteristics

The image-nuclear news story is a newspaper genre that is made up of a salient image that enters into a direct and often playful relationship with a heading that is consistently placed above the image. A caption is placed either to the side of the image or underneath the image and relates both to the content of the image and to the wider news story context. There is no extended text with such stories. The heading and image combine to form the nucleus of the story, while the caption acts as a satellite to the image-heading nucleus. The nucleus can also be viewed as construing an evaluative stance on the news event. This is because the heading and image invariably combine in some form of play on words and pictures that may involve pun and/or allusion to other discourses. The caption, on the other hand, rarely extends this play. Rather, it is focused on the elaboration of the content of the image, clarifying and sharpening our understanding of the image by identifying the participants, processes and

circumstances depicted. It may also extend beyond the image content to the wider news context by elaborating upon the news angle or the news values that contribute to making this event news.

8.2.2 Motivations for Use in *SMH*

The semiotic approach undertaken in this study has provided the grounds for a fruitful discussion of the implications of the use of image-nuclear news stories with their propensity to 'play' with the reader for community building. Image-nuclear news stories rely heavily on allusions to popular culture for building community. This resonates with the ideas of Hermes (2005) who is concerned with the democratic potential of popular culture in creating "cultural citizenship" (Hermes 2005: 4). According to Hermes, "popular culture links the domains of the public and the private and blurs their borderline more than any other institution or practice" (Hermes 2005: 3). Popular culture also helps us "to know who we are, and includes us in communities of like-minded viewers and readers" (Hermes 2005: 1). Hartley (1996) views readerships as:

> the audiences, consumers, users, viewers, listeners or readers called into being by any medium, whether verbal, audio-visual or visual, journalistic or fictional; 'reading' is the discursive practice of making sense of any semiotic material whatever, and would include not only decoding but also the cultural and critical work of responding, interpreting, talking about or talking back – the whole array of sense-making practices that are proper to a given medium in its situation" (Hartley 1996: 58).

Thus, as far as the discursive practices of the image-nuclear news story are concerned, this thesis has argued that the effortful game of decoding the allusions made between the visual and verbal text has the potential to align readers around shared values and beliefs, to build a community of like-minded readers who share some or all of the ideological positionings of *SMH* as a media institution.

Other reasons why *SMH* would package news events as image-nuclear news stories include those associated with a political economy approach (McChesney 2008), including the fact that news organisations today, like Fairfax Media, are for-profit organisations with the responsibility of providing profitable returns for shareholders in the company. There is no doubting the fact that the newspaper industry is in decline. Circulation has been falling all around the world, including Australia (Who Killed The Newspaper? 2006); indeed many newspapers are now folding. The steady uptake of the consumption of news online, especially among younger generations, is hastening this decline. Thus, other media platforms compete for the interests of media audiences and if the claims of the "attention economy" (Goldhaber 1997, cited in Gauntlett 2000: 9) are to be believed, then they are also competing for less and less of our time. This has meant that newspapers must find new and innovative ways to attract and maintain a loyal readership. I see the inclusion of stories such

as image-nuclear news stories in the news story repertoire at *SMH* as encouraging a readership that can pride itself in the knowledge that this newspaper caters to their extensive understanding of the world and to their wit. In turn, this means that *SMH* can establish a very powerful readership profile that can be easily packaged and sold to advertisers. This may also be viewed as an attempt by the newspaper to set itself apart from other news providers, maintaining readership loyalties through this special relationship with its readers, and thus prolonging the longevity of the newspaper amid the ever growing and sometimes fierce competition from other media platforms. It is interesting to note that going very much against the trend of other Australian newspapers, the circulation of *SMH* has increased in recent years (Fairfax Media Publications Circulation and Readership Results, 2008).

Other trends that are noticeable in the newspaper industry include the migration of newspapers to online versions of their masthead publications. This includes Fairfax Media, which has been producing online versions of its print newspapers, including *SMH*, since the mid 1990s (see Knox 2007). Some of the difficulties of working across different platforms of production concern the maintenance of consistency and quality in the different products. Both *SMH* and *The Age* have never been tabloid newspapers, however, Roy Greenslade (a media columnist with *The Guardian*, UK) notes the trend at smh.com.au towards tabloid journalism. Greenslade also suggests that if news media organisations are expecting their readers to transfer their loyalty from the newspaper platform to the web platform they must present the same values and content on both (Media Watch 2008). Thus, it may be that image-nuclear news stories with their playful stance on news events, and their potential to be viewed as a tabloidisation of the news, form a link between the newspaper version and the online version of *SMH*. Other news organisations, like *The New York Times* or *The Guardian*, maintain a serious format both in print and online (Media Watch 2008).

8.2.3 Good or Bad Practice?

Some may see the inclusion of the image-nuclear news story among the repertoire of *SMH's* news story formats as a tabloidisation of the news. Sometimes these news stories do involve the retelling of others' misfortunes. When the headings to such stories make a pun, as in Figure 8.1, this may lead to questions regarding the appropriateness of such games at the expense of another's misfortune.

Feeling light-headed

The designer Diane von Furstenberg, left, comforts Hilary Alexander, fashion director of London's *Daily Telegraph*, who was among the injured after a bank of lights fell to the floor during the finale of von Furstenberg's fashion show in New York on Sunday. A man was taken to hospital to have a cut head treated, but no one was seriously hurt. Photo: Reuters/ Seth Wenig

[#318] SMH, 13/09/2005, p.10

FIGURE 8.1: An example of the potentially inappropriate use of pun in an image-nuclear news story

In this story, a bank of stage lights fell to the ground and injured several people at the event, including the woman pictured (right). The image captures her pain and discomfort as well as the concern of onlookers who came to her aid. The heading *Feeling light-headed* plays not only on the effects of a blow to the head, which include dizziness or 'light-headedness', but also on the fact that the woman was quite literally struck on the head by a light. The caption ends with the clause '*but no one was seriously hurt*', which *SMH* may use as an apologia for playing with this story.

Equally, the appropriateness of some of the allusions made even in soft news stories can also be questioned with regard to the extent of extra meanings that may be gleaned by different types of readers. The example in Figure 8.2 references several connotations of 'Joy Division'.

