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SHOOTING THE TRUTH: HOW PHOTOGRAPHS IN THE MEDIA BETRAY US

By

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MA Thesis

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in the program of

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Abstract

MA Thesis Title: Shooting the Truth: How Photographs in the Media Betray Us

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This thesis investigates the manipulations photojournalists make to images that are intended to deliver news and present the reality/truth. It explores how documentary photography, which claims to present reality, has been manipulated throughout the years and analyses approaches of photographers and reactions of audiences in relation to these changes.

This thesis examines the work of four photographers (Kertesz, Cartier-Bresson, Smith and Salgado) and it includes a review of photographers' codes of ethics, research on photojournalistic practice in various countries, audience surveys, interviews and surveys with photographers. The surveys include case studies of photos which were altered in various ways, with questions about the ethics of photo manipulation and the importance of disclosure of alterations. By shedding some light on past and current photo alteration practices and expectations of the public and employees in the journalism industry, this paper hopes to raise questions about and provide some insight into the future of photojournalism.

Toronto, September, 2008

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(From Canada to Macedonia, via UK, US, Balkans and the Globe)

Prologue

Good photos tell stories and good journalism captures and communicates elements of truth. Over time, photojournalism has increasingly been held to the same standard as good journalism, with the expectation that it presents accurate, contextual, and fair images to the viewing public.

My thesis is a story about shooting the truth and how photographs in the media can betray us. By shedding some light on past and current photo alteration practices and expectations of the public and employees in the journalism industry, I hope to raise questions about and provide some insight into the future of photojournalism.

With this thesis, I sought to examine how photojournalistic standards evolved, first by exploring the approach of four photographers (Andre Kertesz, Henri Cartier Bresson, Eugene Smith and Sebastiao Salgado) in both capturing images and editing the truth in their darkrooms or on their computers. To build a comprehensive picture of the development of photojournalistic standards, I included a literature review of writings by expert photographers, photographers' codes of ethics, and research on photojournalistic practices in various countries of relevance. I also conducted interviews with photographers and editors who were involved with controversial photojournalism case studies, to better understand the context in which publication decisions were made.

In the second part of the thesis, I included opinion surveys of photojournalists and the public, presenting case studies of photos which were altered in various ways, with questions about the ethics of photo manipulation and the importance of disclosure of alterations. The surveys were designed to determine which alterations the photographers and public were willing to accept and how important it was for them to be informed about the changes.

Throughout this thesis, I also incorporated my own experience working as a journalist in the war-torn Balkans.

I chose to use a narrative approach for this thesis, to take the reader on a journey through the history of photojournalism and the critical issues involved in determining the meaning of truth in imagery. I believe this narrative approach helps me communicate the knowledge I have gained through my long-standing interest and 14 years of experience as a journalist. I also believe that through this method I am able to share my passion for this area of research, which I have pursued with a more critical approach for the last few years.

Toronto, September, 2008

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Summary

Shooting the truth: How photographs in the media betray us investigates the ways in which photojournalists manipulate images that are intended to deliver news and present the reality/truth. My thesis explores how documentary photography, which claims to present reality, has been manipulated throughout the years and analyses approaches of photojournalists and audiences towards these changes. Photo alterations started in the 19th century when liberal retouching was used in order to have photography accepted as art (to look like a painting), and continues to be implemented in the 21st century, when the digital editing of images is a daily routine in newsrooms.

My research focuses on the following questions:

- 1) How does photojournalism manipulate the truth?
- 2) How and how often do photojournalists change images/content of their news photographs? Do they consider this ethical/unethical?
- 3) Is it ethical to make any changes to news photography?
- 4) How do these changes affect audience's trust in the truth/reality portrayed by the images in the media?

The research includes:

- Comparative analysis of the work of four photographers/photojournalists with different approaches: Andre Kertesz, Henri Cartier-Bresson, Eugene Smith and Sebastiao Salgado.
- Examining examples of photo manipulation in the media including staging, using effects and digital alterations.
- Investigating the role of media policies and codes of ethics for editing, altering and creating photographs and visual elements in news coverage.
- Interviews and a survey with photojournalists and photo editors about their approach towards alterations and digital editing.
- A survey of audience perceptions of changes made to journalistic photographs.

The audience survey I conducted showed that the public is aware that photographs in the media have been manipulated, and compared with photojournalists, the audience is

more accepting of these manipulations in the media. The survey also shows that audiences want to know when photojournalists change anything on their photos.

There is no legislation that determines how photojournalists should do their job. Photojournalism as part of the journalistic profession has been based on self-regulations and codes of ethics created by media organizations or professional associations. Media whose main role is to entertain, such as tabloids, tend to manipulate photographs, and use many illustrations and staged images. News media, including newspapers and agencies, follow more rigorous rules. Regardless of the editorial policies, the number of altered photographs in the media has been growing.

"I wasn't the first to tamper with news photos and, unfortunately, I probably won't be the last... I screwed up... I got caught...", explained the veteran photographer Allan Detrich in an interview with American Journalism Review (Ricchiardi, 2007), after he lost¹ his job when he was caught altering a front page photo.

He is not the only photojournalist with a prestigious resume who has been caught manipulating photographs. The consequences for publishing a doctored photograph in the mainstream news media, without informing the audience, usually means not just losing one's job, but the end of a photographer's career. Photographers and photo-editors say that despite this high cost, and despite efforts to prevent manipulation, there are and there will be more manipulation in the future. The reason: the process of digital editing has become part of the journalistic profession. Photojournalists believe that despite the fact that there are bad seeds in their profession there is no need to create legislation that will determine in detail how they should do their work. They claim that the existing codes of ethics are enough because as David Cantor, the Picture Editor of the Toledo Blade explains: "It is up to each person to account for their responsibility in the process" (Cantor, Personal communication, 2008)². For photographers the solution is to return to the grounds of the most important values of the journalistic profession: accuracy, fairness and honesty in explaining the reality.

¹ Allan Detrich was suspended from work at the Toledo Blade. He resigned while editors were conducting an investigation.

² I interviewed David Cantor, the Picture Editor with the Toledo Blade, in July 2008.

Chapter 1

The world of Photographers and Photojournalists

You missed the moment? No worries, Photoshop will bring it back

... Time and time again I went back to the same place, but it was never right. Then one day I saw the lonely pigeon. I took maybe two three pictures. The moment was there. I had waited maybe thirty years for that instant (Kertesz, 1985, p.100). (See Photo 1)

Nowadays the photographer in the role of a photo editor (or other way around) could make the same picture in Photoshop. Of course you have to wait for it... maybe thirty minutes... and you might get a nice piece of art. Unfortunately some media will use it as a journalistic photography, to tell us the news of the day.

Photo 1: Kertesz: Landing pigeon, New York City, 1990 (Kertesz on Kertesz, p.101)

On July 9, 1997, Cedo³ and I went to cover a rally in Gostivar, a city in Macedonia. I was a reporter, Cedo was a photographer. We worked with the first independent (not government owned) daily newspaper in Macedonia. While we were driving towards the city, the rally got out of control and became a riot. The police surrounded the rioters who became violent. We did not know what was going on and somehow, when we entered the city, I chose a wrong direction and we ended up in the middle of the riot. Despite the fact we worked for a newspaper well known for its balanced coverage, the demonstrators were mad at us, although most probably they did not know why. They told us that we were in their captivity now and were not allowed to take photographs or interview people. After one hour of talking to them they decided to let us go, but they took our photo cameras, and they smashed them on the pavement.

A couple of hours later the police started an intervention. It was one of the most brutal interventions in recent Macedonian history. I try not to remember the images I saw there, but whenever I think about that day, beside the images of the people covered in blood, I cannot forget Cedo's face. He was the saddest man in the world that day. Also there was something weird in his eyes: he kept repeating: "I can't believe I have no camera. I can't believe it!" Although he had no camera he spent most of the day on the front line, where the worst things happened. He was running all over the city, coming back from time to time to tell me about the images he saw. I tried to stop him as it was not safe to move around while shooting was going on. He refused to listen. "I'm missing the photos of my life. It's your fault; you decided to go that way. You cannot imagine what I'm missing. I should have put in my pocket the little Leica. They smashed her, too." (He was referring to the camera as it were a live female human.)

It took him a few weeks to calm down. It took him months to stop talking about the images his camera missed. He did not care that all his equipment was destroyed. He did not care that we might have ended injured or killed. He was the saddest man because he did not capture anything. He missed the moment and that was a disaster for him.

³ Cedomir (Cedo) Nenkovic is an award winning photographer from Macedonia whose photographs have been published on the front pages of many international newspapers including New York Times and Washington Post. Currently he is a photo editor with Dnevnik, a daily newspaper in Macedonia.

Kertesz's moment, events and camera

I believe Andre Kertesz would not be as mad as Cedo if a similar thing had happened to him. Actually I think that there is no chance that a similar thing would happen to him. I believe if Kertesz were in Macedonia that summer, he would have been somewhere near to or in the riot, and nobody would have noticed that he was there taking pictures.

I always had a small camera with me on the front line, where I made candid, informal photographs, unlike the official photographers for the War Department. They always came with a huge camera on a tripod after the battle was over to make a scenic photograph that would show the destruction (Kertesz, 1985, p. 23).

This is how Kertesz commented on Photo 2 below.

Photo 2: Kertesz: Gologory, Poland, 1915 (Kertesz on Kertesz, 1985, p.23)

One of the photos Kertesz captured on the front line with his small camera

He had intuition to capture some events that were happening around him. His small camera on the front line was not concerned about heroic images, but about the life that was going on there. "I took a photo of four soldiers on a latrine. One of the soldiers got killed later. I wanted his wife to have the last picture of him, but the only one I had was this one [Photo 3]. She understood and thanked me" (p.21), said Kertesz about one of the photos that captured the life behind the front line.

Photo 3: Kertesz: Behind the lines, Gologory, Poland, 1915 (Kertesz on Kertesz, 1985, p.21)

Instead of the heroic images, Kertesz's camera was focused on the life behind the lines

Kertesz was not a journalist, but I think he had the soul of a journalist, which allowed his pictures to tell the stories as they happened. He was able to freeze the information on his photographs. Once he was told by Life magazine: "You are talking too much with your pictures. We only need documents. We have editors to write the text, to

go with it” (p. 90). Kertesz said that he felt so cheated when he heard that. He admits that the camera for him was a little notebook, a sketchbook, connected with his life, not obsessed with following the news events. “My work is inspired by my life. I express myself through my photographs. Everything that surrounds me provokes my feeling” (p.29). He takes the approach of a photojournalist, without being aware of it. For example when he was wounded and in hospital during the war, he started taking pictures of distortions in the water of the swimming pool, which his comrades found strange. “You are crazy. Why did you photograph this? I [Kertesz] answered: ”Why only girlfriends? This also exists”(p.24).

Photo 4: Kertesz: Underwater swimmer, Esztergom, Hungary, 1917, (Kertesz on Kertesz, 1985, p.25)

Kertesz took this photo when he was wounded and in hospital during the First World War

Also the way he describes the process of finding subjects for his stories is the same as how reporters cover the news. “I never had to go very far for subjects, they were always on my doorstep. But I can’t analyze it. People ask me how I did it. I don’t know; the event dictated it” (p. 30). I believe that Kertesz’s words confirm that without knowing

the role of photojournalism, he was a photojournalist. In his book "Kertesz on Kertezs" he mentions 1926 as the year in which he learned about photojournalism, although he had taken many photographs that capture reality and told amazing stories before that date (Kertesz, 1985).

Andre Kertesz is a photographer from Hungary, who went to Paris to take pictures. He is considered a pioneer of photo-journalism. He was able to see the photos and to capture them in the right moment. "The only one I knew to make pictures like mine was a kind of a calendar photographer. He arranged his scenes. But I captured mine..."(p. 38). Kertesz's explanation of why he did something this way or that way is very simple. He was able to capture the moment, and to freeze the reality on the pictures, just by feeling it. "Look at the atmosphere, the reflection. Why did I do it this way? Instinct. I have no other explanation. The subject offered itself to me and I took advantage"(p.70).

I think that *offering of the subjects* actually hit my colleague Cedo very hard in the summer of 1997: subjects offered themselves to him everywhere, he was able to see them and feel them, but his camera had been smashed. His instinct was awake, many significant images were around and yet he was missing them. The moments he wanted to capture were passing by, and his camera, the extension of his eye was not there, only his sad eyes...

...Some of the subjects and objects that offered themselves to Kertesz camera:

Photo 5: Kertesz: Circus, Budapest, 1920, (Kertesz, Aperture masters of Photography, 1993)

Photo 6: The Blind Violinist, Abony, Hungary 1921, (Kertesz on Kertesz, p.37

Photo 7: Kertesz: In a bistro, Paris 1927, (Kertesz, Aperture masters of Photography, 1993)

Cartier-Bresson's decisive moment and tiptoes

I wonder what Henri Cartier-Bresson, who is considered a godfather of photojournalism, would have said if he were with me in Macedonia on the day when the rioters smashed our cameras? Crowds attracted Cartier-Bresson's camera, too. He photographed crowds around the world, including in China and India, and especially during Gandhi's funeral (Montier, 1996) (See Photo 8, 9 and 10).

Photo 8: Cartier-Bresson: India: Funeral of Gandhi 1948 (The World of Henri Cartier-Bresson, Photo 170)

Crowds around the globe attracted Cartier-Bresson's camera

Some of the moments captured by Cartier-Bresson's camera

Photo 9: Cartier-Bresson: Michigan 1960 (The World of Henri Cartier-Bresson, Photo 146)

People from all over the world around the globe attracted Cartier-Bresson's camera

Photo 10: Cartier-Bresson: Baroda, India 1948 (The World of Henri Cartier-Bresson, Photo 169)

Crowds around the globe attracted Cartier-Bresson's camera

I believe if Cartier-Bresson had been in Gostivar with me, instead of Cedo, he would have repeated his famous sentence: "There is nothing in this world that does not have a decisive moment" (Cartier Bresson, 1952), and maybe he would have just added "and we lost it." Also, I believe he would have come back the next day with his camera, just as Cedo did, to capture the day after. "In photography he believes in the supreme importance of The Decisive Moment and is forever prepared to capture it when it comes", wrote Richard L. Simon, who personally knew Cartier-Bresson, in the introduction of *The Decisive Moment* (Cartier-Bresson, 1952).

Some of the moments captured by Cartier-Bresson's camera:

Photo 11: Cartier-Bresson: Greece. Cyclades. Island of Siphnos. 1961. From:

www.magnumphotos.com; Image Reference: PAR18964; HCB1961015

W07342/25A26C)

Photo 12: Cartier-Bresson: Behind the Gare Saint-Lazare, Paris, France, 1932 (Henri Cartier-Bresson: The man, The Image and the World, a retrospective 2006, p.59, picture

49)

Photo 13: China. Shanghai. December 1948-January 1949. (From: www.magnumphotos.com; Image Reference: PAR45777; HCB1948002 W00295/37C)

Photo 14: Press Pass Burma, 1948 (Henri Cartier-Bresson: *The man, The Image and the World*, a retrospective 2006, p.381)

He said he was an amateur, but during his career he had many press passes issued by various media organizations around the globe. This is one of his press passes.

Although he is considered the godfather of photojournalism and one of the founders of one of the most successful photo agencies, Cartier-Bresson said that he did not see himself as a photographer. “But I regard myself still as an amateur, though I’m no longer a dilettante” (Cartier-Bresson, 1952).

Henri Cartier-Bresson also does not provide detailed information about technical aspects of his work. Asked about the way he makes his photographs, he answers in a very

similar way as Kertesz explains his work: "I was puzzled... I said: I don't know, it's not important"(Cartier-Bresson, 1952). He also admits (which is another similarity with Kertesz) that when he started photographing he never thought about reporting through his photos. Cartier-Bresson stresses that he had to learn how to recount or to report an event in just a few photos: "The idea of making a photographic reportage, that is to say, of telling a story in sequence of pictures, was something which never entered in head at that time. I began to understand more about it later, as a result of looking at the work of my colleagues and at the illustrated magazines" (Montier, 1996, p.143). But he had the talent naturally and later he spent years of his life working on the top assignments for the best international magazines (See Photo 14). He was one of the founders of Magnum Photos, a photographic co-operative owned by its photographer-members. The agency was established in 1947 and today has offices in New York, London, Paris, Tokyo, 15 sub-agents, and provides photos to a wide variety of clients (Magnum Photos, 2007). Cartier-Bresson believes in taking pictures while being invisible, not interrupting the scene. "In whatever picture-story we try to do, we are bound to arrive as intruders. It's essential, therefore, to approach the subject on tiptoe-even if the subject is still-life. A velvet hand, a hawk's eye – these we should all have...Unless a photographer observes such conditions as these, he may become an intolerably aggressive character"(Cartier-Bresson, 1952). By saying this Cartier-Bresson actually describes the role of journalists in reporting, as it has been written in many journalistic books. While the audience is consuming opinion and commentary pieces (which are also journalism genres) through words, they know these words express somebody's point of view. But in a case of photography, usually the audience accepts the photographs as they are, without analyzing what the role of the photographer was and what happened in the postproduction process of digital editing of the images.

How much should the photographer influence the final product?

"If you made yourself obvious, even just by getting your light-meter out, the only thing to do is to forget about photography for the moment and accommodately allow the children who come rushing at you to cling to your knees like burrs (Cartier-Bresson, 1952). In 1952, Henri Cartier Bresson expressed his much quoted credo:

The Decisive Moment: “To me, photography is the simultaneous recognition, in a fraction of a second, of the significance of an event as well as of a precise organization of forms which give that event its proper expression” (Salgado, 1990, p.147).

Some of the moments captured by Cartier-Bresson’s camera:

Photo 15: Cartier-Bresson: Madrid Spain, 1933 (Henri Cartier-Bresson: The man, The Image and the World, a retrospective 2006, p.96, picture 107)

Photo 16: Cartier-Bresson: Spain. Andalucia. Seville. 1933. (From: www.magnumphotos.com; Image Reference: PAR45089; HCB1933005 W00006C)

Photo 17: Cartier-Bresson: Italy. Sicily. Palermo. 1971.

(From: www.magnumphotos.com; Image Reference: PAR19145; HCB1971015

W12578/39C)

Photo 18: Cartier-Bresson: USA. Texas. 1957. (From: www.magnumphotos.com; Image Reference: PAR18811; HCB1957004 W04099/40)

‘From today painting is dead’ or let’s paint with the camera

However, not all photographers agree with this approach. In the era of digital photography, not only the role of the photographers, but also the postproduction process changes the final image. Photographers influence *the decisive moment*, they are visible, they interact with the people they photograph, they explain to them what they want from them. Once they are done with the field work, they still work on their photos in the dark room or through the process of digital editing. They continue to work on their photos in their studios, similar to painters. They add light, objects, atmosphere on their photos.

The idea of intervention to photographs did not start in the digital era. When photography was invented Paul Delaroche, a French painter and art expert, said that “From today painting is dead” (Britanica, 2000). Actually, unconsciously he announced the debate that has continued until today: Is photography art or does it have only one purpose: to capture reality?

The first photo manipulations were done shortly after the invention of photography. The famous photograph of American President Abraham Lincoln (Photo 19) from approximately 1860 was a photo montage: only the head belongs to Lincoln, the body was borrowed from John Calhoun.

Photo 19: Abraham Lincoln

From: Dartmouth (n.d.)

<http://www.cs.dartmouth.edu/farid/research/digitaltampering/>

The famous photograph of American President Abraham Lincoln from approximately 1860 was a photo montage.

The influence of painting on photographs has been present since the invention of photography. The two techniques have been combined, mostly in order to prove that photography is art. Sir William Newton, a miniature painter

before the First World War recommended liberal retouching of photographs and suggested throwing subjects slightly out of focus in order for photography to be art. In 1853-1854 Oscar G. Rejlander and Henry Peach Robinson combined a few photos to make one print in order to achieve painterly compositions (Britanica, 2000).

One of the first organized groups that tried to establish photography as an art was Henry Peach Robinson's Linked Ring, an association of English photographers formed in 1892. Techniques of manipulating negatives and printing paper to approximate the effects of drawings, etchings, and oil paintings have been implemented by pictorialist photographers, who as Galassi (2000) explains "purged their pictures of unwanted detail in favor of pleasing patterns of light and shadow" (pp11, 12). The Photo-Secession Group of US photographers worked to get photography accepted as an art form in a period 1902-1910. Most of their work was published in Alfred Stieglitz's (1864-1946), publication *Camera Work* (1903-1917). But even during that time the two different approaches of photographers were recognized. Galassi quotes Stieglitz's ally Charles Caffin who in 1901 said "There are two distinct roads in photography - the utilitarian and the aesthetic: the goal of the one being a record of facts, and the other an expression of beauty"(Galassi, 2000, p.11).

Drawing a clear line between the two worlds of photography has been challenged many times through history. Many photographers, including those who defined themselves as journalists, before the invention of Photoshop, edited their photographs in dark rooms. They were editing their images by changing the composition of the photography, despite the fact that since the beginning of print journalism, the role of photojournalism has been to document reality. Changing the facts in the stories, as well as changing the facts in the images is unethical and not acceptable in journalism. Journalistic codes of ethics followed by the most mainstream news media around the globe are very strict and do not allow any changes that might have an impact on the photo composition. Despite the journalistic codes of ethics, many photographers have been selling their images to the news media, claiming that they have created documentary photography. Instead their work includes postproduction editing, especially playing with the light on the photographs.