Joy division

More than 100 members of the Army Reserve from NSW, including Rachael Ellington, above, gather at the RAAF base at Richmond yesterday. They are being sent to the Solomon Islands as part of the regional assistance mission. The Defence Minister, Brendan Nelson, said the reservists – whose civilian employers have given them six months' leave – would work with military personnel from New Zealand and other Pacific countries to help Solomon Islands police maintain law and order. It was the biggest independent deployment of NSW-based reservists since World War II, Dr Nelson said.

Photo: Brendan Esposito

FIGURE 8.2: An example of the potentially inappropriate use of allusion in an image-nuclear news story, *SMH*, 5/04/2007, p.2

On a literal level, a reader may pick up on the use of division as a military term for a "group of army brigades or regiments" (Pearsall & Trumble 2003: 413) and the joyful expression of the female soldier in the image. However, there are also allusions to other uses of the title/name *Joy Division* that a reader may bring to mind. One of these allusions is to the 1970s post-punk band *Joy Division* from the United Kingdom. Another is to the *Joy Divisions*, which were allegedly made up of groups of Jewish women in the concentration camps during the Second World War. These were women who were apparently kept for the sexual pleasures of Nazi soldiers. The story of these women was popularised in the 1955 novella *The House of Dolls*. A feminist reading of the heading-image combination in Figure 8.2 would almost certainly lead to serious questioning of the appropriateness of play on words and pictures in this story, and the kinds of connotations we may then associate with the role of females in the military.

Whether or not the image-nuclear news stories' propensity to play is good or bad practice has also been explored in relation to the reporting of environmental issues in the news media.

This research has been presented in Bednarek & Caple (2008, *forthcoming*). Here, a small sub-set of image-nuclear news stories dealing with environmental topics was studied in relation to ecolinguistics and Appraisal theory and the significance of the findings was discussed in terms of both Critical Discourse Analysis and Positive Discourse Analysis (see Martin 2004c, 2007).[1] The paper questioned whether presenting environmental stories in the news as image-nuclear news stories, and the resulting clash between the humorousness of the play and the seriousness of the reported environmental event, is good or bad practice. The story in Figure 8.3 is an example of one of the stories from this sub-corpus.
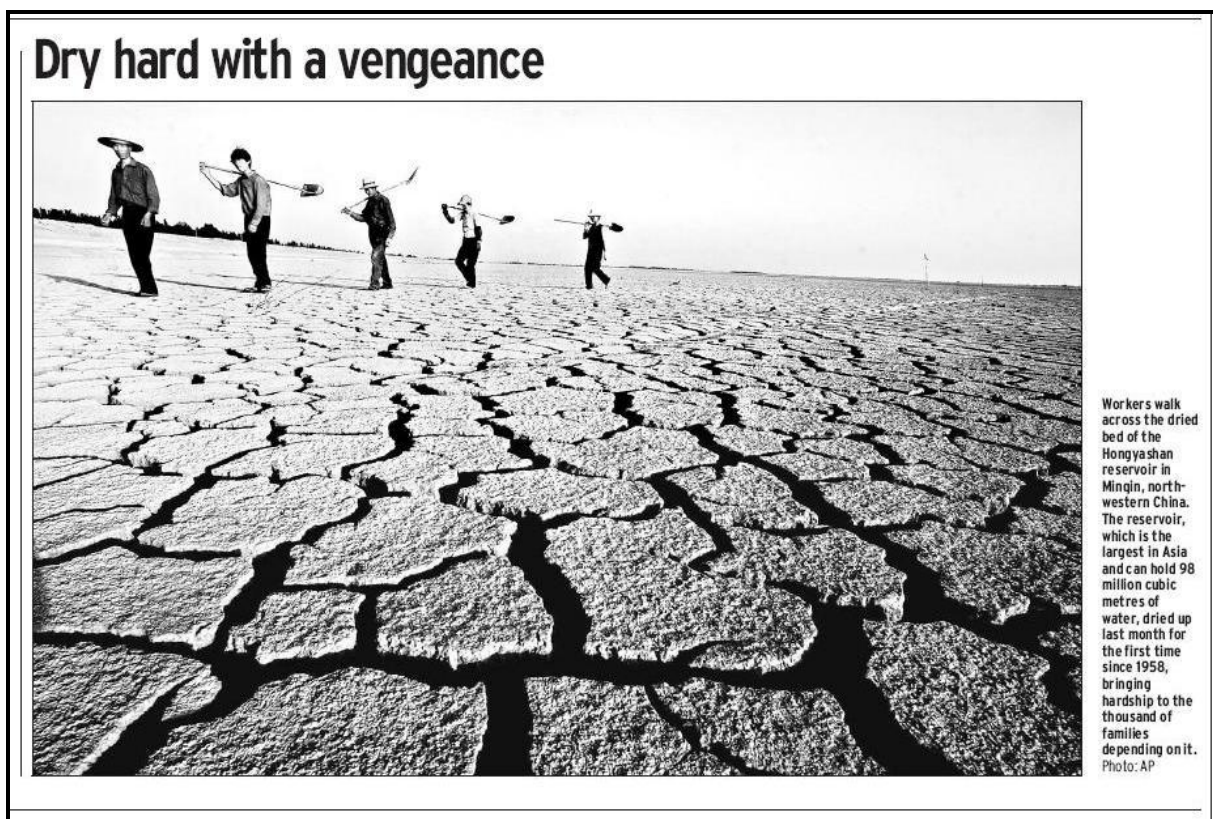
FIGURE 8.3: An image-nuclear news story dealing with an environmental topic

The heading to this story, *Dry hard with a vengeance*, alludes to the 1995 film *Die Hard: With a Vengeance*, starring Bruce Willis, Samuel L. Jackson and Jeremy Irons. At the same time, the heading also refers directly to the cracked dry earth in the photograph that has come as a result of severe drought. Like with other captions to image-nuclear news stories, the

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[1] A new sub-discipline in linguistics, called ecolinguistics, that has emerged in recent years is concerned with the relation between language and the environment (e.g. Fill 1996, 2001, Fill and Mühlhäusler 2001, Mühlhäusler 2001a, b, 2003, Bang et al 2007). This coincides with a growing recognition of the importance of attention to language in the context of environmental sustainability (see Jung 2001; Mühlhäusler 2003; UNESCO 2005; Jepson 2005; Stern 2007; Gillespie 2008; Garnaut 2008), with a recent international conference entirely devoted to the topic of environmental discourse (*Les Discours Écologistes*, Paris, 26-27/9/08) and a new journal dedicated to environmental communication (*Environmental Communication: A Journal of Nature and Culture*, Routledge). However, as Mühlhäusler points out, there is much work to be done before we succeed in 'linguists making a sizeable contribution to … environmental studies' (Mühlhäusler 2003: 43).

caption does not attempt to continue the play established between the heading and the image. The caption to this story reads:

> *Workers walk across the dried bed of the Hongyashan reservoir in Minqin, north-western China. The reservoir, which is the largest in Asia and can hold 98 million cubic metres of water, dried up last month for the first time since 1958, bringing hardship to the thousand of families depending on it.*

The analysis of this and other stories in the corpus found that viewed from a Positive Discourse Analytic perspective, the dominance of the image and the play in these stories may draw the *SMH* reader to this kind of story, and thus positively work against desensitization. This kind of story may thus represent a novel way of getting readers who may not normally have read a 'boring' environmental story to engage with environmental reporting. However, from a Critical Discourse Analytic perspective, these stories are problematic if the playful evaluative stance in the nucleus impacts on the way the reader subsequently reacts to the serious reporting of environmental happenings in the caption text. It can be argued that the playful stance of these stories downplays the seriousness of these events and their potential human causes.While this kind of play may well be innocent in its intentions it does seem to have a somewhat trivializing effect by initially making light of the event.

8.3 Implications

8.3.1 Multimodal Corpora/databases

One of the strengths of the collection of information on image-nuclear news stories in a relational database has been that it has allowed for further analysis of specific sub-sets of the data within specific linguistic frameworks, like that exemplified above on environmental reporting. It would be possible to conduct further, quite specific, research projects on any number of combinations of analyses from this database. Some of this has been presented in Appendices Three to Five. This section discusses these strengths in more detail and introduces other approaches to the systematic, computerized analysis of large multi-semiotic corpora.

As far as multimodal research is concerned, the development and analysis of multimodal corpora is a highly topical issue in linguistic circles. Baldry & Thibault (2006) point out that the "idea of a multimodal database raises the possibility of computer-accessible corpora of text data to guide our interpretations of what and how multimodal texts mean" (Baldry & Thibault 2006: 181). New generations of corpora and software are being and will need to be developed for the computerized analysis of large amounts of multimodal data, just as they were developed for the computerized analysis of large amounts of linguistic data. As Butler points out, "although many functionalists routinely use textual materials in their studies, it is only quite recently that they have begun to take full advantage of available computer-readable

textual data" (Butler 2004: 147). For existing research see overviews in Butler (2004), Thompson & Hunston (2006a), and Bednarek (forthcoming) as well as research by Kaltenbacher (2007), Bednarek (2008), Coffin & O'Halloran (2005, 2006).

The UAM Corpus Tool created by O'Donnell (available for free download at http://www.wagsoft.com/CorpusTool/index.html) is a text annotation tool that has only recently been expanded to include the selection and annotation of images and parts of images (launched at the International Systemic Functional Congress in 2008). The usefulness of this tool for the analysis of image-nuclear news stories has not yet been tested. Rather, for the purposes of the analysis conducted in this research project, I designed and created a database using a relational database system. While this necessitated the manual inputting of information, the ability to collect and store innumerable combinations of analyses has allowed for very specific and detailed analysis of the image-nuclear news story corpus (some of this analysis is presented in Appendices Three, Four and Five). This information can now be made available to other researchers as a point of comparison with the analyses of other news story corpora.

The usefulness of a relational database in the analysis of media discourse has been demonstrated in another research project that I have recently been involved in. There I designed and created a similar database for use in the analysis of multi-semiotic news stories across a range of Australian news media publications. This was a research project investigating the reporting of female athletes and female participation in sports in the Australian news media. It was conducted in conjunction with the Journalism and Media Research Centre at the University of New South Wales and on behalf of The Australian Sports Commission. In total 676 news stories and their attendant images were analysed using this database. The final report was principally made up of the findings that were derived from the analyses collected in this database (see Lumby et al., 2009). The advantages of such a relational database include the fact that previous analyses can be easily replicated and that the database can be tailored to the specific needs of a particular project. Additionally, more refined or more specific analyses can be added to a project at any stage and texts can be repeatedly analysed. This allows for the multiple layering of analyses leading to complex combinations of findings and deeper understanding of how different elements, be they linguistic or imagic, combine to make meaning.

8.3.2 Social Semiotic Analyses of Multimodal Texts

With regard to the adaptability of the systemic functional model of linguistic analysis employed in this research project to the analysis of multi-semiotic texts, O'Halloran (2008:

445) has laid out very clearly the challenges that multimodal discourse analysts face. These include modelling the functionality of, and grammars for, semiotic resources other than language, mapping the metafunctional orchestration of semiotic flow within and across semiotic resources, developing theories of intra- and inter-semiosis and building multimodal corpus tools that are able to deal with the large-scale collection and analysis of multi-semiotic corpora. With respect to the latter point, dynamic/digital approaches to multimodal discourse analysis are being developed through projects like the Multimodal Analysis Lab in Singapore, headed by O'Halloran, the GeM project (*Genre and Multimodality: a computer model of genre in document layout)* in Europe (see Bateman 2008), and multimodal corpus linguistics (Baldry & Thibault 2006).