Smith's language of light versus the reality

"I can't show it. This face up here needs toning, needs burning in. This thing down here needs changing. The eyes are wrong" (Lasko, 1989). This was Eugene Smith's response when his colleague tried to convince him to submit the photograph *Spanish Wake* (See Photo 20) to the editors of *Life* magazine (Lasko, 1989). After he returned from his trip to Spain, Smith spent weeks in his lab working on the photographs he took. Smith's biographer Jim Hughes explains in the documentary *W. Eugene Smith: Photography made difficult*, that Smith was fixing *Spanish Wake* until the final deadline approached. He had an idea in his head how he wanted the picture to look and he wanted to portray the reality he felt and saw, not just through the camera lens, but also by adjusting the light.

Photo 20: Eugene Smith: *Spanish wake* (W. Eugene Smith and the Photographic Essay, Glenn G. Willumson, 1992, p.128-129)

The light, constructed in the postproduction process, dictates the objects and people that audiences should focus on.

The writer John Berger says Smith used a “kind of a language which is quite biblical: black for the valley of the shadow of death, light for salvation” (Lasko, 1989). If you look at the photograph of the dead man with his family around him you could see that Smith dictates the way the audience should read the picture. The light obviously guides the audience to the principal objects and people in the image. The light points at one part of the face of the dead man, and directs the audience to focus on the face of one of the women who is at the centre of the picture.

Obviously this is not how the event happened, but how Smith wanted to present it. Smith claims that he tends to present the truth in his work, but is his long postproduction process contrary to the idea of presenting reality? According to the Code of Ethics of the National Press Photographers Association (NPPA)⁴ photojournalists should respect the integrity of the photographic moment. The long postproduction process, regardless if it is in a dark room or on a computer using Photoshop, is contrary to the basic principles of photojournalism. In an interview John Long⁵, the Chairman of the Ethics and Standards Committee of the National Press Photographers Association, discussed the NPPA’s code of ethics and his approach towards postproduction editing.

Eugene Smith used dark room technique to create images that he thought were communicating a certain ‘truth’... He felt that that is a part of the process. I don’t. I think he went too far for the most part. I think moving objects and excessive dark room technique is too much... Ethics... the principle stays the same, but how they are applied and how they are interpreted would change over time. Stuff they did in 40’s and in the 50’s we wouldn’t do today. And I think looking back that his stuff was over manipulated. Just because it is a dark room doesn’t make it right..... The computers can be used technically to make a beautiful print, they can be used beyond technical tools to create a lie. They themselves are not a problem, it’s whether you are using that technique to deceive the public. Whether you are using that technique to create something that was not part of the normal presentation of the photograph (Long , Personal communication, 2008).

⁴ National Press Photographers Association (NPPA) is the organization that unites the photographers in the USA. Many of the codes of ethics of the North American media are based on their code of ethics. The organization was founded in 1946 and has over 10,000 members.

⁵ I interviewed John Long in July 2008. Long is chairman of the Ethics and Standards Committee of the National Press Photographers Association and a freelance photographer with the Hartford Courant where he worked until his retirement in 2007.

Also, one of the principles of photojournalism is to “resist being manipulated by staged photo opportunities” (NPPA, Code of Ethics, 2004). Most of the photographs Smith took during his lifetime show that he tended to plan in detail how and what he shot.

Photo 21: Eugene Smith: The Walk to Paradise Garden, photograph of Smith's son Patrick and daughter Juanita, 1946 (W. Eugene Smith Shadow and Substance, Jim Hughes, 1989)

Smith's son remembers that he and his sister had to walk 3-4 times in front of his father's camera

“All I remember is being taken back there and told to hold my sister's hand, and we walked back and forth 3-4 times” (Lasko, 1998), explains Smith's son Patrick when discussing how The Walk to Paradise Garden (See Photo 21) was made. The Walk to Paradise Garden, which is one of Smith's famous photographs, captures Smith's son Patrick and daughter Juanita in 1946 in the backyard of their house.

Smith was not invisible in composing this and many other images. He interfered with subjects on his photographs. Often he tended to become part of the community that was the subject of his photographs. Smith shot "Spanish Wake" while living in a small village in Spain. He was one of the rare visitors. People in the village knew that he was there to take photographs, and he did not pretend to be invisible. Smith did not spot the people from his famous picture "Spanish Wake" on the street, or approach them on his tiptoes. A friend told him that his father had died. He entered into his friend's house with an intention to take photographs. Actually the first picture he took captures all people mourning the deceased facing Smith's camera.

Photo 22: Eugene Smith: Spanish Village, 1951.

From

<http://www.threepennyreview.com/images/-gallery/111cover.jpg>

The Threepenny Review, 2007

Smith's camera attracted all people mourning the deceased

After he spent some time in the room he took the photo which is his famous Spanish Wake. People in the room were aware of his presence. He was

not invisible while creating the picture and his presence continued to be visible throughout the postproduction process. He kept working on the composition even after he left the Spanish village. He spent weeks in his studio adjusting the light and trying to

paint the atmosphere he felt in the room. "I give myself to the story" (Lasko, 1998). That is how Smith used to explain his approach to making pictures.

Smith's way of giving himself to the story is different from Kertesz's and Cartier-Bresson's who believed that the photographer should be absolutely unnoticed in order to take a real picture. Smith was not just highly visible, but also in some cases he became part of the life of the subjects of his photographs. Randall (1996) says that in journalism, you need to be able to open the hearts of the people, but they should always be aware that you are just doing your job and you are not one of them. In order to maintain professionalism, to avoid emotional reactions, and to present the reality as it happened it is necessary not to delete that invisible line that keeps the reporters or photo reporters not too close to the subjects of their work. The approach of the storyteller is supposed to be non-judgmental and should not involve reporters' emotions. Smith let his emotions become involved in his work, which directly influenced the product. The connection he used to build with the people he photographed questions his objectivity in framing reality.

People who knew Smith explain that emotions were a big obstacle in his work. The presence of emotions in his work actually changed the path of his career. After his trip to Africa in 1954, where he followed Dr. Albert Schweitzer, Eugene Smith quit his job with Life magazine. The reason for his resignation was that he believed that reality was misrepresented.

"Place, the people, not just the man, one greatest man" (Lasko, 1989). This is how Smith reacted to the Life magazine selection of his photographs from Africa. He was angry that the main focus of the story was on the missionary doctor and Nobel Prize winner Albert Schweitzer (See Photo 25), instead of on the people of Africa (See Photos 24 and 25). Smith explains that the story was about the people, not about the hero. He believed that the Life magazine story twisted reality. His dissatisfaction was huge and he resigned.

Photo 23

People of Africa photographed by Smith

Photo 24

People of Africa photographed by Smith

Photos 23, 24 and 26 "A man of Mercy: Africa's Misery Turns Sainly Albert Schweitzer into a Driving Taskmaster" *Life*, XXXVII/20 (November 15, 1954), in W. Eugene Smith and the Photographic Essay, Glenn G. Willumson, 1992, p. 163,164)

Photo 25: Photograph of Schweitzer helping with the manual labour of building the leper village. 1954. W. Eugene Smith, copyright the heirs of W. Eugene Smith. (in W. Eugene Smith and the Photographic Essay, Glenn G. Willumson, 1992, p. 201)

Contrary to his explanation that the truth was manipulated by Life magazine: one of the most famous pictures from the African trip was an altered photo, this being a portrait of Schweitzer which is a combination of two photographs (See Photos 26, 27 and 28). Smith created that photo in the dark room by composing two negatives. Smith added to the portrait of Dr. Schweitzer a hand and a saw from another negative.

Photo 26

Doctored Photo of Dr. Schweitzer

If we look only at literal subject matter, we see that this photograph shows Schweitzer as labor foreman, but through careful manipulation of the print, Smith conveys the mythological presence of the man as well. He accomplishes this by deeply printing the negative, then carefully bleaching highlights on the face and the rim of the pith helmet... In the lower right corner, we notice a silhouette of a hand reaching for a saw. This element of the picture was added by Smith in the darkroom to reinforce the scenes of Schweitzer as a carpenter, and perhaps, in a form of Christian iconography, to associate Schweitzer with Christ (Willumson, 1992, pp.212-213).

Photo 27: The photograph before the intervention
(Slide 38 on Photo 28.)

Photos 27 and 28 form "Contact sheet from "A Man of Mercy." 1954. Eugene Smith, copyright the heirs of W. Eugene Smith. (in W. Eugene Smith and the Photographic Essay, Glenn G. Willumson, 1992, p. 212)

Slide 38→

Photo 28

This is not a unique case when Smith manipulated his photographs. Willumson in W. Eugene Smith and the Photographic Essay points another example as shown in photographs 29-32:

29

30

31

32

Photo 29: Unmanipulated print of Albert Schweitzer. 1954

Photo 30: Landscape Photograph from "A Men of Mercy." 1954

Photo 31: Portrait of Schweitzer cut from print. 1954

Photo 32: Composite print of Albert Schweitzer. 1954

Smith was demanding reality in photographs, but how could the doctored pictures he produced be reality? "Dishonest journalism affects the ideal. The picture story is not just entertainment. Where is the line? (Lasko, 1989)", asked Smith, but he never questioned his crossing of the line. He worked for news magazines, he was a photojournalist, but instead of framing reality he was constructing art, and he was changing reality according to his personal observations.

Also in the process of composing his photos, Smith tended to build tight relationships with the people he captured in his photographs. Minamata, a Japanese fishing village whose population was poisoned by the mercury in the water, is an example that shows in detail how he used to connect with the people he photographed, and how he was trying to tell the stories as an insider. He lived and shot photos in the village of Minamata for three years. His approach to making the photographs was the same as the approach of a painter. He knew what he wanted from the photographs, he had the images in his head and he tended to create photographs according to that vision.

One of his most famous pictures from Minamata is "Tomoko Uemura in her bath" (See Photo 33). The mother is giving a bath to her daughter Tomoko, whose life was ruined by the ecological catastrophe. Tomoko's body and mind were destroyed by the mercury poisoning.

Photo 33: Eugene Smith: Tomoko Uemura in her bath (W. Eugene Smith Shadow and Substance, Jim Hughes, 1989)

Smith worked in the dark room until he created the final version of the famous photograph

Smith knew the family. He used to visit them. He became their friend. According to the mother, even her daughter Tomoko was able to recognize Eugene. He discussed with the mother possible scenes that he would like to frame on the photograph. They decided that the best situation is the bath. They planned the photo he wanted to take. They chose the time of the day when the light was best for taking photographs in the room where usually the mother was giving a bath to Tomoko (Lasko, 1989). But that was not the only time in creating this photo when Smith worked with light. He played with the light in the dark room, too: reducing, adding, burning, dodging, until he created the final composition of the famous photograph. The light he added in the postproduction process stressed some parts of the photograph and guides the audience how to consume the story from Minamata's bathroom.

"The photograph was much more than I could dream" (Lasko, 1989), said Smith.

Smith believed that being an insider helps to create a better picture and does not damage reality. He wanted to see photographs from his dreams printed on the white paper. He is not the only photojournalists with the same approach.

Salgado enters the circle

Sebastiao Salgado is a photographer who believes in interactions with the people who are in his photographs, explains Fred Ritchin in the essay in *An Uncertain Grace* (1990). He claims that Salgado feels he must enter the circle, almost in a sense becoming those people he photographs, at the very least working to understand the existence of those he depicts (Salgado, 1990). Ritchin also claims that “by spending more time with people, Salgado feels, he is able to see their suffering and strength, which approaches at times a spiritual ascendancy” (pp.146-147). Ritchin also believes that “the picture is more good or less good in function of the relationship that you have with the people you photograph” (p. 147). Ritchin compares Salgado, who also has worked for Magnum Photos, with Cartier-Bresson, saying that as Cartier-Bresson admits that his photographs are not intended to give a general idea of any country, while

Salgado’s more consistently documentary approach also has its highly interpretive, imaginary aspects, which, despite the apparent matter-of-factness of photography, give the imagery much of its depth. One might say that, while respecting the fact of the situation, Salgado attempts to re-create, through visual metaphor, what he sees as its essential human drama – the invisible made visible (Salgado, 1990, p. 147).

Ritchin claims that Salgado’s work is “drawn less to celebrating and taming an instant’s arbitrariness, its material manifestations, but more to articulating its eternity, its ephemeral profundity, and to locating a mythic, entwining presence” (Salgado, 1990, p. 147).

Ritchin explains that this is common with other Latin Americans drawn to what has been called a *magical realism* (Salgado, 1990) (See Photos 34, 35, 36 and 39). Considering the fact that Salgado makes documentary photography usually published in the media, this claim is in contradiction with the basic definition of photojournalism which is supposed to present reality.

Photo 34: Sebastião Salgado: Protected by their covers against the cold morning wind, refugees wait in the Korem camp. Ethiopia, 1984 (An Uncertain Grace, Salgado, 1990)

Salgado's poetic sense of struggles

Photo 35: Sebastião Salgado: First communion in Juazeiro do Norte. Brazil, 1981 (An Uncertain Grace, Salgado, 1990)

Could magical reality be photojournalism?

Photo 36: Sebastiao Salgado: Refugee camp at Benako, Tanzania, 1994

(From: http://berkeley.edu/news/media/releases/2002/01/18_salgado.html, University of California – Berkeley, 2002)

Salgado's poetic sense of struggle

Ritchin also says that “the former economist invokes a poetic sense of struggles”, but also, “while recognizing the individual’s singular importance in his images, he is also quick to draw relationship to the universal” (p.147) (See Photo 34). Ritchin also claims that Salgado goes beyond “day-to-day pressure of photojournalism, with its compilation of fragmentary evidence of fast moving events” (p. 148). He says that Salgado does not explore the problems people in his photographs are facing, such as “vast problems that coexist in an extraordinary poor people, such as disease, crime, alcoholism.” He says that

Salgado views the manual laborer as a kind of hero of production (See Photos 37 and 38).
“It’s a romantic view that he exposes” (p. 147).

Photo 37: Sebastiao Salgado: Two workers place a new wellhead in an oil well that had been damaged by Iraqi explosives. Greater Burhan Oil Field, Kuwait, 1991. From: Ursula Gropper Associates (n.d.) http://www.ursulagropper.com/artists/i_artist.php?a=14&o=24

Heroes created by Salgado’s camera?

But is this accurate information? Is the audience getting the information about a particular part of the world he depicts, or does he show fragments that present heroes, fragments that Salgado recognizes among the people who suffer. “Salgado in his work depicts individuals who are resilient, but inevitably bound by larger forces—the unequal distribution of wealth, famine, the advance of technology” (p.148). Ritchin also claims that “Salgado’s documentaries are motivated by his own spiritual search and reclamation

of self” (p.148). Ritchin explains that Salgado, through his work, expresses his position on global politics and economy that he includes in his work as a photographer.

Photo 38: Sebastião Salgado Workers: An Archaeology of the Industrial Age, Sebastião Salgado, 1993. From Pixelicia (n.d.) <http://www.pixelicia.com/2007/12/18/sebastiao-salgado-retratos-de-la-cruzeza>

Are people who suffer really beautiful in the real life or only in Salgado’s photos?

So clearly, critics such as Ritchin who respect Salgado’s work admit that he is not a reporter, but an opinion writer in the world of photography. Salgado admits that he has an agenda. “Truly he notes that he is fulfilling Marxist dream – the workers of the world, at least on paper, will finally be able to unite before, in their present form they disappear” (p.151). Ritchin says that Salgado’s people are “more than the limitation of their poverty, their forgotten labors, their suffering. One only has to look and listen to the music of their existence” (p.151).

But is that photojournalism? Does he want to be an artist, painter, activist or a journalist? People whom Salgado photographs are aware of his presence. He also includes a lot of postproduction work in his photos.

Eduardo Galeano in his essay in *An Uncertain Grace* glorifies Salgado's work and says that his camera "moves about the violent darkness, seeking light, stalking light" (p.8). And he asks: "Does the light descend from the sky or rise out of us?" (p.8) And he goes further:

That instant of trapped light – that gleam – in the photographs reveals to us what is unseen, what is seen, but unnoticed; an unperceived presence, a powerful absence. It shows us that concealed within the pain of living and the tragedy of dying there is a potent magic, a luminous mystery that redeems the human adventure in the world (Salgado, 1990, p.8).

Galeano writes that Salgado's photographs are multiple portrait of human pain and that at the same time they invite us to celebrate the dignity of humankind. He says that even people who suffer are beautiful. But are they not too beautiful? And why do they have to be beautiful? Are they really beautiful in the real life? Galeano goes further elaborating the *dignity of skeletons*.

Brutally frank, these images of hunger and suffering are yet respectful and seemly. Having no relation to the tourism of poverty, they do not violate but penetrate the human spirit in order to reveal it. Salgado sometimes shows skeletons, almost corpses, with dignity – all that is left to them. They have been stripped of everything, but they have dignity. That is [the] source of their ineffable beauty. (Salgado, 1990, p.8)

Is this ethical? Do they want to be presented as beautiful while they are suffering? Should Salgado consider himself a photojournalist, an opinion writer or a painter? I believe he is an artist who is inspired by the frightening images of the people who suffer and he transforms them into art, but these images do not aim to present the reality, they do not provide accurate information.⁶ I do not intend to claim that this is not acceptable,

⁶ I am referring to most of Salgado's photographs, but I cannot generalize that all his photographs are highly edited. I am analyzing the photographs published in "An Uncertain Grace" and books I mentioned in the References list.

but it does not possess the power of journalistic photography and should not be presented as such. The audience has the right to know the truth, if the photograph is presented as journalistic work.

Photo 39: Sebastiao Salgado: Iceberg between Shetlands and Paulet Islands, Antarctica, 2005. From: HackelBury (n.d.).

http://www.hackelbury.co.uk/artists/salgado/genesis/genesis_pic16.html

Could *magical reality* be photojournalism?

Chapter 2

Is every photo somebody's point of view? Theoretical perspectives surrounding the objectivity of image-making.

Paul Delaroche, a French painter and art expert, shortly after photography was introduced to the world, said that "from today painting is dead" (Britanica, 2000). Actually he announced the debate that has continued until today: Can photography capture reality? Does photography have an ability to present the truth?

Harold Evans claims that "The camera cannot lie, but it can be an accessory to untruth" (1978, Intorduction).

"There is no innocent eye. The photos of a starving Somalian child and a report of a massacre in Algeria come from and bring with them points of view" (Cohen, 2004, p.48).

Similarly, Susan Sontag writes that staging photos is nothing new. In her book *Regarding the Pain of Others* she claims that "many of the canonical images of early war photography turn out to have been staged, or to have had their subject tampered with" (Sontag, 2003, p.52-53). Besides the staging, she explains that technology nowadays allows photographers to further intervene in their photos. "Technically, the possibilities for doctoring or electronically manipulating pictures are greater than ever – almost unlimited" (p.58). Susan Sontag tries to find an answer to why photographers stopped capturing the moment and playing an active role in taking pictures.

This sleight of hand allows photographs to be both objective record and personal testimony, both a faithful copy or transcription of an actual moment of reality and an interpretation of that reality - a feat literature has long aspired to, but could never attain in this literal sense (Sontag, 2003, p.26).

⁹ I am referring to most of Salgado's photographs, but I cannot generalize that all his photographs are highly edited. I am analyzing the photographs published in "An Uncertain Gaze" and books I mentioned in the References list.

She believes that one of the reasons for the bigger photographer's intervention on the photographs is the need to draw attention to the stories their images are telling, as well as to sell them better.

... in a culture radically revamped by the ascendancy of mercantile values, to ask that images be jarring, clamorous, eye-opening seems like elementary realism as well as good business sense. How else to get attention for one's product or one's art? How else to make a dent when there is incessant exposure to images, and pre-exposure to a handful of images seen again and again? The image as shock and the image as cliché are aspects of the same preference. Sixty-five years ago, all photographs were novelties to some degree... Our situation is all together different. The ultra-familiar, ultra celebrated image – of an agony, of ruin – is an unavoidable feature of our camera-mediated knowledge of war (Sontag, 2003, p.23, 24).

She also says that "The less polished pictures are not only welcomed as possessing a special kind of authenticity. Some may compete with the best, so permissive are the standards for a memorable, eloquent picture" (p. 27).

Laszlo Moholy-Nagy in *A new Instrument of Vision* claims that "in photography we must learn to seek, not the 'picture', not the aesthetic tradition, but the ideal instrument of expression, the self-sufficient vehicle for education" (Wells, 2003, p.95).

Through the history of photography and film in order to create accurate representation of the reality, there have been efforts to frame the truth without interactions between photographers/directors and subjects that are photographed or filmed. Often these approaches have been challenged by the dilemma is photo real at all.

In 1960's French film directors developed a style of film making called cinema verite (film truth). They filmed the lives of ordinary people trying to make the camera invisible. The camera followed the people without interfering with their daily routine or having any impact on their conversations. There were no staged scenes. But once the shooting was completed it was necessary to edit gathered material, which opened the debate is it possible to capture the reality without having impact on it.