Lemke (2000) raises concerns regarding the differing semantic orientations of language and image, in that language may be viewed as creating a typographical view of reality while visual perception is considered to be topological in nature. (For example, the transitivity system models participants, processes and circumstances as particulate structures of discrete categories (Martin 1992: 10).) Thus, Lemke suggests a mixed-mode semiosis mapping across typographical and topological forms, which would allow for exploration of the semantic expansions found in multimodal discourse. It is in relation to these issues that previously undertheorised aspects of the SFL hierarchy, such as instantiation and individuation, are now being developed (see contributions to Bednarek and Martin *forthcoming*). With regard to the analysis of meaning-making at the intersection of different semiotic resources, instantiation, commitment and coupling are proving to be crucial concepts (Caple 2008b; Bednarek and Martin *forthcoming*). This research project is one attempt to make use of these concepts in multi-semiotic analysis. Here, I have examined the semantic space created at the intersection of words and pictures in a new news story genre, with a view to uncover the meaning potential in the combination of words and pictures and the implications that this brings to the reading event.

This project also contributes to the social semiotic landscape in the area of composition theory for photographic images. Kress and van Leeuwen have provided analysts with a coherent set of tools for the metafunctional analysis of visual design; however, analysts must be careful not to apply the functions of Given/New, Ideal/Real to all compositional choices made in the construction of images. Photographic images are also constructed in a way that maximises their ability to attract and to hold the attention of viewers. Therefore, the BALANCE network presented in this research project should stand alongside Kress and van Leeuwen's INFORMATION VALUE network as a system for discovering the aesthetics of the compositional choices made in photographic images. In other words, this thesis makes a crucial contribution

in offering a new systematic framework for analysing textual meanings in photography from an SFL-inspired multi-semiotic perspective.

Since this project has concerned itself only with the analysis of press photography, it may be that the composition network offered here works best in conjunction with press photographs. However, the composition network introduced in this research project does have the potential to be applied to the analysis of other verbal/visual modes. It has already been adapted for the textual analysis of the composition of verbal and visual text on the pages within children's picture books (see Painter et al. *forthcoming*). It also forms part of the analytical framework to be employed in the multimodal analysis of environmental documentaries, involving the analysis of moving images. This project is currently under review with the Australian Research Council. There is also scope for this framework to be adopted by journalism schools for the analysis of press photography within media studies and journalism courses, both in terms of the meaning potential of the images themselves and in their combining with other semiotic resources on a news page. There are also pedagogic implications for the training of photojournalists, in that they could be taught to appreciate the complexity of compositional choices in the taking of a photograph and how this impacts on the ideational and interpersonal potential of the image.

8.4 Future Directions
8.4.1 Other Perspectives

As is well-known, there are many different approaches to the analysis of news media discourse, and this research project could have been situated within several of these frameworks. For example, the role of the news media in maintaining social order and social structure could have been examined using functionalist approaches from within the limited effects paradigm (Williams 2003). The ideological underpinnings of *SMH* as a media organisation could have been studied using Neo-Marxist approaches and the business model of *SMH* could have been studied from the point of view of the political economy tradition (McChesney 2008). However, this study has situated itself within a structuralist approach, by taking advantage of the discourse analytical approach of social semiotics to investigate the ways in which meanings are made both among different semiotic resources and at the interface of their combination in multi-semiotic news stories. As a result of such analyses, the implications of the meaning potential evident in multi-semiotic news stories can be broadened out to include discussions regarding their relevance to the ideological positioning of the newspaper under investigation, its motivations for packaging news events the ways that it

does and importantly, the implications of this for the ways in which the newspaper attracts and maintains a loyal reading public.

8.4.2 Other Applications

Ethnographic approaches including conducting focus groups with readers, or using eye-tracking devices to study how the readers engage with media texts, are approaches to the analysis of media discourse that are becoming increasingly popular. Meinhof (1994: 213) suggests that different analytical approaches to text analysis produce different attitudes towards the reader. For example, in text-based/closed text models the text has the power to impose its reading upon the viewer. In reader-based models, the difference between a postulated 'inscribed' reader and the real reader becomes crucial and shifts the analysis away from fixed meanings in closed texts which the readers extract or decode to a multiplicity of actual responses. This makes allowances for deviant and/or subversive readings. A future project could take into account the actual responses of the reading public to stories that are packaged as image-nuclear news stories. Focus groups including readers from different age groups, different ethnic, migrant and socio-economic backgrounds would offer insight into the effectiveness of such stories in engaging readers both with the informational aspects of the news events being depicted and with regard to the kinds of emotional responses readers would have to the image use, or to the playful stance that such stories create towards these news events. Anecdotal evidence from the analysis of such stories in undergraduate Bachelor of Media courses at the University of New South Wales has demonstrated that such young readers are unable to access many of the intertextual references present in such stories, while older readers get the play but get frustrated with the lack of verbal text accompanying these stories. It would be prudent to be able to verify such findings through formal ethnographic studies.

Eye-tracking studies can be used to monitor the reading path through a newspaper page and the amount of time spent on a particular article. Previous research in this area has looked at the distribution of fixations on the page, the use of colour photography and 'priority order' (see Holmqvist et al. 2003 for a review of this research), that is, what item on a page catches the reader's eye first. It would be useful to replicate such studies in relation to pages using image-nuclear news stories to be able to gauge the extent to which they function to attract the reader to a page. With the advances in eye-tracking mechanisms now becoming evident today, it would also be useful to examine the extent to which readers read the heading and image together or separately, to examine whether readers do read the captions as well, and then if they go back and re-examine the heading and image after engaging with the caption.

Such methodological approaches would offer insights into cognitive processes that come into play when readers are confronted with problem-solving tasks such as the unpacking of play in the multi-semiotic news story. They would also offer insights into the beliefs of readers about what they are doing when unpacking this kind of play, and into their attitudes about the presence of such play in the news media.

A linguistic approach that could offer additional useful insights into how the readers' linguistic experience enables them to unpack the play in the image-nuclear news story, allowing them to 'bond' with the newspaper, and be part of the linguistic and cultural (reading) community construed by this news story genre is corpus linguistics (e.g. Sinclair 1991; Hunston 2002; Thompson & Hunston 2006a). Corpus linguistic methodology involves the computerized analysis of large amounts of data, and is particularly appealing for functional linguistics. As Halliday has pointed out, there is a "natural affinity between systemic theory and corpus linguistics" (Halliday 2006: 293) in its emphasis on text/discourse.[2] This approach has been applied in Caple & Bednarek (forthcoming), where corpus linguistic methodology and theory, in particular compositional ('open-choice') and non-compositional ('idiom') principles of interpretation (Sinclair 1991) were used to analyze the intertextual and inter-semiotic play in image-nuclear news stories and its interpretation by readers. While this study demonstrated the usefulness of this methodological approach by examining only one image-nuclear news story, it would be useful to replicate this study to include analyses of other image-nuclear news stories.

Economou (2008) has developed a framework for analysing visual appraisal meanings in press photography based on the verbal evaluative keys for journalistic voices (established by Martin & White 2005). She distinguishes two visual voices or visual keys in factual news stories: Visual Record Key for images with a strong ideational profile, which usually appear in the daily news pages, and Visual Interpretation Key in images which display a higher evaluative profile in sections like *News Review* in *SMH* (Economou 2008: 257). Analytical categories could be added to the INNSC database to be able to capture similar information on the images used in image-nuclear news stories. This could then be compared to news story types, news value analysis, composition or interactional analyses in the images to name but a few of the possibilities.

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[2] For a more detailed comparison of the systemic functional and the corpus linguistic approach see Thompson & Hunston (2006b).

8.5 Final comments

This research project is situated in a time of significant change both in terms of the theoretical tools that have been deployed in the analysis of the news story corpus in this project and in terms of the news media context from which this corpus was taken. In recent years, there has been a significant shift in systemic functional and other linguistic approaches to the analyses of multi-semiotic texts. This has led to questions regarding the suitability and adaptability of linguistic frameworks to work with semiotic resources other than verbal texts, many of which still remain unanswered. At the same time, the newspaper industry has faced challenges not only from its traditional foes in the shape of new technologies, but also from major shifts in the ways in which audiences engage with and participate in the news media. Other challenges include those stemming from environmental concerns, as well as from the current global economic downturn. Many long-established newspapers have folded and many more are likely to do so in the near future. Whether *SMH* will continue in a paper form remains to be seen.

In this chapter, attention has been drawn to the potential contributions that the propositions explored in this research project could make both to the field of journalism and media research and to social semiotic research. Several areas of further research have also been identified, highlighting the potential of the methodology introduced in this research project for the analysis of multi-semiotic texts. As noted in Chapter One, the position of the press photograph in the journalism and media studies literature still remains somewhat marginal to discussions concerning the retelling of news events. Discussion of the meaning potential of the combination of words and images in the news story is even rarer. This research project attempts to address these issues and to offer the potential for a sustained interdisciplinary approach from both linguistics and media studies to the systematic analysis of all semiotic resources that contribute to the retelling of a news event. Print newspapers in the form that we are currently used to engaging with may be disappearing, but the representation of news events visually will remain no matter which medium is used.

By way of concluding this research project, I would like to quote from the public address made by Australian Prime Minister Kevin Rudd at the launch of *Century of Pictures: 100 Years of Herald Photography* (2008), a Fairfax publication chronicling the history of press photography in *The Sydney Morning Herald*. In this address Prime Minister Rudd reminded us of the "lasting importance of the newspaper business," which is a business that "must continue to embraces change, but [that] must always maintain its fundamental commitment to quality and to excellence." In commenting on the collection of photographs presented in the book, it is interesting to note that the Prime Minister makes special mention of the important

status of the press photograph in relation to its verbal counterpart. He stated that "photojournalism helps define our lives and the great debates and events of our times. Indeed those defining images often stay with us even more powerfully than words."

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Appendix ONE – Functional Structure of the Image-nuclear News Story

FIGURE A1.1: The functional structure of the image-nuclear news story.

Appendix TWO – The Generic Image and Image Banks

Machin & Niblock (2008: 256) suggest that newspapers are starting to make greater use of image banks like Getty, where photographs no longer stand as witness to an event, but connote concepts such as happiness or freedom often using de-contextualised subjects. While this may be true of advertising (see Machin & van Leeuwen 2007), I would argue that, on the whole, press photography still captures those "specific, unrepeatable moments" (Machin & van Leeuwen 2007: 152), as is certainly the case with the photographs used in image-nuclear news stories. Having said that, it is the case that in *SMH*, some photographs are subsequently re-used in other contexts within the newspaper, after having appeared in their original news story context. Evidence of this with regard to photographs from the INNSC is offered in the following example.

The original story [#727], regarding the changing of licensing laws in England and Wales, appeared as an image-nuclear news story in *SMH* on 25/11/2005, on page 10 (see Figure A2.1).

[#727] *SMH*, 25/11/2005, p.10.

FIGURE A2.1: An image-nuclear news story about licensing laws in the UK

The caption to this story reads:

> Drinkers in the northern English city of Newcastle celebrate on the eve of yesterday's relaxation of opening hours for pubs and clubs in England and Wales. Police said the first day passed off peacefully, but the big test would come at the weekend. An estimated 70,000 licensed premises, less than half the total, have chosen to extend their hours, and about 1000, including 250 supermarkets, have applied to sell alcohol around the clock. Critics predict a rise in binge drinking, unruly behaviour and crime.

The original use of this image is in connection with a change in UK regulations regarding the opening hours of pubs and clubs. As noted in both the heading and the caption, the smiling expressions on the faces of the girls and their embraces may be associated with celebration. The image frame is filled with young women holding drinks to the extent that the context has been minimised. The use of a slower shutter speed and flash photography to freeze the actions of the women (they may be dancing) has also rendered the background completely black, adding to the 'decontextualised' nature of the image. The effect of these camera techniques is also to blur the bright lights behind them, which reinstates some of the context, suggesting that they may be in a club or dance venue (where brightly coloured spot lights are common).

The photograph from story [#727] was reused on the front page of *SMH* in the puff panel on 9/07/2008 as a preview of a story that appeared on page 3 (see Figure A2.2).