"It's all art. There is no reality. It is all constructed", said Peter Wintonick in an interview explaining his documentary *Cinema Vérité: Defining the Moment* (Speller, 2000). The documentary explains the role of cinema verite.

Cartier-Bresson, same as creators of cinema verite believes in capturing the moment and creating photographs while being unnoticed by the subjects that appear on

his photographs. But many authors that analysed the impact of photography on the society believe that photographers and film makers cannot be invisible.

Manovich (Wells, 2003) challenges the idea of straight photography, because he believes that there never existed a single dominant way of reading photography. He writes that “the viewer could (and continue to) read photographs as representation of concrete events, or as an illustration that does not correspond to events which have occurred” (Wells, 2003, p.240). He also analyses practices through the history, pointing examples such as staged and retouched photos from Soviet photography during the Stalin era. He explains that these photographs existed somewhere between photography and painting. He also claims that “the digital image tears apart the net of semiotic codes, modes of display, and patterns of spectatorship in modern visual culture”(p.240). But he also claims that digital technology does not subvert ‘normal’ photography, because ‘normal’ photography never existed.

Theory surrounding the impact of technology and art on society

Manovich (2001) tries to explain how changes in the technology, and the way we use it, influence the cultural production. He acknowledges the revolutionary impact of all the media in the era when they were new, i.e. discovered. He believes that both media, computer or paper, have the power to “change the cultural languages” or to leave “culture as it is.” He also compares the impact of computers on culture and society with the impact that the printing press in 14th century and photography in 19th had when they were introduced to audiences. Although he acknowledges that media has significant impact when they were new, he still finds the role of the computer more revolutionizing than the role of other media. He states that printing press affected only one stage of communication – distribution, and the introduction of photography affected only one type of cultural communication - still images. But the “computer media revolution affects all stages of communication including acquisition, storage, distribution, also it affects all media - text still images, moving images, sound” (Manovich, 2001, p.19).

Many authors, such as Anderson (1983), Dewey (1954) and Habermas (1989) acknowledge the role of the technology in media development and the role of both (media and technology) in the process of changing social order and creating a better world. In his chapter "Paper and the Printing Press" published in the book *Empire and Communications*, Innis (1950) connects the historical events with the development of the media. He talks about the role of the paper and the printing press as means of communication and their role and impact on the society through the history. Starting from paper's take over the manuscripts, through the role of first presses, books, news letters, calendars, printed sheets to daily newspapers and magazines Innis (1950) describes their impact on the societies (almost) all over the globe and through different segments of the history. He believes that the development of media (print and later radio) had an important role on social changes. Innis (1950) writes that all media are biased and he coined the terms "time bias" and "space bias". "Concentration on a medium of communication implies a bias in the cultural development of the civilization concerned either towards an emphasis on space and political organization or towards emphasis on time and religious organization" (Innis, 1950, p. 170) He also writes that the introduction of a second medium tends to check the bias of the first: the introduction of the radio and its impact in the press.

Marshall McLuhan, like Innis, believes that media technologies have a huge impact on society. In "The Medium is the Message," part of his book *Understanding Media: The Extensions of Man*, he writes that the "personal and social consequences of any medium – that is, of any extension of ourselves - result from the new scale that is introduced into our affairs by each extension of ourselves, or by any new technology" (McLuhan, 1964, p.23). He claims that medium is a message, not technology. He explains that when a new technology, a new innovation or new idea appears we could see what it does in that moment, we could perceive the immediate impact. When we look backward after a long period of time, after experiencing the particular technology, innovation, or idea, we realize that we were entirely unaware of certain effects.

The role of the technology on society was a subject of Walter Benjamin's writing, too. He focuses on the aura of the artwork, which is unique, and in traditional art was

always connected with its ritual function. The age of mechanical reproduction, according to him, changed our experience of the aura (its ritual function) and divided art from the cult. To illustrate this he points to the role of lithography, photography and film (Durham, 2006, p.19-20). Benjamin (Durham, 2006) says that photography and film were the most influential in separating art and cult and transforming art into a collective experience. He believes that mechanical reproduction has increased the significance of the masses in contemporary life. This leads to his conclusion that the impact of the mechanical reproduction on the work of art has brought positive changes and has contributed to the democratization of the society.

The impact of digital photography on photojournalism and the depiction of 'truth'

Sarah Kember in *The Shadow of the Object; Photography and realism* (Wells, 2003) writes about the role of photography in society. She claims that photography is more than a technology of image making, but is also a social and cultural practice embedded in history and human agency. "Like any other form of technology it has neither determined nor been wholly determined by wider cultural forces, but it has had its part to play in the history of how societies and individuals represent and understand themselves and others" (p.206).

Lev Manovich in *The Paradoxes of Digital Photography* explains that "technologies of image-making, image manipulation, and vision depend on digital computers that allow photographers to perform new, unprecedented and still poorly understood functions" (Wells, 2003, p.240). He also claims that all of this radically changes what a photograph is.

Kember (Wells, 2003) explains that digital photography changed the world of photojournalism, because it became possible to construct "events" that did not happen.

The looting of time and space, of places and objects, is what has become more apparent with the advent of new imaging technologies, and some photojournalists at least, don't like it. They want their external world to stay where they imagined it was, to be there for them (to represent) (Kember in Wells, 2003. p.205).

The impact of digital photography was huge on photojournalism, because of its tendency to present the reality, which is defined in codes of ethics created by media organizations.

Johnston (2003) claims that photo manipulation is a threat for the credibility of journalists, and writes that "manipulating photos is clearly a breach of ethics since it does not provide accurate information to the public."

Elliott and Lester (2002) write that the most serious threat to the credibility of photojournalism images is computer manipulation. Lester (1991) explores the theme of ethic in his book *Photojournalism: an ethical approach*, trying to find out what is editors understanding of photo manipulations. Elliott (2003) claims that, despite the fact that editing of the photographs continues on a daily basis, the problem is addressed only when photo manipulation crosses the line. He claims that "very often deception and cheating are clarified when photo manipulation crosses the line between what is morally permissible and what is not" (Elliott, 2003).

Gordon (1997) in "Oops! Again over covers" examines few examples when photojournalists altered the photos and it was followed with headlines in the media. He also discussed photo manipulation used in combining photographs for news coverage (1994).

Hale (1996) examines the case when for reasons of modesty editors added a skirt to a photograph of an exotic dancer.

The roundtable (DeFoore, 2004) that includes Kenneth Irby, visual journalism group leader at the Poynter Institute, Robert Stevens photo editor at *Time magazine*, and documentary photographer and teacher Ken Light, debated the ethical aspect of photo manipulation. They claimed that the audience hardly distinguishes the differences between illustration and any photo published in the newspapers and magazines.

Where is the limit?

Is there a limit to how far photo editors and photographers are allowed to go in the process of postproduction and still to have accurate information on the photography? Considering the fact that technology is entering the world of media and photography, some media do not accept the limits and they are ready to go beyond the limits without questioning the ethics.

Besides publishing tampered photographs some tabloids and magazines also stage their photos. In *Editor and Publisher*, Tony Case analyzed a few cases where photography was staged and used to depict the real event. One example of *no limits* is the case when in 1995, the *National Examiner*, which is a tabloid owned by American Media Corporation, published staged photographs of slaughtered Nicole Brown Simpson and Ronald Goldman. The *National Examiner* recreated the murder scene, involving actors, and published the photos on their front page. They told the audience that the images are “enhanced” and are “not for the squeamish”. *Editor and Publisher* published the following explanation provided by Dan Dolan, editor of the *National Examiner*: “Members of the public have a right to see what the jury saw, because they also are factoring in different things and making up their own minds” (Case, 1995).

Editor and Publisher examined the case of the *National Enquirer*, a tabloid which claims to have the biggest circulation in the US. This newspaper ran a doctored photo of a battered and bruised Nicole Simpson on its cover. Iain Calder, the editor in chief of the tabloid defends this decision in the following manner: “We had very good sources, people who saw the picture, and we recreated it electronically - and we felt that was reasonable” (Case, 1995). He thinks there is not a problem as long as you tell the people upfront what is going on. But, not all journalists agree with that. Charles Cooper, former executive director of National Press Photographers Association, as he expressed in *Editor and Publisher* believes that by “running doctored pictures, even with accompanying explanations, these papers are really pushing the ethical boundaries” (Case, 1995). He believes that with sensitive top news stories, people do not actually pay attention to the explanations, but to the images that are on the covers of the tabloids (Case, 1995). “If it's a food story or commercial advertisement, then certain liberties can be taken,” Cooper

said, "but anytime you're presenting something as a news photo, it should not be altered at all" (Case, 1995). Los Angeles Times columnist Bill Boyarsky agrees with Cooper and claims the tabloids are treading on thin ice. He believes that photo manipulation is really dangerous "and it's the kind of thing that could seep into the mainstream press" (Case, 1995).

Kobre (1999) also examines the staged photos in producing journalistic portraits. He does not oppose shooting staged photos, but believes "that candid photography can produce honest, believable portraits without a lot of elaborate staging, prompting, or lighting" (Kobre, 1999).

Craig H. Hartley (1983) discusses the connectivity between the camera and behaviour of the photo subjects in a presence of violence. He explains that camera might change the behaviour of the subjects on which the camera is focusing if they are aware of its presence. Hartley quotes Harold Evans, editor of the Sunday Times in London who said that "there is one new worry today; the presence of the camera may invite or encourage violence for the sake of publicity" (Hartley, 1983, p.301). As an example, Evans points to the photograph of the public bayoneting of prisoners on a polo field in Bangladesh in 1971. That photography won a Pulitzer Prize.

Audience's expectations

Anna Banks in her paper "Images trapped in two discourses: Photojournalism codes and the international news flow" claims that the editorial choice of the images for magazines are influenced by "both the culturally embedded codes the images contain and the cultural and organizational practices under which the editors operate" (Banks, 1994, p.119). She tries to explain the importance of the objectivity on photography, which she believes is also vulnerable as much as in the written word.

Wheeler (2002) raises the question about the "public's ability to trust photographs as representations of truth or fact." He explains how the viewers could be misguided by alterations. Huang (2001) explores how much readers trust digital images used in documentary contexts. He found out that "a majority of the respondents disagreed that

digital manipulation technology negatively affects news content and damages credibility”.

In his paper *Ethical Newsgathering Values Of the Public and Press Photographers*, Hartley elaborates on the results of a survey he conducted. In the paper he compares photographers’ ethics, and how the audience reacts to the digital changes of photographs. He found out that the public disapproves of even minor forms of photographic faking (Hartley, 1983).

Huang’s study examines “how much readers trust digital images used in documentary contexts and to provide an empirical base for newsroom guidelines and principles regarding the uses of digitally altered photographs” (Huang, 2001, p.148). Huang (2001) discusses the endangered credibility of photographs used in documentary context such as news stories, feature stories, as well as the covers of the media, as a result of altered images. Also he claims that the public very often has no information about digital alternations of the photographs.

He also observed the issue that the industry does not have standards regarding what level of digital-imaging alteration is acceptable (p.148). He found out that “a majority of the respondents disagreed that digital manipulation technology negatively affects news content and damages credibility” (p.151). Huang realized that respondents who are aware of digitally proceeding of the photographs are more accepting of the alterations, than those who do not recognize the differences and have no photographic education. He also found out that people who use the computer more often, accept easily the usage of digital intervention on the photos.

First, respondents' awareness was significantly associated with acceptance indices, but only on the level of high newspaper-reading frequency (every day or almost every day). Fifty-five out of 127 respondents (43%) were not aware of the uses of digital images in print news media in spite of the fact that they read newspapers every day or almost every day. These respondents tended not to see digital imaging alterations in a favorable way. However, more respondents (57%) were aware of such uses and most tended to approve of alterations (Huang, 2001, p.175).

According to Huang's survey the respondents expressed as a primary concern that "once editors start making alterations, it is hard for anyone to know where they will draw the line" (p.179).

Based on the survey he conducted, Huang also made a list of the guidelines and principles proposed by the recipients:

1. Whenever possible, do no alterations.
 2. Raise the ethical standards.
 3. If using any altered images, identify the alterations.
 4. Try not to alter hard news photographs; try not to alter human beings; and try not to alter the meaning of a photograph.
 5. Do unto others as you would have them do to you.
- (Huang, 2001, p. 179)

Hartley (1983) made a survey in which he compares photographer's ethic, and how the audience reacts on the digital changes of the photographs. He found out that the public disapproves of even minor forms of photographic faking. His study obviously shows how ethical judgments of press photographers vary from ethical judgments of the public in responding to hypothetical situations involving press photographers. He claims that the differences in the judgments are significant. This study has important points, but does not look in-depth in the manipulations of the photographs and how often photographer alter their images.

Media practices

"We photo reporters are people who supply information to a world in a hurry, a world weighted down with preoccupations, prone to cacophony, and full of beings with a hunger for information, and needing the companionship of images. We photographers, in the course of taking pictures, inevitably make a judgment on what we see, and that implies a great responsibility" (Cartier-Bresson, 1952).

Some media tried to create rules what is allowed and fair to be done in the digital editing. For example DigitalCustom Group, Inc., San Francisco, has issued a set of

ethical guidelines for the use of digital image editing in journalism. The guidelines were published in USA Today. They wanted to create rules that will help to have “ethical, objective application of digital image editing procedures to journalistic photographs” (2002, USA Today). The guidelines suggest what should be permitted for news and editorial photos. In the roundtable debate (DeFoore, 2004) participants also discussed the guidelines which some newsrooms have, but they don’t provide an overview of the situation in media and their policies in editing/alternating the photographs.

Huang (2001) provided general overview about the standards media follow in editing photographs, but he did not explain the regulations, approaches and rules of the media in altering photo images clearly. Huang (2001) also claims that the industry does not have standards regarding what level of digital-imaging alteration is acceptable. Based on the survey he conducted, he also made a list of the guidelines and principles proposed by the audience.

Reaves (1993, 1994) in “What is Wrong with this Picture?” tries to answer the following questions: What do visual editors at daily newspapers think about specific kinds of computer editing changes? How much manipulation will visual editors tolerate? Is there any kind of national consensus? She conducted a survey trying to find out what’s editors’ and visual journalists opinion towards alternating the photographs. The approach and survey questions are well selected and provide wide range of situations, but her survey is done when digital technology was entering the newsroom and it was not used on regular basis by photographers, but mostly by editors.

Dunleavy (2004) in his dissertation explores the impact of the new technology on the work, but he does not focus on the manipulations, but on the advantages new technology offers.

Also freelance journalists are affected by the implementation of the new technology even in cases when they don’t use the alternations. Tomlinson and Harris (1992) explore the concerns of free-lance photojournalists about their property rights and digital manipulations might happen once they submit their work to the media. In this paper they explore the copyright law and in correlation with digital technology. They also propose some changes in the existing legislation.

Wheeler (2002) believes that ethical standard in usage of new technologies in all media have to be determined, in purpose to preserve the credibility of visual journalists. Angelo (1995) provides brief overview of the approaches of some magazines, such as *National Geographic* and *Newsweek* who are retreating from the practice of adding, removing, or altering elements of a photo. Angelo (1995) suggests that it is important to develop guidelines regarding altering images. Gould (2005) also emphasizes the need to follow standard journalistic ethics in the age of digital manipulation, because media “causes distrust among consumers and must come to an end immediately”.

Missing from the discourse surrounding the materiality of photography, and the mediation of truth by photographers, is an understanding of how photojournalists and their audiences perceive photographic alteration practices. My research fills this gap by analysing and comparing codes of photojournalistic ethics and by investigating audience’s and photographers’ perceptions regarding photographic alterations.

Chapter 3

How far could and should digital intervention go? Who draws the line?

Many media try to create rules about what is allowable and fair in the process of digital editing. Most of the media around the globe believe that photography in the media should receive the same treatment as words: no manipulations in any ways are allowed, the visual and verbal part of the story must be accurate and fact-based and must portray reality. These rules are incorporated in journalistic ethics, but there are no laws or regulations that police the work of the media. The rules are based on self regulations and codes of ethics created by journalistic organizations, as well as individual media. The codes of the media or journalistic organizations are based on declarations or codes of ethics established by some international or national organizations that have wide membership, such as the International Federation of Journalists' Declaration of Principles on the Conduct of Journalists, the National Press Photographers Association Code of Ethics, the Society of Professional Journalists Code of Ethics, etc.⁷

Photojournalists believe that there is no need to create legislation that will define the rules of the profession. According to them photojournalists should follow the general journalistic codes of ethics. Some media have their individual codes of ethics, but usually they follow the codes of ethics of the national or international associations of photojournalists. The photographers and photo editors⁸ I interviewed confirm this practice.

⁷Databases of world wide codes of ethics have been created by Media Accountability Systems available at: <http://www.media-accountability.org/> and The MediaWise Trust available at: http://www.mediawise.org.uk/display_page.php?id=83, also Journalism.org, Project for excellence in journalism: Understanding News in the Information Age provides an overview of international codes or ethics and organizations that cover this issue: http://www.journalism.org/resources/ethics_codes

⁸ I interviewed Cedomir (Cedo) Nenkovic, David Cantor and John Long. They answered the same questionnaire (Appendix 3) followed by personal telephone conversations.

Nenkovic (Personal communication, 2008) explains that the association of photojournalists of Macedonia has a professional code, which is the same as the code of the European organization of photographers.

Cantor (2008) explains the practice of the Toledo Blade: "We follow the guidelines set forth by the National Press Photographers Association, of which our staff are members. We also subscribe to digital practices and ethics of the Associated Press as another guideline" (Cantor, Personal communication, 2008).

Long (2008) explains that the NPPA has had a code of ethics since 1946, when the organization was established. Three to four years ago they updated the code.

Most papers will refer to it if they need something to talk about. Most papers do not have a specific policy in place in that paper... Most papers don't like the idea of having a rule, because the first thing that happens when you have rules, somebody is going to break it and then you have to deal with it. They would rather go on a case by case basis and try to maintain some kind of control that way, unless [there] is a major screw up and then they put it in the policy (Long, 2008).

I also asked interviewed photojournalists if they thought that international regulations about photo editing and altering should be created and applied. Nenkovic and Cantor believe that an international code of ethics might be useful, but Cantor said that it might be difficult to create it.

It would be nice, but seeing as each nation has its own spectrum of acceptability (i.e. tabloids and now internet and even television) this seems a bit spacious. It is up to each person to account for their responsibility in the process (Cantor, 2008).

Their colleague Long believes that the existing regulation is enough.

Beyond the code of ethics that we have I would not go... There is a philosophy in this country that says all you need is the First Amendment and that alone is the rule in the governing philosophy of journalism. The First Amendment says: Congress should not make a law respecting... bla, bla.... So, no law. The last thing we want is regulation, the last thing we want is laws. The last thing we want is rules and somebody telling us we can and can't do something. We say that we are self policing. So far we have been, sometimes well, sometimes, not so well, but the philosophy is we don't want rules and regulations, we don't want

oversight, we don't want to be regulated by anybody. We want our total freedom to do what we want to do and need to do (Long, 2008).

Various codes of ethics, same rules

There is no unique regulation or code of ethics that determines the practice of photojournalists. In my research, the codes of ethics of various international and domestic media have been analysed.⁹ Although there is no international code of ethics or regulation they all have the same approach towards photo manipulations. Most of the media agree that the only acceptable changes are those used to improve the quality of the photograph, but without changing the context/facts on the photograph in any sense. Analysed codes of ethics determine that the main purpose of the photographs in the media is to try to tell the story without changing the reality. In addition, staged photographs are not preferred and deleting objects or people is not allowed.

For example in the Code of Ethics of the National Press Photographers Association the rules are summarized in the following 16 points:

Photojournalists and those who manage visual news productions are accountable for upholding the following standards in their daily work:

1. Be accurate and comprehensive in the representation of subjects.
2. Resist being manipulated by staged photo opportunities.
3. Be complete and provide context when photographing or recording subjects. Avoid stereotyping individuals and groups. Recognize and work to avoid presenting one's own biases in the work.
4. Treat all subjects with respect and dignity. Give special consideration to vulnerable subjects and compassion to victims of crime or tragedy. Intrude on private moments of grief only when the public has an overriding and justifiable need to see.
5. While photographing subjects do not intentionally contribute to, alter, or seek to alter or influence events.

⁹ I will cite parts of some of the codes of ethics, but it is beyond the scope of this paper to provide an overview of all the codes of ethics used by media. Databases of world wide codes of ethics are available through various sources (Footnote 7).

6. Editing should maintain the integrity of the photographic images' content and context. Do not manipulate images or add or alter sound in any way that can mislead viewers or misrepresent subjects.
7. Do not pay sources or subjects or reward them materially for information or participation.
8. Do not accept gifts, favors, or compensation from those who might seek to influence coverage.
9. Do not intentionally sabotage the efforts of other journalists.