FIGURE A2.2: An image from the INNSC re-used in a different context in *SMH*

The story 'Happy hour crackdown' by Jano Gibson reported on an initiative by the Office of Liquor, Gaming and Racing to curb excessive drinking, which called for a ban on promotions like 'toss the boss' and 'free drinks for women' with the intent to reduce intoxication levels, binge drinking, anti-social behaviour and violence. Now the concern with the girls photographed no longer appears to be celebration. Rather, the connotations now associated with this image may be very negative and include binge drinking and anti-social behaviour. This concurs with Barthes/ notion that "the photograph is at the centre of 'a complex of concurrent messages'; in a newspaper these are the text, the tile, the caption, the layout, and even the title of the newspaper or publication itself: a photo can change its meaning as it passes from the pages of the conservative to the radical press" (Barthes 1977: 15). Having changed the context of this photograph, the connoted meanings are now quite different to the original use of this story as an image-nuclear news story.

Appendix THREE – General Corpus report

The following tables illustrate some of the analyses that were conducted using the information gathered in the relational database.

TABLE A3.1: General Corpus Report

TOTAL # of stories	1000

	% of total corpus
Use of Heading:	97
Use of Colour:	88
Stories from within Australia	38
Stories exclusive to SMH	83
Stories published in weekend edition	23
Front page use linking to another story inside	5
Use of pun/allusion in Heading	95*
Use of Prosodic Tail	32
Images sourced from agencies	63

*This means 95% of all stories with a Heading, which is 97% of total corpus.

TABLE A3.2: Images sourced from Agencies

Agencies:	% of total corpus
AP	38
Reuters	36
AFP	21
Other	5

TABLE A3.3: Genre analysis

Genre:	% of total corpus
Soft News	84.5
Hard News	15.5

TABLE A3.4: Information on the photographers

Photographers:	Total #
# of local photographers used	65
# of international photographers used	401

Top three local photographers:	# of photos by these photographers used in image-nuclear news stories
Steven Siewert	39
Robert Pearce	23
Ben Rushton	17

Top three international photographers:	
Jeff Mitchell	5
Toby Melville	5
Yoshikazu Tsuno	5

TABLE A3.5: Top 15 local photographers

Local photographers:		# of photos
Steven	Siewert	39
Robert	Pearce	23
Ben	Rushton	17
Peter	Rae	16
Brendan	Esposito	15
Nick	Moir	15
Peter	Morris	15
Craig	Golding	14
Jon	Reid	14
Tamara	Dean	14
Kate	Geraghty	12
Tim	Clayton	12
Wade	Laube	12
Lisa	Wiltse	11
Dallas	Kilponen	10

TABLE A3.6: Top 15 international photographers

International Photographers:		# of photos
Jeff	Mitchell	5
Toby	Melville	5
Yoshikazu	Tsuno	5
Emilio	Morenatti	4
Finbarr	O'Reilly	4
Max	Rossi	4
Claro	Cortes	3
David	Cheskin	3
Eliana	Aponte	3
Issei	Kato	3
John	McHugh	3
Jorge	Silva	3
Katsumi	Kasahara	3
Kazuhiro	Nogi	3
Kyung-Hoon	Kim	3

TABLE A3.7: Story Subject Analysis (total # of stories)

Top Ten International Story Subjects:	
Festival	**53**
Animal	**44**
Political	**38**
Military	**36**
Protest	**36**
Cultural Event	**33**
Sporting Event	**31**
Religious Festival	**31**
Weather	**30**
Art	**23**

Top Ten Australian Story Subjects:	
Sporting Event	**48**
Weather	**30**
Animal	**29**
Schools	**24**
Theatre	**23**
Art	**21**
Dance	**17**
Celebrity	**16**
Festival	**15**
Political	**11**

Hard News and International	
Protest	**32**
Accident	**15**
Weather	**11**
Military	**10**
Political	**9**
Flooding	**7**
Animal	**5**
Bush fires	**5**
Terrorism	**5**
Riots	**4**

Hard News and Local	
Accident	**8**
Weather	**7**
Drugs	**3**
Animal	**2**
Court proceedings	**2**
Personal tragedy	**2**
Protest	**2**
Enviro/innovation	**1**
Fishermen	**1**
Flora	**1**

Soft News and International	
Festival	**52**
Animal	**36**
Cultural Event	**32**
Religious Festival	**31**
Sporting Event	**25**
Military	**23**
Art	**20**
Political	**18**
Weather	**17**
Royalty	**15**

Soft News and Local	
Sporting Event	**38**
Animal	**22**
Weather	**21**
Schools	**20**
Theatre	**17**
Art	**16**
Festival	**14**
Dance	**11**
Celebrity	**10**
Charity Event	**9**

TABLE A3.8: Use of Framing around image-nuclear news stories

Framing:	total # of stories
Use of Frame	970
Framed on 3 sides	5
Use of Dotted rule	2
No Frame	23

TABLE A3.9: Total number of stories by region

By Region:	total # of stories
Europe	208
Asia	174
North America	104
Middle East	56
South America	36
Africa	24
Space	5
Antarctic	1

Appendix FOUR – Heading Analysis

TOTAL # of stories	1000

	% of total corpus
Use of Heading:	97
Use of pun/allusion in Heading	95*
Use of straight/serious Heading	5*
Use of Prosodic Tail	32
Use of alliteration in Heading	17*

*This means as a % of all stories with a Heading, which is 97% of total corpus.

TABLE A4.2: Types of Pun/Allusion used in Heading

TOTAL # of stories using pun/allusion in Heading	922

	Total # of stories
Puns/idioms	332
Specialised/technical	232
Popular Culture	127
Other**	114
Institutionalised	67
Literature	50

** The category 'Other' is used here because sometimes there were both idioms and allusions used in the same Heading, which meant that some Headings could not be satisfactorily placed in a single category.

TABLE A4.3: Use of Prosodic Tail in relation to Genre

TOTAL # of stories using Prosodic Tail	323

	Total # of stories
+ Hard News	34
+ Soft News	289

TABLE A4.4: Clause type in the Heading

TOTAL # of stories using Heading	973
	Total # of stories
Noun Group	282
Simple present Clause	226
Truncated Clause	125
-ing form	122
Imperative	66
Relational clause	40
Prep phrase	34
-ed form	24
Modalised Clause	12
Interrogative	11
will-future	9
Simple past	8
Minor clause	7
Present-in-present	5
Past-in-present	2

Appendix FIVE – Caption Analysis

How Participants are identified in the Caption

TOTAL # of stories	1000

	% of total corpus
Classed	54
Named	42
Unidentified	4

Example Captions where participants are **Classed**:

A young man narrowly avoids becoming a beef kebab during the annual running of the bulls in Pamplona.