Ideally, photojournalists should:

1. Strive to ensure that the public's business is conducted in public. Defend the rights of access for all journalists.
2. Think proactively, as a student of psychology, sociology, politics and art to develop a unique vision and presentation. Work with a voracious appetite for current events and contemporary visual media.
3. Strive for total and unrestricted access to subjects, recommend alternatives to shallow or rushed opportunities, seek a diversity of viewpoints, and work to show unpopular or unnoticed points of view.
4. Avoid political, civic and business involvements or other employment that compromise or give the appearance of compromising one's own journalistic independence.
5. Strive to be unobtrusive and humble in dealing with subjects.
6. Respect the integrity of the photographic moment.
7. Strive by example and influence to maintain the spirit and high standards expressed in this code. When confronted with situations in which the proper action is not clear, seek the counsel of those who exhibit the highest standards of the profession. Photojournalists should continuously study their craft and the ethics that guide it (NPPA, 2004).

In 1990 the NPPA executive committee approved the Digital Manipulation Code of Ethics, which was approved by the board of directors in 1991. The code states:

As journalists we believe the guiding principle of our profession is accuracy; therefore, we believe it is wrong to alter the content of a photograph in any way that deceives the public. As photojournalists, we have the responsibility to document society and to preserve its images as a matter of historical record. It is clear that the emerging electronic technologies provide new challenges to the integrity of photographic images ... in light of this, we the National Press Photographers Association, reaffirm the basis of our ethics: Accurate representation is the benchmark of our profession. We believe photojournalistic guidelines for fair and accurate reporting should be the criteria for judging what may be done electronically to a photograph. Altering the editorial content ... is a breach of the ethical standards recognized by the NPPA (NPPA, 2004).

The Ethics Guidelines of the Canadian Association of Journalists (CAJ) determine that photojournalists will not alter images and will inform the audience about staged photographs and illustrations.

“Photojournalists are responsible for the integrity of their images. We will not alter images so that they mislead the public.

We will explain in the photo caption if a photograph has been staged. We will label altered images as photo illustrations” (CAJ, 2002).

DigitalCustom Group, Inc., San Francisco, created ethical guidelines in order to create rules that will help provide an “ethical, objective application of digital image editing procedures to journalistic photographs” (USA Today, 2002). The guidelines suggest what should be permitted for news and editorial photos. They accept “cropping, darkening, or focus-softening to reduce/eliminate irrelevant material; enhancing an image, or part of an image, when it serves an investigative purpose; legally required (or advisable) concealment of a subject's identity, done in an obvious way (e.g., pixelation); and adding realistic "motion" to moving objects” (USA Today, 2002). According to the guideline the editors are not permitted to add, remove, or move objects

... in such a way that the context of the event is altered; age progression or regression (e.g., adding gray to hair); changing a subject's facial expression, gestures, clothing, body parts, or personal accessories; retouching that enhances or reduces the apparent quality or desirability of an item or the aesthetics of a place; using "motion" to create a misleading impression that the subject is moving at a different speed than during the events; and utilizing any other digital editing in a way that creates a misleading impression of the events, participants, or context (USA Today, 2002).

Each of the media decides where to draw the line. Some media have stricter rules than others. According to King's Journalism Review most of the news organizations ban colour adjustments (January, 2008). In 2006, a Charlotte Observer photographer was fired for changing the colours on his photograph. But the Toronto Star code of ethics allows colour to be changed. According to their code of ethics “these adjustments and enhancements should be used with great care and should not alter the integrity of the image” (The Star, 2006). The Toronto Star's code of ethics starts with the explanation:

“Star photographers are journalists. They share the goals of all journalists at the paper. They must report and convey the news with honesty and accuracy, through a universal medium that captures a fleeting sliver of time yet can speak volumes of truth, share the good and expose the ugly, break down barriers and make the misunderstood understandable” (The Star, 2006).

The Star’s code of ethics determines that they prefer documentary photography before using photo illustration. Photo illustrations are created by photographers, photo, design and word editors. They have to explain to the readers that what they are seeing is not a genuine, spontaneous moment. The Star’s code of ethics forbids altering the content of photographs through technology and it gives an example: “The moving of a pyramid or the moon, or the merging or erasing of portions of photographs, does photojournalism irreparable harm. What may seem innocuous to some inevitably leads to an erosion of public confidence” (The Star, 2006). Their code allows manipulation aimed at correcting technical deficiencies, such as burning, dodging, spotting for dust, noise reduction, contrast and colour balancing. Their code also explains that these adjustments and enhancements should be used with great care and should not alter the integrity of the image.

In many countries around the globe codes of ethics for photojournalists are incorporated into the existing codes for journalists. If individual newsrooms have their own codes of ethics they are based on the codes established by national and international journalistic organizations. Many individual media do not create individual codes of ethics, but follow the codes of national or international organizations. According to EthicNet data, which is a collection of 50 codes from 46 European countries, most of the codes define the role of photography in the media and do not allow modifications of the content of the photos. While the majority of the codes treats the visuals in the same way as words, some of the codes go into more detailed definition about the rules in photo modifications. For example the German Press Code (established on December 12, 1973 in Bonn and updated in 2006) requires media to explain to the audience not just the illustrations, but also symbolic photographs.

“If an illustration, especially a photograph, can be taken to be a documentary picture by the casual reader, although it is a symbolic photograph, this must be

clarified. For this reason: - substitute or auxiliary illustrations (i.e. a similar subject at a different time, or a different subject at the same time, etc.), - symbolic illustrations (reconstructed scenes, artificially visualised events to accompany text, etc.), - photomontages or other changes; must be clearly marked as such either in the caption or in the accompanying text” (EthicNet, n.d.).

The Belgian Journalists’ Union follows special guidelines for images. In 2003, the Flemish Media Council adopted Guidelines for image manipulation and the use of archival pictures that determines “If is not immediately clear that a picture has been manipulated, this must be clearly indicated in a caption or in an accompanying text” (EthicNet, n.d.).

Guidelines for Journalists adopted by the Union of Journalists in Finland in 2005 determine that “the public must be able to distinguish facts from opinions and fictitious material. Nor may photographic and sound material be used in a misleading manner” (EthicNet, n.d.).

Journalists in Luxemburg have a Code of Deontology (adopted by the General Assembly of the Press Council in 2004) that regulates the usage of photographs as follows:

b) The image (a photograph, graphics, a filmed sequence...) must not distort reality. The images that have not been taken in the specific context of the event are to be marked in a visible manner as either illustrative images or as those taken from an archive.

Manipulated photographs are to be marked as such in a visible manner.

c) When manipulating sound and video, journalists agree not to modify the information obtained in a sensible manner or distort the information by taking it out of its original context.

d) The press agrees to prefer presenting the reality rather than its reconstitution by different means. However, reconstructing and staging events can be used in journalism to illustrate and to support a reportage on condition that this is appropriately noted in an adequate manner, making sure not to deceive the audience (EthicNet, n.d.).

The Code of Ethics for the Austrian Press (Adopted by the Austrian Press Council in January 1983) determines photomontages and picture material that has been modified to be clearly marked as such if a cursory reading might otherwise lead the reader to believe them to be documentary in nature.

The Norwegian Press Association adopted their code in November 2005 which includes an explanation that the media should exercise caution when using photos in any other context other than the original and should protect the credibility of the journalistic photograph. "Photos used as documentation must not be altered in a way that creates a false impression. Manipulated photos can only be accepted as illustrations if it is evident that it in actual fact is a picture collage" (EthicNet, n.d).

Also, developing countries in Europe adopted codes in which they do not allow photo manipulations. For example, in 2002 the Azerbaijani Press Council adopted a Code of Professional Ethics for Journalists which determines that "while printing photo-symbols (illustration, photomontage), it should be noted that the photograph does not characterize a document. The titles of the articles should correspond to their subjects"(EthicNet, n.d).

According to the Journalists' Ethics Code adopted by the Journalists' Union of Belarus in 1995 "photographs and video materials should clearly illustrate the events, instead of presenting them out of context"(EthicNet, n.d).

Some codes of ethics do not define the role of the photojournalists separately from the journalistic profession: everything that applies for all journalists is applicable to the photographers, too. For example, the Code of Ethics of the Albanian Media states that: "The regulations concerning conduct shall apply to all persons undertaking journalistic or editorial activities. The scope of the Code shall cover the individual and collective information supplying activity performed in the field of printed (text and photography) and electronic media"(EthicNet, n.d).

The Code of Ethics of Slovenian journalist defines the rules in a similar way, explaining that their code applies to text, photography, video and audio (EthicNet, n.d).

In some countries media create national codes of ethics combining existing codes of various organizations. For example, in Hong Kong four journalistic and photographers' organizations (Hong Kong Journalists Association, Hong Kong News Executives' Association, Hong Kong Federation of Journalists, and Hong Kong Press Photographers Association) created a common code of ethics that includes a chapter that covers the role of photojournalism. They clearly oppose staging the photographs and as rule number one for photographers they determine the following:

It is the prime duty of photojournalists to report the truth. Photojournalists should take photographs from the actual scene of a news event. They should not participate in designing or masterminding reenactment of news events for exaggerated and inaccurate reports. Should such reenactment be necessary to provide better understanding of a news event, it should be clearly labeled as reenactment (Hong Kong Journalists Association, 2007).

They determine the usage of photo montages in the following way:

It is a common practice for media organizations to adopt photomontage or use photographs in form of illustrations to provide better understanding of a news event and give effect to editorial design. In order to retain the credibility of the news photographs, media organisations should clearly label such images as "manipulated pictures" or "digitally altered pictures" next to the photographs that have been reprocessed and might give an impression that they are the actual scene (Hong Kong Journalists Association, 2007).

Chapter 4

Methodology: Audience and Photojournalists'

Perception About Photo Alterations

My research includes results of two surveys conducted in order to find out the opinions of both the audience and the photographers towards photo alterations. Both surveys were conducted online in accordance with the Ryerson University Research Ethics Board. Participants were recruited by email and through the web site created for this project: <http://shootingthetruth.blogspot.com/>.

The identities of all participants have been protected and they were allowed to skip any question they did not want to answer. The photographers' survey was password protected. The surveys were conducted in the period: March 22, 2008 – July 24, 2008.

Audience's survey

The audience survey investigated the audience's perception and acceptance of alterations and modifications of images in the media.

Participants were recruited using respondent-driven sampling (Snowball technique). The initial sampling frame was obtained through email requests made to friends, professors, and colleagues. Additional recruitment was also obtained through the survey website, and through emails sent to emailing lists for the following organizations:

- Alfred Friendly Press Fellows (<http://www.pressfellowships.org/>) These are media professionals from various developing countries around the world. They were asked to forward the message to the audience of media they work for.

- Journalists in Exile – an organization that unites journalists who were forced to flee their homelands. Members of this organization provided contacts for audience members from their native countries or forwarded emails to their colleagues with a request to send the survey to their audience members.

- NGO's and charity organizations: PEN, Macedonian Centre for Cultural and Social Integration, Media Diversity Institute and MIM.

Respondent-driven sampling has been shown to provide access to populations outside of the investigators reach (Heckathorn 1997). Although the initial sampling frame might have biased the degree of media literacy of the final sample for the study, the diversity demonstrated in the demographic data indicates a representative sample of the general population of viewers was obtained.

Of the 318 persons who began the study 250 completed all questions.

The participants represent more than 40 professions. (Appendix 4: List of professions and employment status of audience participants.)

The 250 participants who provided information about their country of residence represent 21 different nationalities (Argentina, Bosnia and Hercegovina, Canada, Cayman Islands, China, Croatia, Denmark, Indonesia, Italy, Kuwait, Macedonia, Malaysia, Mexico, Netherlands, Pakistan, Serbia, Sweden, Trinidad, UAE, United Kingdom and USA).

Participants were 18 to 71 years old. The structure of the participants by age group is as follows (See Figure 1):

Figure 1: Audience participants by age.

The majority of the participants (82%) said that they read/watch the news on a daily basis, 13% said that they read/watch the news 2-3 times per week, 3% weekly and 2% monthly (See Figure 2).

Figure 2: Media engagement

Photographer's survey

The photographers survey was focused on identifying beliefs and practices of photographers and editors surrounding photo alterations and editing. Photographers were reached by email messages, through the project's website and by posting the survey on listservs of the National Photographers Association of Canada, National Press Photographers Association, and Sports Shooter, the online resource for sports photography.

Ninety two photographers and photo editors from nine countries (Australia, Canada, Croatia, India, Macedonia, Mexico, Scotland, United Kingdom and USA) participated in the survey. Sixty eight photographers disclosed their country of residence. Twenty seven photographers decided not to identify the media they work for.

Photographers and editors who shared names of the media they work with are from the following media organizations¹⁰: Business Today Magazine, The Day, The Frederick News-Post, Captured Image Photography, CBC Television, The Colorado Springs Gazette (owned by Freedom), Forsyth County News, The Hartford Courant, The Ithaca Journal, Minneapolis Star Tribune, Kelowna Daily Courier, Vannet News, Bell Globe Media, MaxPreps.com a CBS affiliate, The New York Times, Major League Baseball, Los Angeles Times, Rapport Press, USA Today, Bloomberg News, Toledo Blade, Gannett, ESPN, WeAreSC.com, Messenger Post Media, Breakforth Ministries, Kokomo Tribune, Cal Sport Media, New Hampshire Union Leader, Irish Examiner, Irish Times, Meath Chronicle, Freedom com, East Valley Tribune, Yuma Sun, Icon, Bremerton Online, The Tech, MIT's Newspaper, Red Deer Advocate, Western Producer, TeVe Guia (Puerto Rico), Toronto Star, San Antonio Express-News, Dnevnik, National Post, Metro, Toronto Sun, Rogers Media, CLB Media, Mondofragilis and various NGOs, Forum Plus, Jutarnji list, Slobodna Dalmacija, Sportske novosti, MediaWoorks, Tribune Company, Richard Owen Photography, The Record, NWI Times. Some of the photographers used a general description of the organizations they work for: Loyalist College, sailing magazines, Motorsports race promoters, newspapers, major newspapers across the country, internet portals, allied news agencies around the world.

Photographers defined themselves as one or more of the following: staff photographer (25 participants), photo editor (21 participants), freelance photographer (38 participants). They were also able to chose the option *Other*, in order to additionally explain their position. In the category *Other*, photographers provided the following: photojournalism professor and freelance photographer, Photo/Video Journalist, Video Producer, photojournalism student & freelance photographer, photojournalism student, retired staff photographer (37 years).

The majority of the surveyed photojournalists work for daily newspapers, followed by news agencies (Table 1). Participants were allowed to choose more than one answer.

¹⁰ The names of the media are listed as declared by the surveyed photographers. Some of them used the name of particular publication, others the name of the company/corporation.

Table 1: You work for:

Answer Options	Response	
	Response Percent	Count
Daily Newspaper	76.3%	45
News Agency	16.9%	10
Weekly Magazine	6.8%	4
On-line daily	5.1%	3
On-line weekly	5.1%	3
Other (please specify)		24

Twenty-four participants also identify themselves as photographers for NGOs; monthly magazine plus online website content; combinations of newspapers, magazines and news agencies; freelance magazines and newspapers; newspaper (not daily); university photography department; weekly newspaper; trade magazines; online sports; photo agency; weekly local news; freelance any and all of the above; various news and editorial magazines and newspapers; video production company; university; various editorial and other clients; freelance for a weekly newspaper, and student.

Photographers were asked how often they implement various editing techniques, if they were familiar with the ethics codes of the organizations they work with, and how often they create/use photo illustrations. Many participants also shared their opinion in an open ended question: Do you have any other comments about photo alterations in news media?

Questionnaires

The complete questionnaires for both surveys are included in Appendix 5. The audience and photographers questionnaires include examples from photojournalism practice when images have been manipulated/alterd and published in the media. Both

questionnaires include the same examples of photo alterations that the photographers and audience evaluated as:

- Highly ethical
- Somewhat ethical
- Somewhat unethical, but acceptable
- Highly unethical and unacceptable.

The following examples of photo alterations were included in both surveys:

- Abraham Lincoln with borrowed body: Altered photo of Lincoln which is a composition of his head and the body of another politician.
- Brian Walski's altered photo from Iraq: Combination of two photographs published on the front page of the Los Angeles Times in 2003 without informing the audience.
- Martha Stewart's perfect body: In March 2005, Newsweek's front page was a digital composition of Stewart's head attached to a model's body. Audience was told that the cover is an illustration on page eight.
- OJ Simpson photograph on the cover of Time magazine: The photograph was darkened.
- Brad Pitt and Angelina Jolie walking together on the beach: composition of two different photos of each of them alone.
- French president without his love handles: Paris Match removed improved president's body by removing some of his body fat.

Audience and photographers were also asked the same following questions:

Please check everything that you agree with:

- Media should edit photographs only to improve the technical deficiencies
- Media should combine photos when they cannot take a photo they need
- Media should delete sufficiently important objects (including people and animals)
- Media should move objects (including people and animals) to improve the quality

- Media should add objects (including people and animals) to improve the quality
- Media should add objects (including people and animals) when they cannot take a photo they need.

For each of the above categories, participants were able to choose one of the following answers:

- Yes, without informing the audience
- Yes, but have to inform the audience
- Never

Also both the audience and photographers were asked if they have ever been misguided by images in the media.

Interviews

I also conducted interviews with three photographers and editors who were involved with controversial photojournalism case studies, to better understand the context in which publication decisions were made. Interview questions and transcripts are provided in Appendix 3.

I interviewed David Cantor, John Long and Cedomir (Cedo) Nenkovic. Questions were sent to participants by email. Online interviews were followed by telephone interviews. Interviewed photographers also participated in photographer's survey.

David Cantor is a Picture Editor with The Toledo Blade. He offered to be interviewed after he completed the survey and explained the author of this research that in 2007 he had to deal with a delicate situation when an alteration was published on the front page of The Toledo Blade. Cantor was the editor who physically put the photo in the paper, but the selection was made by another editor.

John Long was invited to participate in the survey because he is the Chairman of the Ethics and Standards Committee of the National Press Photographers Association. He is also a veteran photographer with wide knowledge of photojournalism ethics.

Cedomir (Cedo) Nenkovic is an award winning photojournalist from Macedonia whose photographs have been published on the front pages of many international newspapers including New York Times and Washington Post. Currently he is a photo editor with Dnevnik, a daily newspaper in Macedonia. He was invited for an interview as one of the most experienced photographers from Balkans, who works for local and international media. His knowledge of the both, media in developing countries and media in western countries, makes him a significant contributor who provides an insight of photojournalists' practice in both worlds.

The remaining sections of my thesis will discuss the results of these surveys and will seek to situate the data within a framework of photographic materiality, new media literacy, the impact of new technologies and the future of photojournalism.

Chapter 5

Surveys and Interviews: Results and Findings

Data from the surveys indicated that the audience is aware of photo alterations in the media. The vast majority of the surveyed audiences (90.7%) say they know that media edit published images (See Figure 3). They also admit that they have often been misguided by photographs in the media (See Figure 4). Eighty seven percent of the audience said they have been misguided by images in the media.

Figure 3: Audience survey

Question: Do you know that sometimes photographers and editors edit photos you see in the media?

Answer Options	Response Percent	Response Count
Yes	90.7%	235
No	9.3%	24

Figure 4: Audience survey
Question: Have you ever been misguided by images in the media?

Answer Options	Response Percent	Response Count
Yes	87.2%	218
No	13.2%	33

Photographers and codes of ethics

The analysis of codes of ethics showed that media around the world have similar, very strict rules for photo manipulations. My research explores whether these codes are followed by working photojournalists. Photojournalists who completed my survey were asked if they are familiar with the codes of ethics of their professional association or media that they work with. Also, one of the provided answer options was “they [media organizations] do not have a code of ethics for photojournalists”. The majority of the participants (85.9%) said that they are familiar with the code of ethics of their organization, only 1.3% said that they are not, and 12.8% said that the media they work with does not have a code of ethics (See Figure 5).

Figure 5: Photographers survey

Question: Are you familiar with the code of ethics of media organization(s) you work with?

Answer Options	Response Percent	Response Count
Yes	85.9%	67
No	1.3%	1
They do not have code of ethics for photojournalists	12.8%	10

I asked photojournalists whom I interviewed if they and their colleagues follow all the details in the code of ethics of their media/organization, and if so, how this is supervised.

Nenkovic (2008) said that photojournalists follow the rules all the time. Cantor (2008) agrees with him and explains that “Editors and the photographers themselves scrutinize the images produced to ensure that they meet these ethical details” (Cantor, 2008).

Despite the fact that all journalistic codes of ethics forbid alterations to the images, they are present in the practice. All photographers interviewed for the purpose of this study agree that in the future there will be even more manipulations, because not just photographers, but everyone who takes photographs has easy access to the software that allows numerous, easy and “invisible” changes.

The majority of mainstream news media management forbids any changes to postproduction which might have an impact on the content of the photography. Usually the consequences for a photographer's dishonesty are: losing one's job and career in the mainstream media.

Despite the severity of the consequences for manipulating the photographs the number of photo alterations is not decreasing. Surveyed and interviewed photographers believe that alterations continue to be a problem because: digital editing is an essential part of photojournalism, competition among photographers is growing, and there are fewer staff jobs in the media.

Abraham Lincoln with borrowed body

Photoshop made photo alterations more widely available, but people have been manipulating photographic images for centuries. Politicians have used alterations to improve their image. Hitler, Mao, and Stalin did this by deleting unwanted people and objects from the photographs.

In my survey I asked the audience and photojournalists what they think about an altered photo of Abraham Lincoln. The portrait is a composition of his head and the body of another politician John Calhoun (Photos 40 and 41). This image dates to approximately around 1860, less than 40 years after the first photograph was ever produced (1826). In the decades after the Civil War, the heroic portrait of Lincoln was exhibited in many public places, including classrooms. This was done because there were few heroic portraits of Lincoln made while he was alive.

Photos 40 and 41: Abraham Lincoln and John Calhoun. From: Dartmouth (n.d)

<http://www.cs.dartmouth.edu/farid/research/digitaltampering/>

Photo on the left is a combination of Lincoln's head and the body of another politician.

John Calhoun (photo on the right)

The participants were provided the following information: "The photo on the left, the portrait of U.S. President Abraham Lincoln, is a combination of Lincoln's head and the body of another politician John Calhoun (photo on the right)." I asked participants in my surveys: Do you find the photo on the left: Highly ethical; Somewhat ethical; Somewhat unethical, but acceptable; Highly unethical and unacceptable.

Surveyed photojournalists and the general public have differing opinions about this manipulated photograph. Most of the photojournalists find this highly unethical and unacceptable (82.3%), while only 50.2% of the audience share the same opinion. The audience was much more likely to find changes acceptable. Although a large percentage of the audience (39.3%) find the alteration unethical, they still consider it acceptable. Only 12.7% of the photographers agree with this (See Figure 6).

Frank Van Ripper, a Washington Post columnist, wrote that the combined photo looked like "the kind of picture that wins a Pulitzer". The photo was also published on the front page of Hartford Courant, and used by The Chicago Tribune, papers owned by the

"I requested an interview with Brian Walski, but he did not respond."

Figure 6: Audience's opinion versus photographers': Lincoln's doctored portrait
Question: Do you find photo on the left [Lincoln's doctored photo]:

A few minutes of photo-shopping killed Brian Walski's career

It was a 14-hour long day of work in Iraq in April 2003. Brian Walski spent the day in Basra shooting refugees who were caught in the cross fire, people used as human shields, crying babies, tanks...

His colleague and friend Don Bartletti, Los Angeles Times staff photographer, met Walski after he returned from the desert.

"When I saw him, I really did not recognize him. He was sunburned, had not eaten in days, nor slept in 36 hours, his clothes were filthy, his beard -- all over the place. And he smelled like a goat", described Bartletti in an interview with Poynter online (Poynter, 2003).

That night at 10 p.m. Walski was going through the images he took. He had to decide which photos to send to Los Angeles Times, the paper that he had been with since 1998.

I had ten frames of soldier totally cut off. At some point I must have zoomed out. When that guy came up with the baby, I shot off ten more frames. I had just one where you could see the soldier's face. The others he was turned away. I put four pictures on my laptop. I was going back and forth. There was no reason to do [what I did]. I was playing around a little bit. I said, 'that looks good.' I worked it and sent it (Photo District News, 2003).

This is what Walski¹¹ said in an interview for Photo District News (PDN) explaining how he composed the photo that ended up on the cover page of LA Times. He composed two photos and sent them as one (Photo 42, 43, 44). The photo was published on the front page of LA Times.

Frank Van Riper, a Washington Post columnist, wrote that the combined photo looked like "the kind of picture that wins a Pulitzer". The photo was also published on the front page of Hartford Courant, and used by The Chicago Tribune, papers owned by the

¹¹ I requested an interview with Brian Walski, but he did not respond.

same company. The photo that looked like a possible Pulitzer winner was the end of Walski's career as a photojournalist with mainstream media.

The Actual Photos:

Photo 42

Photo 43

The altered photo (combination of Photos 42 and 43)

Photo 44

Photo 42, 43 and 44: Walski (2003). From: Sree.net (n.d.)

<http://www.sree.net/teaching/lateditors.html>

Next morning (according to Walski's interview with PDN) an Iraqi living in the U.S. was checking for familiar faces of Iraqi people on the front of page of the Hartford Courant to see if he could identify relatives, when he noticed the same two faces appearing twice (Photo 44A). Thom McGuire, the *Courant's* Assistant Managing Editor

for Photography and Graphics tells a slightly different story in an interview with Poynter. The next morning a Courant employee who was looking through the images noticed the duplication and brought it to the attention of the copy desk, which immediately alerted McGuire.

The next night Brian Walski, a veteran of the news business who has been shooting news photography for over 25 years, received a phone call from the LA Times.

“When they called me that night, Colin [Crawford, the LA Times Director of photography] said, 'Give me an excuse. Tell me it was a satellite transmission problem. Say something.' I said, 'No, I did it. I combined the two pictures” (PDN, 2003).

Photo 44A: Walski's altered front page photo: The same two faces that appear twice reveal the truth

Face 1 and Face 1A are the same
Face 2 and Face 2A are the same

Later Walski called the newsroom to offer his resignation, but he was told that they are going to fire him. He took full responsibility for what he did and accepted the fact that his career was ruined.

"I'm not blaming anybody but myself. A lot of people said, 'well, you were under stress.' When I put the pictures together, I knew what I was doing. It looked good. It looked better than what I had, and I said 'wow.' Things happened so fast. Great photographers who can compose pictures under that kind of intensity--I'm amazed by how they can do it. Things are happening so fast. You have to watch out for yourself, and look what's going on to be able to compose pictures" (PDN, 2003).

He also wrote an email to the photography staff of the LA Times saying that he deeply regretted that he had tarnished the reputation of the newspaper that has highest standards in journalism.

Brian Walski's photo manipulation was included in my surveys. The survey participants were shown the original and altered photos and provided with an explanation that the third photograph was published on the front page of the "Los Angeles Times" with no explanation of how it was created. Survey participants were told that photo 3 is a combination of photos 1 and 2.

The audience and photographers were asked to determine if they found it ethical and acceptable.

The surveys results showed that again the audience was more accepting of alterations. 72.7% of the audience said they find Walski's combined photo as highly unethical and unacceptable, while 94.9% of photographers made the same statement. Only 3.8% of photographers find this alteration somewhat unethical, but acceptable, versus audience's 21.2%. There's only one photographer who said that this case is highly ethical (1.3%), while 3 % of the audience find it highly ethical (See Figure 7).

Figure 7: Audience's opinion versus photographers': Walski altered photos
Question: Do you find this [Walski's altered photo]:

Colin Crawford, the LA Times Director of photography, in an interview with Poynter said that "what Brian did is totally unacceptable and he violated our trust with our readers" (Poynter, 2003). He also explained that they had to fire Walski because the readers must count on the honesty of the LA Times.

This is the approach of a majority of the newspapers around the world, but not all photojournalists who were caught manipulating their images admit what they have done or regret. Some of them are sorry only that they have been discovered.

Could a pair of deleted legs erase a whole career?

Photographer Allan Detrich did not apologize to his co-workers when he deleted a pair of legs. But that pair of deleted legs was the first step in unraveling Detrich's career. The Toledo Blade veteran, award winning photographer and Pulitzer Prize finalist in 1998 took a photograph of Bluffton University's baseball team players huddling in front of banners, displaying the names and uniform numbers of their former co-players who died in an accident.

Detrich shot the photo from the same angle as many other photographers who covered the same event. But his colleague Madalyn Ruggiero decided to shoot from a different angle. She stood behind the banners with the names of the dead players, and her legs ended up on the photographs published in the papers the next day. Ruggiero's legs were missing only from Detrich's photograph (Photos 45, 46 and 47).

Photos 45 and 46 from: Texas State, School of Journalism and Mass Communication

<http://uweb.txstate.edu/~dn15/>

Cleveland Plain Dealer

Madalyn Ruggiero decided to shoot from a different angle and her legs appeared on the photographs published in the papers the next day

← Ruggiero's legs

Dayton Daily News

← Ruggiero's legs

The Lima News

← Ruggiero's legs

Photo 45: Front pages photographs of other newspapers

← Ruggiero
walked away or
Photoshop walked
in?

Photo 46: The Blade front page photograph

The Blade started an investigation. They found out that Detrich manipulated his photographs since 2002. According to American Journalism Review (Ricchiardi, 2007) 79 of 947 photographs Detrich submitted in the period from January, 2007 to March 2007 had been doctored.

A review of Detrich's original digital files revealed that he had habitually erased unwanted elements in photos, including people, tree limbs, utility poles, electrical wires, light switches and cabinet knobs. In some instances, he added tree branches or shrubbery. In one sports shot he added a hockey puck; in another he inserted a basketball (Ricchiardi, 2007).

News Photographer Magazine¹² called Detrich a *serial digital manipulator* (Ricchiardi, 2007).

I interviewed David Cantor, the photo editor who worked the night the photo was published. He was the editor who physically put the photo in the paper, but the selection was made by another editor. Cantor explains that both he and the other editor, did not feel any reason to compare their photographer's work to the work of other photographers.

My first reaction was of course disappointment and then you begin to feel a certain amount of betrayal, because you have to understand that that night I could have, if I wanted to, and if I had a reason to, compared his photos to the other photos available from the same news situation (Cantor, 2008).

He explains that, on first glance at the photos taken by other photographers at the same event, he did not notice any differences.

¹² Magazine of NPPA.

The deletion of the legs was discovered by photographers from Ohio. They compared the front pages of several newspapers and noticed out that Detrich's photo was the only one with legs missing from behind the banner. "They didn't know what to do, so they decided to contact the editor of the National Press Photographer Magazine... I got an email from him [the editor] saying he wants to talk to me... And when I came the next day my boss had prepared something on his computer and showed me what the problem is" (Cantor, 2008).

Cantor (2008) explains that when they started checking Detrich's work they also found out that his membership with NPPA had lapsed for a few years.

"The really sad part is that Allan had never apologized to any of us fellow photographers. He had couple of conversations with senior managers and my boss (and his boss obviously) the director of photography, but he has never talked to any of us" (2008). Cantor said that this event, as well as every time similar manipulation is discovered, makes him look at photos more carefully.

Today, Allan Detrich works as a freelancer. He chases storms. Cantor explains that he managed to be back within 60 days on a freelance basis through news agencies.

I requested an interview with Allan Detrich, but his email response was "thanks but no thanks!!!!!!" (Detrich, Personal communication, 2008).

Illustrations: picturing or twisting the reality?

Almost two thirds of the audience (64.8%) said that photographers should not combine photos when they cannot take the photo that ideally illustrates their story. About a third of the audience (34.4%) approves of photo combination, but would like to be informed about it. Only two audience participants (0.8%) do not want to be informed about it (Table 4).

The majority of the surveyed photographers (54.1 %) also said they sometimes use illustrations, but they explained the manipulation in the caption. 8.1% of the photographers said sometimes they use illustrations, but there is no need for explanation because illustrations are obvious (See Figure 8).

In this question photographers were given an option to express their opinion in an open ended question to explain in more detail how and when they use photomontage.

Some of their answers are:

“We try to make it obvious and we explain this to the reader.”

“Sometimes to make a poster that is an obvious montage where there is no need for explanation.”

“Photo Illustrations are used in Features and Sports, not News, and are always identified as such in the credit line.”

“Yes, but I make it OBVIOUS it is an illustration, and label it so, and not a real photograph or I don't use it.”

“ONLY when a non manipulated photo does not exist, and ONLY if it is CLEARLY noted.”

“For job samples only (eg: ad illustration), only ONCE.”

Figure 8: Photographers survey

Question: Do you use your photos or photos of your colleagues for photo illustrations? How often do you do that?

Answer Options	Response Percent	Response Count
No, never	35.1%	26
Yes, sometimes and there is no need for explanation because illustrations are obvious	8.1%	6
Yes, sometimes, and it is explained in the caption that it is an illustration	54.1%	40
Yes, often, and there is no need for explanation because illustrations are obvious	0.0%	0
Yes, often, and it is explained in the caption that it is an illustration	2.7%	2
Other (please specify)		7

Interviewed photojournalists explained the role of the illustrations in the same way.

Cantor (2008) said that in his paper they publish photo illustrations probably three times per week. "This is more a function of the graphic artists at my newspaper and

occurs in the feature sections. Any image that is used this way is labeled as a 'Photo Illustration' where the credit normally runs, below the illustration" (Cantor, 2008).

Long (2008) is more strict in determining when and how the illustrations need to be used.

If I'm in charge, I will not run an illustration that looks real and needs caption to explain it. If you are using photos to make unearthly moonscapes something that is totally unreal, fine, that's a photo illustration, but I will not make a photo illustration that looks real. Because if it looks real in the context of news, it better be real. I just don't use those images... No amount of captioning will forgive the visual lie. If the picture is a visual lie, no amount of captioning will make it go away. It is still a visual lie. And if you respect the photograph, the way you respect the written word you would never make up that thing in the first place. You just don't lie and you don't create any Martha Stewart [example from my survey, explained below] kind of thing and no amount of captioning is going to make that go away. It's a visual lie and words can't make excuses for visual lies (Long, 2008).

Instead of the strict rules and obvious will of photojournalists not to misguide the audience, photo illustrations have been used on front pages of prestigious magazines, such as Newsweek and Time magazine, without any explanation.

Martha Stewart's perfect body

In March 2005 Martha Stewart was on the front page of Newsweek. The cover page was a digital composition of her head attached to a model's body (Photo 47).

Photo 47: Stewart with borrowed body

From National Public Radio

[http://www.npr.org/templates/story/story.php?storyId=4](http://www.npr.org/templates/story/story.php?storyId=4520166)

520166

The audience was not informed on the front page that what they are looking at is an illustration, not the real Martha Stewart. On the inside pages of that issues where the story was featured, the magazine provided an explanation that their cover was an illustration. This has been considered unethical, because it is misleading the audience: the readers might check only the cover page and not flip to the page with the disclaimer. After this case Newsweek changed their policy and decided that they need to keep their audience immediately informed about photo alterations. In an interview with American Journalism Review, Simon Barnett, Newsweek's director of photography explained that according the new policy of the magazine, the credit that accompanies the illustrations must be published on the cover (Ricchiardi, 2007).

In my survey, 55% of the audience finds Newsweek's front page highly unethical and unacceptable. The percentage of photographers who find this unethical is much higher 92.4% (See Figure 9).

**Figure 9: Audience's opinion versus photographers':
Marta Stewart with the borrowed body
Question: Do you think this [Stewart altered photo] is:**

Shadow on OJ Simpson's face or on Time's reputation?

Newsweek is not the only influential magazine that did not inform the audience about a photo alteration on their cover. In 1994, Time published manipulated photography of OJ Simpson shortly after he was arrested for murder. The photograph on the cover was darker than the original (Photo 48). Time was accused of racism and that they wanted to present OJ Simpson in a threatening manner.

Time's explanation was that they just wanted to visually demonstrate the shadow cast on his reputation, and that they wanted to make their cover more artistic and compelling. Time created a new cover for the same issue and pulled the first version from the market. Regardless, the photograph traveled the world and became one of the most pointed examples of photo alterations.

Photo 48: Same photo, different cover page

From University of
Minnesota (n.d)
<http://www.tc.umn.edu/~hick0088/classes/csci2101/false.html>

Both the audience and photographers are more accepting of this alteration compared with the other examples in my study. More than half of the audience (55.9%)

said that this is highly unethical and unacceptable, while 75.9% of the photographers think the same way (See Figure 10).

Despite misgivings about ethics, a higher percentage of photographers (17.7%) were willing to accept the changes to OJ's photo compared to the responses for other examples used in the study, which had been between 3.8% and 12.7% acceptance by photographers (See more detail in Figure 15; Table 4).

**Figure 10: Audience's opinion versus photographers':
Shadow on the OJ Simpson's face
Question: Do you find photo on the right [Time's altered cover page]:**

Tabloids and entertainment magazines: Constructed stories followed by constructed images

Tabloids, as well as celebrity magazines¹³, often do not follow journalistic codes of ethics. Their main goal usually is to reach a wide audience by selling sensationalistic stories. To back up their speculative stories, they sometimes publish photos that misguide the audience. They also purposely publish photographs that are supposed to present reality without telling the audience promptly that they are doctored images. The audience is aware of the fact that gossip magazines do publish incorrect information, but they expect them to follow at least the basic rules of ethics.

In my survey I used one example from the cover page of the celebrity magazine *Star*, owned by American Media Inc, which also owns celebrity, health and fitness magazines, and news publications including: *Globe*, *National Examiner*, *Sun* and *Weekly World News*. In April 2005, *Star* magazine published a front page showing actors Brad Pitt and Angelina Jolie holding hands and walking together on the beach. The photo was accompanied by the story about the rumors that they have a relationship. The front page is actually composition of two different photos of each of them alone. The picture of Pitt was taken on a Caribbean island and the picture of Jolie was taken in Virginia.

Photo 49: They took a walk on locations miles away from each other, but Photoshop brought them together

From: Darmouth, (n.d.)

<http://www.cs.dartmouth.edu/farid/research/digitaltampering/>

¹³ The postproduction process in fashion magazines is long and they digitally edit almost all photographs. Many of them hire artists which specialty is postproduction. They do not tend to present reality. Their work is not the focus of this study.

The magazine published an explanation that the front page has been composed using two photographs, but this disclaimer did not appear until page eight.

In this case, the audience and photographers judged the manipulations almost in the same way. The audience found this to be the most unethical of the examples analysed in this paper, 82.8% of them said that this is highly unethical and unacceptable and 89.7% of the photographers agree with them. Nobody from the surveyed photographers said that they find this photo manipulation highly ethical, while 2.4% of the audience believes it is in this category (See Figure 11).

**Figure 11: Audience's opinion versus photographers':
Brad and Angelina on the beach**
Question: Do you find this [composed photo of Pitt and Jolie]:

The president who has to be fit

In August 2007, the French magazine Paris Match published a photograph of French president Nicolas Sarkozy canoeing. The President was not wearing a shirt and his love handles were exposed to the camera. The magazine decided that the French president's body needed improvements (Photo 50). Times Online wrote that the magazine tried to present the president in the same manner as he wanted to be seen: as somebody who is active and fit. "Paris Match" removed some of the body fat around his waist.

Photo 50: Adjusting the light mysteriously adjusted Sarkozy's love handles

From: Darmouth (n.d.)

<http://www.cs.dartmouth.edu/farid/research/digitaltampering/>

Audience versus Photographers

After some media published the original and altered photography, Sarkozy's office denied that they requested a correction of the image. Paris Match explained that it happened while they were trying to adjust the light in the picture. Times Online printed their response: "The position on the boat would have exaggerated this protuberance. By lightening the shadows, the correction was exaggerated during the printing process," (Bremner, 2007).

In this case, the audience's and photographer's judgment is entirely different. 47.3% of the audience said that they find this somewhat unethical, but acceptable, but only 10.3% of the photographers agree with them. The majority of the photographers (87.2%) said that making the French president fit is unethical and unacceptable (Figure 12).

Figure 12: Audience's opinion versus photographers':
The president who wants to be fit
Question: Do you think this [altered photo of Sarkozy] is:

Audience tolerates the alterations, but wants to know what is real

In my survey the number of the audience members who are not aware of digital editing is low: 9.3%, which shows that in the previous seven years (when Huang conducted his survey) the audience learned about photo alterations. Huang's survey, same as findings of the audiences surveys included in my research, found out that almost all of the respondents want to know if the media use digitally altered images. Despite this demand, he claimed that "so far few magazines or newspapers have used a sign or symbol to indicate that an altered image was used in a documentary context" (p.175). He believes that this leads to a conclusion that "media probably should reconsider their current policy of using digitally altered images without making it known to readers" (p.179). He also found out that the audience would rather accept alterations in feature photographs but are much less accepting of alterations to hard news photographs. This is not the case in my research. According to the surveyed audience in my research the biggest percentage of the audience (82.9%) determined as *Highly unethical and unacceptable* the photo montage of Angelina Jolie and Brad Pitt, which was a cover page of a celebrity magazine. This case is followed with the LA Times tampered front page: 72.7% of surveyed audience determined it as highly unethical and unacceptable. This obviously shows that regardless of the genre of the story or type of the media the audience who participated in my survey wants to be informed about photo alterations. (More details and explanations below and in Figure 14 and Table 2.)

Audience versus Photographers

The audience surveyed in my research confirms Cartier-Bresson's claim: it demands responsibility from the media and wants to know when and how much the images have been changed. But my surveys also showed that the audience is aware of photo alterations, and is more acceptable of the manipulations than photographers. More than ninety percent (90.7%) of the surveyed audience said that they know that

photographers and editors sometimes edit photos they see in the media. Only 9.3% said that they do not know that images in the media have been altered (Figure 4).

When asked if they have they been misguided by images in the media, 87.2% of the audience said *yes*. Also, 81.8% of the photographers said that they have been misguided by the images in the media (See Figure 13).