Four friends look for shells during low tide at Oceanside, California, between Los Angeles and San Diego.

Hell on earth...**a fireman** tackles a raging forest fire near Abrantes, 150 kilometres north of Lisbon. Other European states have lent water-dumping aircraft to help drought-hit Portugal.

A Sikh boy lights lamps at the Golden Temple, Sikhism's holiest shrine, in the Indian city of Amritsar on Thursday. Sikhs are celebrating the 401st anniversary of their holy book, Sri Guru Granth Sahib, which contains philosophy from the Sikh gurus and saints of various other faiths.

One night to go...**a child** stands in the Istiqial mosque in Jakarta, the biggest in South-East Asia, where thousands of faithful gathered on Thursday evening for the last prayers before yesterday's beginning of the holy month of Ramadan, during which observant Muslims fast from dawn to dusk. Indonesia has the world's largest Muslim population.

Well blow me down...**a young visitor** to the Dolls Gallery in St Petersberg blows at Wind, a creation by the Russian designer Alexander Zinchenko.

Stop it, or he could get angry...**a team of Colombian cowboys** try to hold onto a young bull at the World Coleo Championships in Villavicencio. The annual event, which involves tacking a bull by pulling on its tail, includes competitors from 10 countries, and organisers hope to promote the sport worldwide and convert it into an Olympic event.

Chinese police train at a military base in Wuhan, in the central province of Hubei. China is setting up elite squads in 36 cities to counter the threat of terrorism and to put down riots, the Xinhua news agency reported.

On the evening shift...**Cambodian fishermen** make their way along the Mekong River near Phnom Penh.

Example Captions where participants are **Named**:

US President George Bush leans out to watch the entertainment alongside former president Bill Clinton and his family during the dedication ceremony for the William J. Clinton Presidential Centre in Little Rock, Arkansas, on Thursday.

Robert De Niro with Women of Algiers in Their Apartment, by his father, Robert, who died in 1993. De Niro snr's paintings are being exhibited for the first time at the museum La Piscine in Roubaix, northern France. De Niro snr was also a sculptor and poet.

Bird on a wire . . . **trapeze artist Wonita Weber,** 16, rehearses the story of a gypsy boy's time-travelling journey through India, Egypt and Europe in Miranda yesterday. Cirque Le Voyageuse's two-year world tour moves to Erina Fair after June 26, returning to Windsor and Arncliffe later next month.

Pope Benedict wears a firefighter's helmet he received as a gift at Wednesday's weekly general audience at St Peter's Square in the Vatican.

Turf's up...**Mathew Impey** loads rolls of turf at Millers Turf, Sackville, just one of the many businesses boosted by steady rainfall in the state over the past week. "It hasn't been excessively heavy, but we've had a succession of fronts, [and] it's all adding up," said Bob Moore, a forecaster at the Bureau of Meteorology. He said Sackville, near the Hawkesbury, enjoyed 24 millimetres. Across Sydney, 18 millimetres of rain fell over the past week. Manildra, in the state's west, had the most, with 40 millimetres.

A traditional landowner, Cliff Kina, and his son Gabby, rehearse for the inaugural Dreaming Festival, which began last night in Woodford, Queensland. A festival organiser, Rhoda Roberts, said the focus was partying, not politics. "When you see our humour, man, you'll be wiping the tears away." Artists include Christine Anu, Casey Donovan and Lou Bennett.

Now for the hard hat . . . from left, **Julie Crockett, Valerie Aslett, Debbie Ogul and Estherlee Thorne** graduate from a five-week course to prepare indigenous women for work on building sites. Ten women completed the program at Miller College of TAFE, in Sydney's west, conducted by the Construction Forestry, Mining and Energy Union.
Brian May of Queen, left, **and Yusuf Islam** wait for a media conference in London to publicise a book of photographs from the 46664 concert in Cape Town last year. Also present was the former South African president Nelson Mandela, who heads the AIDS foundation named 4664 - his prison number under apartheid. Mr Mandela urged ordinary people to take a lead in the fight against HIV/AIDS.
Straight to the pointe...**prima ballerina Ekaterina Shallyipina**, of the Russian National Ballet Theatre, demonstrates her poise in Hyde Park yesterday. The company will perform several productions including Swan Lake, during its Australian tour next month and in September.
In their shadow . . . **the federal Treasurer, Peter Costello,** went back to school in the Shoalhaven yesterday. Mr Costello was in the Gilmore electorate to open extensions to the Nowra Anglican College. He told students they were embarking on life and to make the most of it. "This is not a practice run," he said. "This is it."

Where participants are unidentified in the caption, there is usually an indirect reference to them as in the following example where the participants in the image are wearing top hat and tails:

The highlight of Britain's social calendar, the five days of racing at Royal Ascot, **brings out the top hat and tails morning dress of those for whom the 300-year tradition is a firm favourite**. Once even the highest in the land could be turned away for showing too much leg or even a bare shoulder, but this year formality is struggling to keep up with the pace of exposed navels, micro-minis, bare legs and shoulders and plunging necklines that have invaded the Royal Enclosure. "We can't stop fashion," an official admitted.

TABLE A5.2: How Circumstance is identified in the caption

TOTAL # of stories	1000
	% of total corpus
General reference to location	**57**
Specific reference to location	**43**

Example Captions where there is a general reference to circumstance of place:

Guard of honour...children line up to be photographed with three of the celebrated Fuzzy Wuzzy Angels who were **in Sydney** for the annual Battle for Australia Commemoration honouring those who fought during World War II. Bernard Saputa, left, Onemaneus Konene and Benjamen Ijumi helped the Australian infantry repel Japanese soldiers on the Kokoda Trail in New Guinea.

Soldiers march during a rehearsal **at a Moscow airfield** for a Victory Day parade. Dozens of world leaders are expected in the Russian capital on Monday to commemorate the 60th anniversary of the defeat of Nazi Germany in World War II.

Just pour-fect...practitioners of a Chinese tea ceremony perform at a tea culture festival **in Yaan, Sichuan province.**

The British Prime Minister, Tony Blair, addresses a campaign rally **in Hove, Sussex**. Mr Blair, whose Labour Government goes to the polls on Thursday, said the opposition parties were talking continuously about Iraq because they had nothing to say about Britain's future. He has told his entire cabinet to spend the next three days in more than 80 marginal seats in an attempt to strengthen Labour's vote and dissuade unhappy supporters from switching to the Liberal Democrats.

Herd instinct...Afghan horse riders fight for the goat during a buzkashi game between Parwan and Panjshir provinces **in Kabul.** Buzkashi is the national sport of Afghanistan, in which players fight to place a goat carcass in the goal.

Volunteers participate in a tsunami evacuation drill **near Patong Beach on the Thai Island of Phuket.**

A man leaves **a house in Zurich** this week. The umbrellas outside the house are an art project of the Swiss artists' group Syntosil.

A spectacular dust storm rolls **across the western desert near Al Asad, Iraq**. Local weather forecasters described it as a downburst that had gathered as it travelled from the border with Jordan and Syria, creating a wall of dirt. It passed over in about 45 minutes, leaving a heavy layer of dust in its wake.

Example Captions where there is a specific reference to circumstance of place:

Yuri Uribe, an inmate in **Good Shepherd women's prison in the Colombian capital, Bogota**, is carried by fellow inmates during the annual Miss Congeniality contest.

In full bloom...a spectacular display of flowering jacaranda trees **in McDougall Street, Kirribilli**, greets James Bush, who enjoys the shade afforded by the colourful canopy as he walks his dog in the mid-afternoon heat.

Performers from the Patch Theatre company, in Adelaide, perform **at the Opera House** yesterday. The play, Sharon, Keep Ya Hair On!, features parents and children and is based on the books of the popular children's author Gillian Rubinstein.

Volunteers prepare kimchi, the most popular traditional food on the Korean peninsula, to donate to needy neighbours for winter **in front of the Seoul City Hall**. About 2000 housewives made 50,000 packets of kimchi. There are many types but it is usually made with cabbage, other vegetables, and garlic, chilli or ginger.

A young clown whose stage name in Bilillito, which translates as "little bread roll", stands **next to an image of the Virgin of Guadalupe at the Basilical of Guadalupe in Mexico City**. Hundreds of clowns from the Mexican Clown Association went to the basilica to pay their yearly respects to the Virgin.

Buddhism at its peak...monks gather at **the Maha Pasana Cave in Rangoon, Burma**, yesterday for the fourth world Buddhism summit. Buddhist leaders and followers from more than 35 nations have gathered in the country, which has been under the rule of a military junta since 1962.

Wall of numbers...Chillon Castle **on Lake Geneva, Switzerland**, is illuminated by the Swiss artist Gerry Hofstetter on the first night of the Luminis Festival on Thursday. Every evening until December 23, streets, hotels, parks, churches and castles are lit up by changing subjects and colours.

Soldiers of the People's Liberation Army march in the snow during a five-day military exercise **in the Tian Shan Mountains in the Xinjiang region of north-western China.**

TABLE A5.3: How the identification of Participants relates to the use of Circumstance of Place

TOTAL # of stories		1000
Circumstance of Place	**Participant Identification**	**% of total corpus**
General reference to location	Classed	33
	Named	21
	Unidentified	3
Specific reference to location	Classed	20
	Named	21
	Unidentified	2

TABLE A5.4: Caption length

TOTAL # of stories	1000
Caption length	**% of total corpus**
Short 2-3 lines	52
Side Bar	22
Short 1 line	17
Extended	9

TABLE A5.5: Analysis of Experiential Orientation

TOTAL # of stories	1000
Experiential Orientation	**% of total corpus**
Yes	99
No	1

There is only one story in the entire corpus where there is no reference at all to the represented participants in the image. This is [#904] shown in Figure A5.1 below. This image was used on the front page of *SMH* and links to more stories and analysis on the inside pages.

TABLE A5.6: Analysis of Contextual Orientation

TOTAL # of stories	1000
Contextual Orientation	**% of total corpus**
Yes	95
No	5*

*In all 50 stories that do not extend beyond the experiential orientation, the caption does not extend beyond the single sentence.

■ FLASHPOINT INDIA

Terrorism's tragic face

904

As the death toll from the Mumbai rail network explosions climbed towards 200 the Pakistan-based terrorist group Lashkar-e-Taiba condemned the seven bombs as "inhuman and barbaric", but failed to convince investigators it was not responsible.
▶ ▶ More reports – Page 9, Editorial – Page 14, Christopher Kremmer Comment – Page 15   Photo: AFP/Prakash Singh

[#904] SMH, 13/07/2006, p.1

FIGURE A5.1: An image-nuclear news story with no experiential orientation in the caption

Appendix SIX – Further Image Analysis

1. Orientation Analysis

TOTAL # of images displaying facial *Affect*: **524**

TOTAL # of images that selected for facial *Affect* and *Involvement*: **186**

TABLE A6.1: *Affect* and *Involvement* Analysis

TOTAL # of stories	186

Affect + Involvement:	Total # of stories
+negative Affect	30
+neutral Affect	36
+positive Affect	120

TABLE A6.2: *Affect* and *Contact* Analysis

TOTAL # of stories	524

	engage	observe
+negative Affect	7	66
+neutral Affect	9	159
+positive Affect	55	228

TABLE A6.3: *Affect* and *Social Distance* Analysis

TOTAL # of stories	524

	intimate	social	public
+negative Affect	12	39	22
+neutral Affect	22	93	53
+positive Affect	30	179	74

TABLE A6.4: *Contact* and *Social Distance* Analysis

TOTAL # of stories	942

	intimate	social	public
engage	24	42	17
observe	65	346	448

Appendix SEVEN – *SMH* Front Pages

The following are examples of compelling images that are used to dramatic effect on the front page of the newspaper.

FIGURE A7.1: *SMH* Front Page on 13th September 2001

FIGURE A7.2: *SMH* Front Page on 14th October 2002

FIGURE A7.3: *SMH* Front Page on 8th July 2005