**Figure 13: Audience's opinion versus photographers'
Question: Have you ever been misguided by the media?**

According to the surveys I conducted, the photographers' criteria in determining what is ethical were much higher than the audience's. This obviously shows that the audience in the recent years (versus findings of Huang's survey that was conducted in 2001) became more familiar with the media practice to digitally edit images. One thing that remains the same as in 2001, and it is the same as the findings in previously mentioned studies, audiences want to know when media make the changes. According to my research they want to be informed even when minor changes have been made and they do not approve manipulations in any type of media (mainstream or tabloids). The biggest number of audience participants (82.8%) determined the photomontage of Jolie and Pitt, published on the front page of a celebrity magazine, as highly unethical and unacceptable, followed by Walski's alternation (72.7%), then the images of OJ Simpson (55.9%), Stewart (55%), Lincoln (50%) and Sarkozy (42%) (Table 3, Figure 14).

Table 2: Audience's evaluation of altered images

	Walski	Stewart	Sarkozy	OJ Simpson	Lincoln	Jolie&Pitt
Highly ethical	3.0%	1.9%	1.5%	5.4%	2.4%	2.4%
Somewhat ethical	3.0%	6.2%	9.2%	13.8%	8.7%	2.0%
Somewhat unethical, but acceptable	21.2%	36.8%	47.3%	24.9%	39.3%	13.2%
Highly unethical and unacceptable	72.7%	55.0%	42.0%	55.9%	50.0%	82.8%

Or:

Figure 14: Audience's evaluation of altered images

The most unethical and unacceptable for the photographers is Walski's alteration (94.9%) followed by Stewart (92.4%), Jolie and Pitt (89.7%), Sarkozy (87.2%), Lincoln (82.3%) and OJ Simpson (75.9%). The audience and photographers judge in a similar way only the manipulations published on the front pages of Star magazine and LA Times.

Also the audience is more acceptable of these alterations compared with the photographers (Table 3, Figure 15).

Table 3: Photographers' evaluation of altered images

	Walski	Stewart	Sarkozy	OJ Simpson	Lincoln	Jolie&Pitt
Highly ethical	1.3%	1.3%	0.0%	0.0%	1.3%	0.0%
Somewhat ethical	0.0%	0.0%	2.6%	6.3%	3.8%	1.3%
Somewhat unethical, but acceptable	3.8%	6.3%	10.3%	17.7%	12.7%	9.0%
Highly unethical and unacceptable	94.9%	92.4%	87.2%	75.9%	82.3%	89.7%

Or

Figure 15: Photographer's evaluation of altered images

The majority of the audience participants in my survey want to be told when photographers make changes to the photographs, even when they are correcting the quality of the images. The majority of the participants (41.1%) want to be informed about

the changes even when media edit photographs only to improve the technical deficiencies, but only 16% of the photographers think they should inform audience about these alterations. Also 11.1% of the photographers believe that these changes should not be done versus audience's 3.6% who disapproves correcting technical deficiencies. Also the majority of the surveyed audience said that photographers should never combine photos, delete sufficiently important objects (including people and animals), move or add objects (See Table 4). The majority of the audience who agrees with these changes demands to be told about any digital editing that took place.

On the other hand photographers do not believe that they should inform the audience about technical changes. Nenkovic (2008) said that if there are huge interventions on a photograph due to different reasons, he always informs the audience what has been done. "It is unethical not to tell the audience that you made a computer intervention on the context or a photomontage" (Nenkovic, 2008). Cantor (2008) explains that the only explanation his paper uses is "photo illustration" whenever they use an illustration. Long (2008) also explains that, besides photo illustrations, there are very rare occasions when media need to explain to the audience what they have done to a particular photograph. As examples he points to when photographers use new technology, shoot from a different angle, do unusual things with the camera or when photographers implement various experimental techniques. "There are rare occasions when you have to explain to the public what you have done because they are weird things... But in terms of creating an image and then trying to explain it: No... Don't be dishonest" (Long, 2008). Table 4 shows in details the audience's approval of various editing techniques versus photographer's practice.

7. Moving objects (including people and animals) to improve the quality

8. Adding objects (including people and animals) to improve the quality

9. Adding objects (including people and animals) when you cannot take a photo you need

10. Combining photos if you cannot take a photo you need

Table 4: Audience's versus photographer's approach towards electronic editing of the photographs

	Yes, without informing the audience	Yes, but have to inform the audience	Never
Media should edit photographs only to improve the technical deficiencies	Audience: 55.3% (140) Photographers: 72.8% (59)	Audience: 41.1% (104) Photographers: 16.0% (13)	Audience: 3.6% (9) Photographers: 11.1% (9)
Media should combine photos when they cannot take a photo they need	Audience: 0.8% (2) Photographers: 1.2% (1)	Audience: 34.4% (87) Photographers: 11.0% (9)	Audience: 64.8% (164) Photographers: 87.8% (72)
Media should delete sufficiently important objects (including people and animals)	Audience: 9.5% (24) Photographers: 1.2% (1)	Audience: 27.4% (69) Photographers: 0.0% (0)	Audience: 63.1% (159) Photographers: 98.8% (80)
Media should move objects (including people and animals) to improve the quality	Audience: 7.5% (19) Photographers: 1.2% (1)	Audience: 32.8% (83) Photographers: 1.2% (1)	Audience: 59.7% (151) Photographers: 97.5% (79)
Media should add objects (including people and animals) to improve the quality	Audience: 2.8% (7) Photographers: 1.2% (1)	Audience: 19.8% (50) Photographers: 1.2% (1)	Audience: 77.5% (196) Photographers: 97.5% (79)
Media should add objects (including people and animals) when they cannot take a photo they need	Audience: 1.6% (4) Photographers: 1.3% (1)	Audience: 19.0% (48) Photographers: 5.0% (4)	Audience: 79.4% (201) Photographers: 93.8% (75)

Photographers: The daily routine of digital editing

Only 6.7% of the surveyed photographers said that they do not edit their photographs electronically. In order to find out what kind of changes they make they were asked which of the bellow listed editing techniques they use.

Table 5: Digital editing techniques used by photographers

If you edit photographs electronically please check all of the techniques you apply	Yes, when needed, and there is no need to inform the audience.	Yes, when needed, and I inform the audience.	Never
1. Burning (to correct technical deficiencies)	88.5% (69)	0.0% (0)	11.5% (9)
2. Dodging (to correct technical deficiencies)	88.5% (69)	0.0% (0)	11.5% (9)
3. Spotting for dust (to correct technical deficiencies)	92.4% (73)	1.3% (1)	6.3% (5)
4. Contrast and colour balancing (to correct technical deficiencies)	96.2% (76)	1.3% (1)	2.5% (2)
5. Cropping	100.0% (79)	0.0% (0)	0.0% (0)
6. Deleting sufficiently important objects (including people and animals)	1.3% (1)	2.6% (2)	96.2% (75)
7. Moving objects (including people and animals) to improve the quality	1.3% (1)	1.3% (1)	97.5% (77)
8. Adding objects (including people and animals) to improve the quality	2.5% (2)	0.0% (0)	97.5% (77)
9. Adding objects (including people and animals) when you cannot take a photo you need	2.5% (2)	1.3% (1)	96.2% (76)
10. Combining photos if you cannot take a photo you need	1.3% (1)	8.9% (7)	89.9% (71)

The majority of surveyed photographers believe that they should not tell the audience when they are burning (88.5%), dodging (88.5%), spotting for dust (92.4%), contrast and colour balancing (96.2%), and cropping (100.0%). Also, a majority of the photographers said they never:

- Combine photos if they cannot take a photo they need (89.9%),
- Delete sufficiently important objects (96.2%),
- Move objects to improve the quality (97.5%),
- Add objects to improve the quality (97.5%) or
- Add objects when they cannot take a photo they need (96.2%).

Long (2008) explains that is important to define the difference between different kinds of manipulations. He explains that there have always been photo manipulations and that the whole process of photography is a manipulative system. He also says that many things that photographers do in photography: contrast, control, dodging and burning, is also manipulation.

What you are looking for and what you are trying to define... is a difference between the physical changing of content or the image on the one hand, and on the other hand the truth, what it represents. That has to be defined better. How do you define the truth or honesty in photography?... I do not talk about truth when I talk about photography. When I talk about photographs I talk about being honest, being accurate and being fair... What I suggest is to make difference what makes a difference between altered image and an honest image (Long, 2008).

He explains that contrast, control, dusting, universal colour correction, eye correction, things that are strictly technical, are 'grammar in photography'.

A basic grammar how you communicate photographically. These are techniques that are open to all of us and they are the same as the grammar in the verbal world, same as in the verbal world putting a period at the end of the sentence to know where it ends. There's nothing right or wrong, they are neutral. It is just how you physically process images. Then when you get into the symbolic part of the photograph is when honesty becomes part of the process. It's just a two dimensional piece of paper with a bunch of pixels on it, or whatever, and really is not reality, it is a symbolic thing, it is a symbolic representation of the reality (Long, 2008).

Despite photographers' determination that these changes are essential and serve to improve the quality of the images in the media, the surveyed audience demands to be provided with information and about these alterations.

The photographers' survey also explored how often the photographers use digital editing in their aim to represent reality better. All photographers said that they correct their images for technical deficiencies, and almost half of them (48.1%) said that they do fix the quality on every photo when needed, while the other half (51.9%) said that they apply these changes only on some photos when needed (Figure 16). The technical deficiencies were defined as:

1. Burning (to correct technical deficiencies)
2. Dodging (to correct technical deficiencies)
3. Spotting for dust (to correct technical deficiencies)
4. Contrast and colour balancing (to correct technical deficiencies)

Figure 16: Photographers survey
Question: How often do you correct technical (1, 2, 3, 4) deficiencies?

Answer Options	Response Percent	Response Count
On every photo when needed	48.1%	38
On some photos when needed	51.9%	41
Never, even when needed. I would rather use another photograph	0.0%	0

Photographers I interviewed also said that they edit their photos electronically. Nenkovic (2008) explains that in his newsroom photo editors are in charge of digital editing of the photographs, which usually includes cropping and adjusting colours.

We correct technical deficiencies on almost every photograph. How much will be done depends on the quality of a particular photograph, which is also connected with the circumstances in which the photo has been shot. For example when we shoot sports events we only have a split second to make a photograph and to capture the moment. So, on that photograph we have to work in Photoshop trying to correct the deficiencies. If you take photos landscapes or still objects you have more time to play with the technical abilities of the camera, so the postproduction work will be insignificant (Nenkovic, 2008).

Long's (2008) answer to the same question is "Every image, every day". Cantor (2008) also explains that he edits his photographs and that includes cropping the image for page play and adjusting the exposure levels and correcting the colour to match the CMYK¹⁴ profile set by the newspaper's pre-press department. In their newsroom, both photographer and photo editor are responsible for the editing process.

The initial editing process is by the photographer, sometimes with verbal directions from the editor that reflect the context of the accompanying story. From this point, the editor is responsible for making the final choice of which photo runs in the paper (Cantor, 2008).

Cantor's answer about how often they correct technical deficiencies is similar to Nenkovic's. "This depends on the skills set of the particular photographer who submits the image. Half of the staff I currently work with produces files that require no correction. The other [half] requires either color cast and exposure correction" (Cantor, 2008).

Interviewed photographers, as well as photographers who participated in the survey have the same approach towards cropping. All of them crop their photos, and 48.1% said they crop every photo when needed, and 51.9% said on some photos when needed (Figure 17).

¹⁴ CMYK stands for cyan, magenta, yellow and key (black).

Cantor explains:

Cropping is a function of making pictures [that] have more impact on a printed page. It is not just about redefining an image but more about how redefining an image with a crop will make for a stronger page presentation. That said, I probably crop about 60% of the images I prepare for the newspaper (Cantor, 2008).

Nenkovic and Long said that they crop every photo. “Some of them are cropped to fix technical deficiencies, some of them to make better impression which depends on the story that they are used for”(Nenkovic, 2008). Long (2008) explained that once in a while a photo doesn’t need to be cropped. “You crop the content, but you don’t throw anything to change the meaning of the photographs” (Long, 2008).

Figure 17: Photographers survey
Question: How often do you crop photographs?

Answer Options	Response Percent	Response Count
On every photo when needed	48.1%	38
On some photos when needed	51.9%	41
Never, even when needed. I would rather use another photograph.	0.0%	0

The majority of the surveyed and interviewed photographers said that they never delete, add or move objects. Nenkovic (2008) explains:

It is really rare to delete elements from any photo. You could do that by cropping, but rarely in Photoshop you would delete people or animals. The only time when you do that is if you have on the photo an object that advertises something or when you have to protect somebody's identity (Nenkovic, 2008).

Only 5.1% (4 participants in total) of surveyed photographers said they delete sufficiently important (including people and animals) on some photos when needed. Only 3.8% (3 participants in total) of surveyed photographers said that they move objects, including people and animals to improve the quality on every photo when needed. Adding objects is also done rarely. Only 2.5% (2 participants in total) said that they add objects on some photos when needed. Exactly the same number of photographers (2.5% or 2 participants in total) move objects when they cannot take a photo they need.

The surveyed photographers who delete, move and add objects are freelancers from one western country and staff photographers from the media from two developing countries. This does not show any patterns, which means that the decision is made on an individual basis. Only one of these photographers believes that photographers are allowed to do all the interventions on the photographs without telling the audience (Figures 18, 19, 20, 21).

Figure 18: Photographers survey
Question: How often do you delete sufficiently important objects
(including people and animals)?

Answer Options	Response Percent	Response Count
On every photo when needed	0.0%	0
On some photos when needed	5.1%	4
Never, even when needed. I would rather use another photograph.	94.9%	75

Figure 19: Photographers survey
Question: How often do you move objects
(including people and animals) to improve the quality?

Answer Options	Response Percent	Response Count
On every photo when needed	0.0%	0
On some photos when needed	3.8%	3
Never, even when needed. I would rather use another photograph.	96.2%	76

Figure 20: Photographers survey
Question: How often do you add objects
(including people and animals)?

Answer Options	Response Percent	Response Count
On every photo when needed	0.0%	0
On some photos when needed	2.5%	2
Never, even when needed. I would rather use another photograph.	97.5%	77

Figure 21: Photographers survey
Question: How often do you move objects
(including people and animals)
when you cannot take a photo of the people that you need?

Answer Options	Response Percent	Response Count
On every photo when needed	0.0%	0
On some photos when needed	2.5%	2
Never, even when needed. I would rather use another photograph.	97.5%	77

Chapter 6

The Future of Photojournalism

"I wasn't the first to tamper with news photos and, unfortunately, I probably won't be the last... I screwed up. I got caught, said Allan Detrich in an interview with American Journalism Review (Ricchiardi, 2007). I tried to find out if photographers believe that this is the reality. I asked Nenkovic, Cantor and Long "Do you think that media publish photos that have been altered without knowing it?" Nenkovic's (2008) answer was that he does not believe that there so many altered images published in the media. But his colleagues are not as optimistic as he. "It can and does happen when unscrupulous photographers create altered images and submit them without disclosing their chicanery" (Cantor, 2008). Long's approach is similar. "I assume that there are, but I don't know... If somebody wants to lie they will do it and it's very hard to catch it. It probably happens more than I would like. And at the same time I don't think is as overwhelming as the quote you gave me [Detrich quote]" (Long, 2008).

They also believe that despite the fact that digital editing is part of the photojournalism profession, it is possible to avoid altered images. Cantor explains possible approaches to achieve this:

Demand accountability, ensure that raw, out of the camera files are available anytime an image's credibility is questioned. Demand that staff adhere to honest file creation and continue to make image manipulation an offense for which one will get dismissed from their job or be put off the freelance roster (Cantor, 2008).

I also tried to find out how photographers see the future of the photojournalism profession and are we going to live with more altered photo without knowing it.

Cantor (2008) believes that it is really important to educate young journalists about ethics.

Unless we inculcate the younger practitioners now entering the business with the seriousness of this visual mendacity and hold them accountable, i.e. mentoring and managing effectively, there will be more cases of altered images finding their way into the MSM and the more reputable blogs (Cantor, 2008).

Cantor (2008) also stresses as an important element in building a better future for photojournalism to increase communication between editors and photographers. He also believes that the rise of citizen journalism will contribute to this alarming trend as well¹⁵. To be able to answer these challenges he explains that media will have to set up rules and explain to the audience what the requirements are for submitting photographs to the media. One of the roles of the media will be to educate the audience about ethics and possible law cases if they are dishonest.

Long (2008) believes that the future is going back to the basic values of journalism. He claims that this is the only way to maintain the audience's trust.

The public believes that all lies, whether they are good lies or big lies are lies and they don't care if it is a small thing, a power line or it is a major thing, like a basketball. [He refers to deleting power lines or adding a basketball]. A lie is a lie and they feel deceived when the pictures are tampered. That is the philosophy that I work with. No amount of change in the photographs is permissible, other than what is dramatically necessary to make the photography communicate (Long, 2008).

The future... that depends on what side of bed I get up on. There are days when I think it is absolutely hopeless, there are days when I think there are enough good people left, it will be OK. I don't know. I know it will be different... The electronics have changed the business, so we don't look at the picture as a hard and fast thing anymore. Now we look at it as fluid thing in a computer. And there is a new sense of what constitutes the nature of the photographs and because of that the new generation that is coming up is going to have to find a way to communicate visually honestly. They are going to have to find how to be honest in this liquid environment. We haven't found it yet. That's why there is so much debate on these issues now. Because we are trying to find a way to be honest

¹⁵ Many media around the world open their pages/air time to the public inviting them, not just to write letters to the editors, but to submit their stories and to have active role in creating the agenda. The availability of technology has a huge impact in developing this concept. In 2005, Al Gore co-founded Current TV, which is "the only 24/7 cable and satellite television network and Internet site produced and programmed in collaboration with its audience" (Current TV, n.d.). They also provide on-line training for the audience in order to improve their work. Some media also link their web sites to citizen-written web sites. Audiences are not just consumers anymore: they use their cell phones, still and video cameras to record events and they broadcast them or submit them to the media. There are many examples, such as such 9/11 events and bombing in London's subway, when images taken by the audience have been published/broadcasted with the breaking news. It is expected that this trend will grow in the future. This necessary will have to include educating the audience in a role of a contributor, about ethics and journalistic codes and principles.

within the context of this new reality of electronics, and in this new reality of computers and fluid nature of photographs. And because of that there is a lot of angst, people do not know exactly where they are headed... There is a struggle going on within the society, and definitely within the profession we try to find a way to deal with it and to make sense with it all" (Long, 2008).

I also asked surveyed photographers what they believe the practice of photographers in altering their photos is. The majority of the surveyed photographers (92.9%) said that they believe that photojournalists sometimes electronically alter or manipulate their photos, but they are not always discovered. Only 1.4% (one in total) of the surveyed photographers believes that photo journalists always do this, while 5.7% believe that they never alter or manipulate their images.

Figure 22: Photographers survey
Question: Do you believe:

Answer Options	Response Percent	Response Count
Photojournalists always electronically alter or manipulate their photos, but they are not always discovered.	1.4%	1
Photojournalists sometimes electronically alter or manipulate their photos, but they are not always discovered.	92.9%	65
Photojournalists never alter and manipulate their photos.	5.7%	4
Other (please specify)		13

This shows that despite the rules and demands to be honest and to follow codes of ethics surveyed photographers believe that there is dishonesty in the way their profession is practiced.

In this question (Figure 22) photographers were allowed to express their opinion under the option *Other (please specify)*. Some of the answers¹⁶ provided were:

“Even with the proliferation with software tools that make it less likely that photographers who manipulate photos will be discovered, this practice is declining among photographers who work in journalism (as opposed to advertising, fashion, etc). This is a response to some high profile examples of images that have been manipulated (and the resulting firings of photographers). Go into the print archive at any newspaper or wire service, and you'll see all kinds of examples of manipulations that would get a photographer fired today: background elements removed, lines drawn on faces or elsewhere to enhance contrast, other objects removed, etc. This is really quite fascinating stuff.”

“Good photojournalists only correct technical deficiencies (burn, dodge, crop).”

“Some wayward and ethically ambiguous souls disgrace the profession by altering or manipulating an image to the point where it is no longer the image they took. PJs¹⁷ that crop, colour balance and correct exposure are just fine and don't need to inform their audience of the technical deficiencies of the original photo.”

“Photojournalists who manipulate images are in the minority of their craft and most of them get caught because of the advances of digital communication and its attendant increased scrutiny.”

¹⁶ Photographers survey was conducted online in the period: March 22, 2008 – July 24, 2008. Ninety two photographers and photo editors from nine countries participated in the survey. Providing answer to this question was optional.

¹⁷ PJ is abbreviation for photojournalist.

“Obviously there have been cases where photojournalists have altered photos digitally and were eventually ousted. I would like to believe that all photojournalists have the same ethical standards as I, but I know it's not the case”.

“It has been done in the past but is highly unethical.”

“Depending on the media organization, it can be expected that the photojournalist will improve the message of an image by dodging, burning and changing the colour balance and contrast, as was done in the past with negatives, and can be cropped in a way that will not eliminate a part of the story told by the image to fit design requirement, but when an image is otherwise manipulated, I believe it's wrong not to specify it!”

Also the last question was open ended and the photographers were asked “Do you have any other comments about photo alterations in news media?”

“Photojournalists should never alter a photo or change the fundamental truth of a photo through electronic means. The number of altered images used in news organization as compared to honest, truthful images is an incredibly small number.”

“It's ethically acceptable to apply electronic techniques on press images in order to improve their quality and clarify their content to the audience or to emphasize the angle of your information, but you cannot do it in order to alter reality.”

“It should never be done, end of story!”

“Photos must be truthful. They must not lie. Correcting for technical deficiencies must be limited to moderate dodging and burning, removing of graininess, correcting exposure and light balance, and cropping. Never add, move, or remove objects. We are nothing without credibility.”

"To be sure, there is the occasional photographer who makes alterations to photographs and is not discovered. There are too many eyes looking at a person's photographs pixel-for-pixel."

"Any photo that has had anything removed or added is an illustration and MUST be clearly identified as such."

"The hard and fast rule is that anything you could have done with your camera, or any technical deficiencies (dust, exposure, WB) can be corrected. Also, please note that the paparazzi are not Photojournalists. They have more in common with commercial photos (who can edit images as they please) than PJs."

"Photojournalism is a very competitive and contest-driven field. That more than anything else contributes to the alteration abuses."

"Invariably when photo unacceptable photo manipulation occurs, either a photographer or editor has broken his or her trust within that important relationship and has deceived the reader."

"In a perfect world they would never happen. People, especially on the copy desks need to be educated in order to prevent it from happening."

"Newspaper page designers /lay out editors etc. seem immune from anti-manipulation rules...they remove backgrounds REGULARLY, sometimes create illustrations from our news photos...usually without telling the reader. Photo Editors often order/request photos to be 'arranged' , 'set up' , 'staged in such away to look normal, realistic, and not staged. These photos are never captioned as such. I think the problem is NOT the photographer, in most cases... it is the editors (assigning and layout).

Maybe your survey should take this into consideration....many of your samples were NOT done by the photographer."

"I believe that alterations should only be made to ensure that the quality of your photo is up to snuff for press and is accurate to what you saw (ie, contrast, exposure, dust, etc). Pushing a photo too far (as in the OJ photo, or doing retouching, brings it into more of a commercial venue and less journalism and should be made clear as an illustration. Any sort of photo montage, or alteration of factual events, however (ie, you could never have shot 2 people together and it drastically changes the context of what happened)... is HIGHLY unethical, and compromises the integrity of the entire media system and our relationship with the public."

"Fact should be always there, if required you can alter the pics."

"Photo has always been altered way before Photoshop came along! The only difference is that now people know it's possible to do so..."

Chapter 7

Conclusion: Are photos truth? There are no small lies.

The audience wants to know the truth.

Processes for the alteration of images have been available since the birth of photography, but new technologies make image alteration easier, faster, and virtually undetectable. Moreover, the tension between image manipulation to achieve aesthetic goals versus the ethical requirement for photojournalists to represent the truth in an unbiased way can clearly be seen in recent cases involving the alteration of images by the news media. The definition of the truth presented by photographs is a complex issue, and there is no exact definition of the truth that is expected to be presented within news photography. Nevertheless photojournalists codes of ethics specify that the closest way to satisfy the expectations of photojournalistic integrity is to follow the rule that any changes of the context/facts are not allowed.

The theoretical discourse surrounding our understanding of photography has also transitioned from the notion of an inherent reality found within a image towards an understanding of the importance of how images are received and read by an audience. But there has been a gap in our understanding of what practicing photojournalists and audiences for their work perceive as ethical image alteration, and under what circumstances image alteration may ethically occur.

To fill this gap in our understanding, this study has explored perceptions surrounding the alteration of photojournalistic images and provides insight into the following questions:

- 1) How does photojournalism manipulate the truth?
- 2) How and how often do photojournalists change images/content of their news photographs? Do they consider this ethical/unethical?
- 3) Is it ethical to make any changes to news photography?

4) How do these changes affect audience's trust in the truth/reality portrayed by the images in the media

The cases I examined in this thesis include changing of the journalistic facts (as defined in codes of ethics) on the photographs through various approaches/techniques, such as:

- Smith's editing of the content in his dark room;
- Salgado's interactions with the subjects he photographs and creations of the magical reality, which according Ritchin (1990) does not tend to explore the problems people in his photographs are facing;
- Various photo manipulations that have been published in the media including: doctored front page of LA Times, darker photo of OJ Simpson, deleting of the love handles from the picture of the French president, Martha Stewart with borrowed body, etc.

Data from my study showed that all surveyed photojournalists electronically edit images they publish in the media. They all claim that they do not change the context of the news photography, which means that they improve only the aesthetic quality of the photographs. Over 90% of the surveyed photojournalists said that they never delete, move or add objects. They explained that they would rather use another photograph than to alter images in this manner.

Surveyed photojournalists are more critical towards alterations of the context of photographs in the media, when compared to the responses from the general public. The audience, is more accepting of photo alterations than photojournalists, but they wish to be informed about changes that happened in the process of digital editing. Specifically:

- 41.1% of the surveyed audience demands to be informed about the changes even when media edit photographs only to improve the technical deficiencies.
- Only 16% of surveyed photojournalists think they should inform audience about these alterations.

The fact that the audience demands that the media alert them to the presence of altered images¹⁸ even when the intent is merely suggests degree of media skepticism that may be a product of increased media literacy.

Once you lie, you don't get back. It's like Pandora's box, once it's open you don't get back in. Same thing, you lie to the public, you never get that credibility back. You can't undo harm. The only way that we can get back to being trusted is to be trustworthy totally over time and hopefully people will understand that. And we also have to be above board with everything. We cannot hide anything and we have to be good in what we do (Long, 2008).

Photojournalists surveyed were strong in their condemnation of altered images but believe that the best way to avoid the appearance of altered images in the media is not through law, or regulations, but through individual integrity.

It has been predicted that there will be more altered images in the media in the future, and that mainstream media will have more transparent rules about editing. The gap between the media using manipulated images (tabloids, gossip magazines, fashion magazines) and mainstream news media will grow. Mainstream media will have to educate the new generation of photo reporters about ethics and honesty as the most important rules in the profession. Media will also have to educate the audience about these rules because in the future, the public will have a bigger role in creating the media's agenda. Due to the technology accessibility and development, expansion of multimedia and citizen journalism, the audience will be an active contributor to media content. The audience should therefore be educated about the role of reporters and photojournalists and their responsibility to follow rules for editing photographs ethically.

¹⁸ My finding that audiences tolerate photo alterations, but want to be informed about them could be explored in future studies. One of the areas of possible future research is to determine what exactly determines this audiences' attitude towards photo alterations. I am connecting it with the technology development, awareness of photo alterations in the media, the fact that audiences have access to software for editing images, as well as the fact that audiences have been betrayed by the images in the media many times. These factors could be explored more in-depth in future studies.

This will probably increase the debate about photography as somebody's point of view: Is it really possible to produce images that do not include somebody's approach in framing the reality?

"I'm not sure that is a bad thing. I think everybody comes from some place and that's what fairness is all about. [The question] is that you know where are you coming from and you know how to explain what your biases are" (Long, 2008).

Long (2008) also believes that the photo is a symbolic representation:

Is it real? No. Is it a real piece of paper with a bunch of dots on it. Is it itself a real thing? No. It's a symbolic thing. Just like a novel is a symbolic thing, just like a word report is a symbolic thing. It's not a reality itself, but it is a way of explaining, or encapsulating or dealing with reality. It is based in reality. The stories that you read in the paper are based in reality, same thing with the photographs, they are based in the reality. Are they real themselves? No. I don't think they are real (Long, 2008).

The role of photojournalism is to use that symbolic representation to present the reality to the audience which obviously expects them to be honest. My research showed that only by implementing more honesty in capturing the reality will media be trusted and respected. In order to maintain that credible relationship with the audience, mainstream media will have to implement stricter codes of ethics and will have to inform the audience about alterations. The audience's message to the media is clear: Yes, we know that you digitally edit your photos, and we accept that, but we want to be told what you have done. The audience prefers the truth versus altered images which are supposed to present moments missed from reality. They will forgive the media if they admit they missed the moment, but not if they try to construct the reality that might or might not have a huge impact on their lives.

The audience would probably agree with Kertesz when he claims that photography cannot make nature more beautiful:

Nature is the most beautiful thing in the world. You can show the beauty, illustrate it, but it's never the real beauty – very far from it. We don't know how

beautiful nature really is. We can only guess. I am always saying that the best photographs are those I never took. (Kertesz, 1985, p.114)

A few years after Gostivar's riots one of Cedo's photographs made it to the New York Times and the Washington Post's front pages. We went to celebrate his success. While he was holding the hard copies of both papers, I knew he was the happiest man in the world. But, even on that day, he mentioned the best photographs he never took – the images he missed in the summer of 1997. I think he will never forgive me why in that moment I turned the car in a wrong direction. And it was just a split second, just a tiny moment with such a huge impact on our lives.

Toronto, Ontario, Canada, 2008

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David Cantor

Cedomir (Cedo) Nenkovic

Questions are reproduced in the original order as they were followed by the interviewees.

telephone interviews

4. How often do you use technical deficiencies?

5. How often do you crop the photographs?

6. How often do you delete sufficiently important objects (including people and animals)?

7. How often do you move objects (including people and animals) to improve the quality?

8. How often do you add objects (including people and animals)?

9. How often do you move objects (including people and animals) when you can not take a photo of the people that you need?

10. Do you use your photos or photos of your colleagues for photo illustrations? How often do you do that? Do you tell the audience that you created the illustration?

11. Do you tell the audience that you have changed something on the photo?

12. In which situations do you tell them that?

Photographers interviewed:

John Long

David Cantor

Cedomir (Cedo) Nenkovic

Questions were sent to participants by email. Online interviews were followed by telephone interviews.

Interview questions

1. Do you edit your photographs?
2. What does the editing process include?
3. Who is responsible for the editing process, the photographer, or photo editor?
4. How often do you correct technical deficiencies?
5. How often do you crop the photographs?
6. How often do you delete sufficiently important object (including people and animals)?
7. How often do you move objects (including people and animals) to improve the quality?
8. How often do you add object (including people and animals)?
9. How often do you move objects (including people and animals) when you can not take a photo of the people that you need?
10. Do you use your photos or photos of your colleagues for photo illustrations? How often do you do that? Do you tell the audience that you created the illustration?
11. Do you tell the audience that you have changed something on the photo?
12. In which situations do you tell them that?

13. Is it ethical not to tell the audience, even about the minor changes you made on the photo?
14. Do you have a code of ethics including photography practices in your organization?
15. Do you and your colleagues follow all the details in the code of ethics of your media/organization? How do you supervise this?
16. Do you think that photo editors/media publish photos that have been altered without knowing it?
17. What about freelancers? Are they obligated to follow the code of ethics of your organization?
18. Do you think that international regulations about photo editing and altering should be created and applied?
19. Is it possible to avoid manipulations when digital editing is becoming part of the photojournalism profession?
20. What will be the future of photojournalism profession? Are we going to live with more altered photo without knowing it?

David A. Cantor

Picture Editor

The Blade

Answers provided by email:

-Do you edit your photographs?

-Yes.

-What does the editing process include?

-In the newsroom environment, I crop the image for page play and adjust the exposure levels and correct the color to match the CMYK profile set by the newspaper's pre-press department.

-Who is responsible for the editing process, the photographer, or photo editor?

Both. The initial editing process is by the photographer, sometimes with verbal directions from the editor that reflect the context of the accompanying story. From this point, the editor is responsible for making the final choice of which the photo runs in the paper.

-How often do you correct technical deficiencies?

This depends on the skills set of the particular photographer who submits the image. Half of the staff I currently work with produces files that require no correction. The other requires either color cast and exposure correction.

-How often do you crop the photographs?

-This is hard to quantify. Cropping is a function of making pictures have more impact on a printed page. It is not just about redefining an image but more about how redefining an image with a crop will make for a stronger page presentation. That said, I probably crop about 60% of the images I prepare for the newspaper.

-How often do you delete sufficiently important objects (including people and animals)?

-Never.

-How often do you move objects (including people and animals) to improve the quality?

-Never.

-How often do you add objects (including people and animals)?

- Never.
- How often do you move objects (including people and animals) when you can not take a photo of the people that you need?
- Never.
- Do you use your photos or photos of your colleagues for photo illustrations? How often do you do that? Do you tell the audience that you created the illustration?
- Yes. Probably three times a week. This is more a function of the graphic artists at my newspaper and occurs in the feature sections. Any image that is used this way is labeled as a "Photo Illustration" where the credit normally runs, below the illustration
- Do you tell the audience that you have changed something on the photo?
- Only by telling them it is a "Photo Illustration".
- In which situations do you tell them that?
- Every time we create a "Photo Illustration".
- Is it ethical not to tell the audience, even about the minor changes you made on the photo?
- No.
- Do you have a code of ethics including photography practices in your organization?
- We follow the guidelines set forth by the National Press Photographers Association, of which our staff are members. We also subscribe to digital practices and ethics of the Associated Press as another guideline.
- Do you and your colleagues follow all the details in the code of ethics of your media/organization? How do you supervise this?
- Yes. Editors and the photographers themselves scrutinize the images produced to ensure that they meet these ethical details.
- Do you think that photo editors/media publish photos that have been altered without knowing it?
- It can and does happen when unscrupulous photographers create altered images and submit them without disclosing their chicanery.
- What about freelancers? Are they obligated to follow the code of ethics of your organization?
- Absolutely.

-Do you think that international regulations about photo editing and altering should be created and applied?

-It would be nice, but seeing as each nation has its own spectrum of acceptability (i.e. tabloids and now internet and even television) this seems a bit specious. It is up to each person to account for their responsibility in the process.

-Is it possible to avoid manipulations when digital editing is becoming part of the photojournalism profession?

-Yes. Demand accountability, ensure that raw, out of the camera files are available anytime an image's credibility is questioned. Demand that staff adhere to honest file creation and continue to make image manipulation an offense for which one will get dismissed from their job or be put off the freelance roster.

-What will be the future of photojournalism profession? Are we going to live with more altered photo without knowing it?

-Unless we inculcate the younger practitioners now entering the business with the seriousness of this visual mendacity and hold them accountable, i.e. mentoring and managing effectively, there will be more cases of altered images finding their way into the MSM and the more reputable blogs. The unchecked rise of citizen journalists will contribute to this alarming trend as well.

David Cantor Interview Transcript

-How many photos do you see on a daily basis?

-2,000...

-What happened in 2007 when you discovered that a pair of legs is missing on the front page photo? What was your first reaction when you find out what your colleague Allan Dietrich did?

-My first reaction was of course disappointment and then you begin to feel a certain amount of betrayal because you have to understand that that night I could have if I wanted to and if I had a reason to, compare his photos to the other photos available from the same news situation. But I didn't for a variety of reasons. Number one, the display on my computer screen, I have relatively small thumbnails so I can look a quite few images.

I think I could look 24 images at a time on my browser. They are small, they are not too small, so basically on a cursory glance looking at Allan's photo versus the other photos that were up there I didn't see any huge difference. Because the legs in that portion of the photo were small and I didn't want to take time to scrutinize them one by one. On a first glance, everything is the same and we are good to go. Also you had to understand, that I did not make the final decision, although I was the editor who actually physically put the photo in the paper. The other editor who made that decision didn't feel any reason to compare our photographer's work to the work of other photographers there.

-The trust I believe was one of the factors not to do that. He has been for a while with the paper...

It is very interesting, we assume as a rest of our staff that is required to be a member of the national press photographer organization. When you join that organization you are required to sign the ethics part with the organization's rules. Regulations and you agree to that. They have to read it and signed it and that's what we hoped. His membership lapsed for a number a years. I found that to be interesting in academic sense, but again disappointing in a professional sense in working with him...

-It never came to my attention. I wasn't aware of it. You know how it works, you have a couple of editors and basically you are with photographer... You are not always gonna work with every photographer.... You work with these guys, I work with those guys. I really haven't worked with Allan really closely about 8-9 years. I worked with him on a project back in the late 90's... He was one of the photographers I worked with... Part of it was... that I'm pretty much scrutinizing editor. I had the same problem with somebody who had to be dismissed for similar thing. I've seen this behavior before. He tried to stay away from me. He worked in whole other room by himself away form anybody.

-What was his title when the incident happened? Senior photographer?

-Well, you know, I don't think that we have a real job title for any than chief photographer. He was not a chief photographer... I know that at one point of his career he became a national photographer for both news papers owned by our company and worked on more national projects. But than, that position kind of disappeared and he came back as staff photographer...

-What happened the night when he submitted the photo? Who was the first person that told you the photo was not accurate?

-The photo, the surface of everything was on a Friday night. I worked the night shift on Friday and Saturday. My boss had already submitted it and I processed it and Other newspapers across Ohio had come to it. And other papers that have more pro-activity than we do with the photo department, they do different exercises than we do. Apparently following Monday into Tuesday my friends... , who are good photographers, really good members of the community, put up all front pages and were comparing them.... and those exercises we should do more time...

And that's when they noticed it. It is discovered by photographers who had covered the event for another newspaper. All the photographs had legs behind the banner, with the exception of ours. They than... I don't know how they were actually able to load the image up to determine the cloning. Part of it is that cloning itself is poorly done. That's how AH smoke in Beirut was discovered.... It was so badly done...

Basically what happened was they didn't know what to do, so they decided that they will contact Donald, the editor of the National press Photographer magazine. The first thing was when I got an email from him saying that he wants to talk to me. Basically I did not reply because I didn't know what it was and because I had to get permission from my senior manager to talk to people like that.... I could not talk to him anyway until I got permission the next day. And when I came the next day my boss had prepared something on his computer and showed me what the problem is.

-Did you talk to Alan?

-Nobody did... The really sad part is that Allan has never apologized to any of us fellow photographers. He had couple of conversations with senior managers and my boss and his boss obviously, the director of photography, but he has never talked to any of us.

Obviously my first reaction was I can't believe... We found out that the photographer who went to the other side never walked out from the position from that very part of the event.

- No sorry. He was sorry that he was caught.

- Photographers are creative people, journalists are creative people and require a whole mindset.... When we manage people who are creatively driven you have to allow for idiosyncrasies in their behavior, which is a big part of the creative makeup. So, I think in

Allan's case, he operated with a little bit more hubris than probably a good journalist should....

-What is he doing now?

-If you Google him his web site will come up, some wedding sites will come up. He has been doing some work in the film industry, photography and possibly writing. He is a very talented guy; he has a multiplicity of skills and talents... 60-90 days after the fact here it he is taking images within news organizations.

He was already back within 60 days within on a freelance basis. ...

-What are the consequences? Do they have change to go back to the news business?

What are the chances to rebuild the career?

- I think as a staffer you have to look at level of trust that was, dismantled, ignored... When that comes to the core of matters, especially with digital technology... Back in the day the photographer would come back with the film which he sticks on the wall... put on the wall and you asking questions, getting answers... There was much stronger connection between flow of information between photographer and editor... now is almost not there. We used to have a big cable on the connection, now is tin. The photographer is far, remote, lonely, is not there. You are not there, the stuff comes in, there is lot more stuff coming in. And you trust them that they do the right job, because you have no time to ask all the questions and question them, because of this remote transition capability is making them to do more assignments... Communication issues that are broken down because of the digital delivery need to be address in many newsrooms... Walski, Dietrich you can be sure that part of the problem was communication breakdown somewhere. There used to be more checks on balances in the editing process that have been irradiated in the digital delivery.

- What do you do now. How do you check the photos?

[We analysed] what was wrong, what was done incorrectly... The scope of the problem. That's step one.

Step two is to talk to the photographers. It was only one guy the rest of the staff were legitimate journalists, understand the code of ethics and they understand honest journalist, our readers, to maintain our readers' trust we have to make honest presentation of the news. I don't say objective....nothing is objective... What you ask for your

photographers is to bring back an honest presentation of what was there. Then with discussion with photographers, reporters, editors we come to page presentation that we think will best serve our readers interest.

-When you were checking Dietrich photos did you find similar thing going on with your other photographers?

-No. I'm quite frankly... They are not the way he was. They don't have the goal... He was very active as a contest photographer, much more than the other photographers, very much in a self promotion and all that stuff, much more than other photographers. So, as a result they were not in a same way as he was... During this you could determine how someone ... [approach]

...

- Checking the photos. I think basically it's not if you spend more time looking, but I think it certainly changes some of your scanning and viewing techniques and actually apply that to a broader spectrum just look at everything more carefully. I started to look at things more carefully after the Walski incident, because I do take these services from AP, NY Times, Reuters... So obviously given the multiplicity of agencies I had to look at and a multiplicity of photographers... Getty for example signed a deal to submit Flickr photo, so now we just open the flood gates. I look at the images closely overall, but I really believe that our staff is so disheartened that one of their colleagues can not only do this, and kind of put a ...little... on their reputation, and then not even apologize, I think that this would kind of help them, give them a greater sense of resolve and make them sure we would never have this problem again.

- You said that 60% of photos you published is cropped. Cropping means changing. What is allowed and how far should go the cropping. What are the rules you use in cropping the photographs?

-One of the differences between me and other editors is that I spent almost 20 years being a photographer, before I left the street and went to the newsroom and become an editor. So, I have very refined photographer eye and I also, I'm very different... My teachers came from that range and I'm old enough that when I went to college that was still being taught. So, I'm a very traditionally raised and educated and photo editor who has a lot of experience as a photographer... So through that process I learned how my work has been

cropped and my colleague's work had been cropped, we all submitted to the same editors. We sort of developed a philosophy. And then of course you have, what goes in a newspaper today... websites, smaller news holes and those factors. Basically you come with is a sensibility, you are creating the best presentation that you can for the picture in your newspaper. So, you wanna make the picture stronger and have more impact. Not necessarily cropping to change content is intent, usually cropping tighter... Getting rid of some extra sky, building, something... Something that doesn't have impact on the content and does not change the story.

... That's the ultimate goal. You don't want crop out anything that is informational, but you could strengthen the design... Remember it's not just a presentation of news it's also a presentation that's going to impact the reader, so sometimes you want to make the picture tighter by accenting any of the design issues within the picture. Let's face it. We have a tremendous problem here, especially with Salgado and Simon Norfolk, and a few other people. There have been quandary of reification of suffering, and even Susan Sontag wrote in one of her last books about that. You aware that you are dealing with some sensitive stuff, you don't want just to make those beautiful pictures, but you want to... hopefully have a kind of impact when your reader can get the information out of the picture in a timely fashion and learn hopefully from a little bit stronger presentation this is the situation going on in that part of the world look how it impacts the people.

- What about colour change, where is the limit?

-Quite frankly I don't want waste a lot of my time doing that, if you know what I mean.

Number one, you don't want to be involved in that. Basically, what we've done with our pre-press department establish some standards and we actually automated our pre-press to produces my file from the rgb files that photographers gives , that will reproduce in the presses close to the rgb file possible. What we are doing now is submitting it to a digital mechanical process that just tries to make this all look as close as possible to the original context once it has been printed on paper. Really we are not trying to do anything.

- Gene Smith changed "only" the light, but he dictated the audience how to read the photography. You could do the same with the colour. You could change a big part of the story.

-Back in the day, too they had what was called 'a hand of God' approach of printing and I can even number newspapers that ... where you would burn down and almost add a Rembrandt kind of lighting ratio,... when the light direct the reader and change the impact... I try very hard to make sure we not to do that. That's not to say that especially in our long term form that I don't ask photographers to bring light and make dramatic portraits of people. Do good portraiture when we don't have news assignments... This is man who comes. The story is impacting people's life and we want an impacting photo, so please use light to bring good light to bring a good strong portrait of someone to bring again, to get our reader in the story. We think presentation of personal life is important...

-Do you publish staged photographs?

-It's so hard. It's so hard. One of the problems, every day you go to read some of the media blogs, even some of the industry reporting you see how many more people are leaving the business. And for every one of these older people who appreciate who have some cultural institutional knowledge of journalism, are replaced with many young people who don't get it. We really try to educate them, as best as we can, and you know... Oh yes we can go photograph Mary Johns when she gets her certificate for 32 years of service. No, dude. You go with Mary Johns in the last three days of work culminating her 30years of career ... and we get her doing what got her the certificate. Oh, yes, that makes it. So, basically I do it all the time. I call it real time assigning and when I explain to them it's a different than static photo and takes our readers along on the lives of their subjects that reporters are writing about. Nothing irritates me more when there is a guy that has been doing reporting on a person for 3-4 days and then only calls us after they are done reporting. Yes, and you gotta be there the same time.

-When do you use illustrations?

-There are really three areas that I think these are acceptable. And that would be first one in features when you are doing life style story and you have to cable together visual representations of these stories. Stories that talk how people live their lives, what their hobbies and it is great journalism, but is not hard news when you gonna represent stuff. You are not gonna represent people's life, you are using some techniques that have been in the newspapers for long time...creating montages, and all that. You did it very well

with Photoshop and it is very important to say: hey it is right there, instead of the credit: photo illustration. The most readers now are savvy enough and know what that means. Second application would be on sports. Let's say you are looking back in the career of an athlete and you want to create a montage of his college days, early pro days, final pro days. You know something like that, a timeline or some overview representation on an athlete when you want to use multiply images, they are images that are from the past. I don't like doing it with live images. I don't want to distort the news of the day, but with images from the past, what you are looking in the career, any kind of retrospective looking into something. And it gets big photo illustration credit at the bottom. There is no way that we put this together behind the normal room how we make the presentation. And finally the last place that we use it, which I think works all the time as well is on our news analysis section. Like New York Times week review, we have behind the news and I think that there is a time when looking at a political trend, especially now looking at economic trends in order to try to create a page that's gonna grab the reader, you want to deploy some of the same elements they have seen in the news coverage in a more creative presentation and hopefully have a little more impact and dynamism. And again it gets a photo illustration tag; you are telling right upfront, this is something we created and we presented the information this way for this particular story.

-Photographers who were caught doing alternations explained that they did it because they wanted to be perfect, to create a photo that they didn't have. Where is the line? What will be the best approach for the future, especially when with the new media everybody is becoming reporter? How we will know what is real photos, what is a product of Photoshop?

-Obviously with the staff, with a code of ethics which is your own or again a good professional organization making them aware that this is the standards that we are all responsible for. As you began to engage citizens you have to make them aware that you have the standard of course again with remote sending of photos you don't have any way of knowing what was there, so you need to scrutinize, you need to load the picture up and to look at it more carefully. There you will be able to do it, because there will be limited number of images. Right now we are not gonna do a lot of citizen journalism...Someone who presents himself as a proactive publisher, we not gonna say: Oh everyone got a

camera we don't need a photo staff anymore. One editor, will probably be a copy editor, will give up of all photo editors by then, too. Some poor guy who has to do five jobs in one, be a gate keeper in court, he can run into trouble. So, I think that there are really a couple of different areas when you have to be very deliberate and that would be in setting up submission guidelines, make people sign an agreement saying that if we find you in violation of our standards we will sue you... That will make them think twice

-Do you think that there is a need for something that is internationally recognized? If there are more regulations what about freedom of speech?

-If you look at the history of journalism, the yellow journalism, all the bad journalism suing scandals, especially now celebrity journalism and blogs where anybody could say anything and if it said often is proceed as fact. Basically we don't have a strong history of clarifying our procedures and regulating ourselves. We are not like doctors, we are not like lawyers, we are not like engineers or architects, or even certified mechanics, which is kind of tough to get back to that, set regulations, rather than... Among the people that we are bringing along, that I mentor, that I supervise: hey there are couple of rules here that I really hold hard this will be one of them. And make that clear. Fortunately they are enough good people and dedicated people that we can keep that going, but that's not a sound foundation sadly. Anytime you trying to predicate group behavior on a lot of good will you know that you are gonna run in to trouble. And that's what we are seeing here So, all you can do is tell them what the right- wrong is and hopefully make them know that there are consequences when they commit the wrong...

-What is the future of photojournalism?

It's gonna be troubling. I think we gonna see a couple of things. I think that part of the problem is that mainstream media as we know it know it now is going to change... because of the delivery system, lack of resources, or whatever. I think you gonna see the rise of citizen journalism... I think that the market pressures and technology pressures they all gonna make much more kind of slippery slope if you will. I think that mainstream media will be less defined as mainstream media, which means that the gates, the keepers are watching will be more pores and I think there's going to be more opportunity for people who have an agenda to send material that could be controversial, especially during campaigns, and business conventions, or whatever. I think it is going to

be more doctored and manipulated photos in front of viewers who have less and less skills to determine what is factual and what is not. People are getting less literate. And you could be sure that when that happens one of the first parts that that lack of literacy that downturn of literacy is the downturn in visual literacy.

- Some of your colleagues say we need less regulations, but going back to the basic of journalism: accuracy, fairness and honesty. But is that going to be possible?

-Well I think part of the way you do that is you commit your journalism with a dedicated staff that knows that they answer to you and your institution on any given day. So, you have to look at the economics that are driving the business away from that, more freelancers, more people that don't come into the office, more people that do not have a good... It's one thing to see somebody over the phone, you can't look them in the eyes and say, hey is this a real deal. I think that the watching economics, watch when you finally reach the bottom, when newspapers think they now know what they need as a minimum to do their job the best they can. And then see how those staff respond, that how we have control, that's how we....

-When you were a photographer and you knew you don't have the right photo, have you ever thought about doing something you are not suppose to do.

-Noooo. First of all I came off the street in 92 because knew that in order for me not to left behind in a shift to digital technology I need to be in the news environment where hopefully I was getting paid well, as learning new stuff. That's the reason, technology wasn't there. But basically, the reason I got my first job with the New York Times was because of my reputation for being honest and fair and a good member of the community.

... You see there are all sorts of people who are alleged wizards on line and of course in person theirs is something [less in their reputation.] We worked together as a group in New York, the journalists in New York, outside the court houses and all of those big cases. We knew that we were in a small community that exists together and that we are always possible for a role in that community. The older photographers will teach us...

now that I'm more experienced journalist it's come on me to teach the people coming up.

We were inculcated within that community and what that responsibility was, to ...to being a member of the community. And if you lose side of that you lose side of ways to making sure people practice proper journalistic technique when they are photographing.

....

-Nowadays we have more VJs and PJs are becoming reporters and shoot videos... How that will impact the quality of the images in the media?

-We are already wrestling with that. When do you do what? How do you prioritize?

What's more important? One of my colleague from another and I we always have this discussion, because it is so frustrating. The news whole is shrinking, but there is a revenue model for video that we have to do it anyway...

There are some people that can do it better than others, but not all. You gonna miss stuff. If you do video, you will miss the still moment. If you are doing still you might miss the video moment. That's not a healthy burden to put on your primary news gatherer. And a lot of small paper do not delineate what's more important and support it. All they do is "The TV had that". I mean, as a picture editor nothing drives me crazier than, and I had that happened at every paper I worked at. "I don't understand, TV had this." And I'm like well yeah, that was the video moment, but here is your still moment. No, I've seen it on CNN I want that...

Video is a set format TV guys know what are they doing, B-roll, they gotta mixed it together they look at the sound, they look at their light. They are very complex journalists who have a very tough job to do and they do it well. It's not, oh I just got a new video camera I could just do that.

John Long

Chairman of the Ethics and Standards Committee of the National Press Photographers Association and freelance photographer with the Hartford Courant where he worked until his retirement in 2007.

John Long Interview Transcript

- First photo manipulations were done shortly after photo was invented. Do you think that nowadays the approach towards manipulations is different?

- I think you need before we get to that question to define the difference between different kinds of manipulations. There have always been manipulations. I mean the whole process of photography is a manipulative system. What you are talking about, or trying to get at is not so much the act of manipulations, which is so many things that we do in photography: contrast, control, dodging and burning. All that kind of stuffs is also manipulation. What you are looking for, what you are trying to define, and that is the hard part that is something that has come for years, it is a difference between the physical changing of content or image the image on the one hand and on the other hand the truth of what it represents. That has to be defined better. How do you define the truth or honesty in photograph? I do not use the word truth. Truth is so much ... I don't use the word truth when I talk about the photography. Truth is a loaded concept and has so much to do with the belief system and with cultural background and everything else what might be truth for me might not be truth for you. I don't talk about truth when I talk about photography. When I talk about photographs I talk about being honest, being accurate and being fair. That's probably the last time I use the word truth. What I suggest is to make difference what makes a difference between altered image and an honest image. ... Photography itself, or the act of photojournalism, is a creation of symbolic objects that conveys information. It has nothing to do with the technical aspects of it. This is something that goes back to 1888. There is a professor Don Doll SJ at University of Nebraska... He came up with a concept that in m terms of manipulations there are three levels. One is strictly technical: contrast, control, dusting, universal colour correction, eye correction, things along those lines, that are strictly technical in nature. I

refer to those things as the grammar in photography. A basic grammar how you communicate photographically. These techniques that are open to all of us and are the same as in the verbal world. As in the verbal world putting a period at the end of the sentence to know where it ends. There's nothing right or wrong, they are neutral. It is just how you physically process images. Then when you get into the symbolic part of the photograph when honesty becomes part of the process. It's just a two dimensional piece of paper with a bunch of pixels on it, or whatever, and really is not reality, it is a symbolic thing; it is a symbolic representation really.

-So, when you get into that... Now you are talking about little changes and big changes... and there are major changes when you move things around. When you create a ball and you put it in the picture, or take ball out of the picture, like the guy in Ohio was doing last year. Those are major changes, but you have to make a distinction between what is serious mistake and what is a minor mistake. I think...and this is extremely important to the way I look at the things, that the public believes that all lies, whether they are good lies or big lies are lies and they don't care if it is a small thing a power line or it is a major thing like a baseball. A lie is a lie and they feel deceived when the pictures are tampered and that is the philosophy that I work with that no amount of change in the photographs is permissible, other than what is dramatically necessary to make the photograph communicate.

- Eugene Smith in the postproduction worked with the light a lot. Does it belong in the second category? Photographers were working more with the light in the past. Is this manipulation? Smith photos were published on Life magazine covers.

- There is a lot of debate on that issue. There are some people who believe that any kind of addition of the light changes the scene and there for is not permissible. There are some who think that. There also some who think that any cropping, like Henri Cartier-Bresson, is wrong. There is all kinds of ways in going with it.

Eugene Smith used dark room technique to create images that he thought were communicating a certain 'truth'. (Truth in quotes.) He felt that that is a part of the process. I don't. I think he went too far for the most part. I think moving objects and excessive dark room technique is too much, especially in today's day and age. Ethics... The principles stay the same, but how they are applied and how they are interpreted

would change over time. Stuff they did in forties and in the 50's we wouldn't do today. And I think looking back that his stuff was over manipulated. Just because is a dark room doesn't make it right. Personally I would use a light if I have to. I would use light if I think that the portrait is going to work better. Of course there is a difference between portraits and news stuff. But I would use a light if I need to get the picture, because the public understands what the flash is and there is no deception going on. As I'm concerned flash is a perfectly fine tool... The computers...can be used technically to make a beautiful print, they can be used beyond technical tools to create a lie. They themselves are not a problem, it's whether you are using that technique to deceive the public. Whether you are using that technique to create something that was not part of the normal presentation of the photograph.

- Code of ethics and staged photos. Is that manipulation? Is it a manipulation of the reality to publish staged photographs in news stories?

- Yes it is.

There has to be the same accuracy for visual accuracy as with the words in the newsroom.

- How much editing is allowed? Is it possible to find out what has been done on each photo?

- It varies from paper to paper, but the basic ... My experience is within this country ... and within this country there is a great deal of respect at the newspaper level for ethics and its approach. I don't find... There is Walski and Ohio guy, there are a number of people like that. We have 10,000 members, you gonna have this. You can't have 10,000 good people. I mean just look at any church, government... Government has prisons, church has people who leave, not everybody who is a member does the right thing. My sense in general is that there is a great deal of respect among the photographers and newspapers for trying to remain as honest as they can with the public. They take that ideal very, very seriously. I don't find much manipulations. There is some and minor stuff. There is a disagreement in terms of minor stuff where you draw the line. Do you take out that power line? Is it really a big deal? Very few people in our business would add a basketball. Some people do not mind taking out power line. Personally I do. It's a level thing how you feel about it.

-There is a difference between essential and accidental. This is Aristotle basically. Accidental is very minor, not meaning accident, but meaning minor, and essential meaning goes to the core of the meaning. You have those two levels and that's what you need to keep in mind in part of this discussion. Not everybody considers all changes to be bad bad. There are levels, there are degrees. Photographers I know, 99% are ... against major changes. They want to make honest photographs. There is a slight disagreement, not total, but a slight disagreement, where you drove the line in a case of minor changes, accidental changes, power line kind of stuff. My sense is that there is a great deal of integrity in the profession. There is also a certain amount of discussion of where that line should be drawn. I personally find that it has been a very healthy thing and a very normal thing. Cause it varies. It changes over time. There is an evolution.

-Are the rules for photo editing becoming stricter?

-Yes.

-Is that a good thing?

-Yes. We are becoming much more strict, and for many reasons. One of the reasons that we are becoming more strict that we have to because there have been so many screw ups in the profession of journalism. I'm talking about people like Jayson Blair and that kind of stuff. The public doesn't trust us, because we've been screwing up as a profession, journalism as a profession. That is why. Those of us who believe in the profession of journalism have become much more strict in our interpretations. We don't want the thing to day. And it will happen if we lie too much.

Credibility is the bottom line of this business.

- Talking about credibility. According my survey audience wants to know even when you make changes to correct technical deficiencies. Is it ground for that in the lost credibility and mistrust by the audience? How we will gain their trust back?

-Yes... There is only one way to do that and that is to create overtime a track record of integrity. Once you lie, you don't get back. It's like Pandora's Box, once it's open you don't get back in. Same thing, you lie to the public, you never get that credibility back. You can't undo harm. The only way that we can get back to being trusted is to be trustworthy totally over time and hopefully people will understand that. And we also have to be above board with everything. We can not hide anything and we have to be good in

what we do. We also have to... The public also thinks we are sloppy and we take sides. It could be a very difficult thing for us to maintain what credibility we have left in this world. When you have clowns as Fox News out there, everyday destroying our credibility as journalists, how do we fight that?... All you can do it's be yourself and do the best you can for your readers and hope that they could understand that.

- Graphic images. Al Jazeera and Arabic media publishing them. Do you think that this is pushing western journalists to publish them?

- Absolutely no question!

- Is it doing any good for the profession?

- I think to a certain extent is a good thing, probably when there is war going on the public know that these things are not denied. People die..., there are not sanitary. ... I think to a certain extent we have an obligation to publish the harsh reality, but again it is a matter of taste and it is a matter of contact that you have with your readers. How much is too much. It is a level thing. I don't know exactly how to ... You make your pitch than you take your chances and you see it is worth... We have become ... less sensitive to those issues and I think to a certain extent is a good thing. To a certain extent it is necessary. Can it be pushed too far. Yes, obviously. That was journalism, I mean editorial process suppose to be about. The Internet just throws everything out. But if you are gonna be a journalist your job is to look at everything and decide what is appropriate level of your audience. That's the profession of journalism...

-Do you edit your photos?

Yes.

-What does the editing includes?

-What we do, at least at our place, the photographer will shoot and bring it in and let's say he took 100 images, he picks 5 that you like, then you call an editor, a photo editor . The photo editor will took a quick glance at the 100 make sure that your five are good and then we'll have a long discussion with the photographer and then the editor will try to decide what picture or pictures best tells the story. In terms editing for content that's done between the photographer and editor. Technically than the image is fixed a little bit by the photographer. Once is chosen is fixed a little bit: contrast control, the overall colour balance, maybe a little bit of dodging and burning, very, very little, just the basic

technical stuff, to take the dust out, nothing more. Then it goes to the lab and lab guys will make the conversion... They will do the process – preparing for printing. The technical work is mostly done by people who are technicians. The editor doesn't really involve in that at all in our place. The editor picks the pictures, might help with cropping, definitely will help the cropping top fit the paper and that's about all they do it, and they might have suggestions on dark and light, and that's all about. The Hartford Courant...

- Is that the practice of most of the papers or they have a different approach?

No. We are more editor intensive than most places. Most places don't.

Position- retired. I'm back there working on a freelance basis. 35 years as staff photographer, part time editor.

- How often do you change technical deficiencies on photographs?

- Every image, every day.

- What about cropping?

- That's what I mean. I'm talking very, very minor.

- What about colour? Some papers are more flexible.

- You could change it a little bit to match. But not so much to change the colour, but to bring it back to what the eye would have been experiencing at that point....usually you could fix it on the camera, somewhat... You go to baseball arena and you have all those lights... it's the colour balance, it's not something that you put your finger on. When you put it in the computer you could change it a little bit, but you are not changing the reality.

- How often do you crop the photos?

- Every photo.

- Deleting, moving adding.

- No moving, no editing, no deleting, no nothing. Never. Everything stays in there.

- What about cropping?

- That's different. That's part of the normal grammar. That's how we look at it, normal grammar of photography.

Once in a while photo doesn't need to be cropped, but lot of times... and it has to make it to fit the paper, too. You crop the content, but you don't throw anything to change the meaning of the photographs...

- What about photo illustrations? Do you use them? What are the rules when you use them?

-It's two step process. If I'm in charge, I will not run an illustration that looks real and needs caption to explain it. If you are using photos to make unearthly moonscapes something that is totally unreal, fine, that's a photo illustrations, but I will not make a photo illustration that looks real. Because if it looks real in the context of news it better be real. I just don't use those images... No amount of captioning will forgive the visual lie. If the picture is a visual lie, o amount of captioning will make it go away. It is still a visual lie. And if you respect the photograph, the way you respect the written word you would never make up that thing in the first place. You just don't lie and you don't create any Martha Stewart kind of thing and no amount of captioning is gonna make that go away. It's a visual lie and words can't make excuses for visuals lies.

- What are the other situations when you need to tell the audience about the changes you made on the photograph?

It is rare, but yes. It is very, very rare. If you start with the philosophy that you are not going to publish anything that's unreal in a first place. If you go to There are cases where you have a new kind of camera that will do interior or the house, or something you shoot from different directions and you can spin it around...we use 360 degree picture... When we run that we have to explain what the thing was that we shoot that way. There are rare occasions when you have to explain the public what you've because they are weird things you do that are different. But in terms of creating an image and then trying to explain it: no.

There are cases when you are doing something really odd you have to explain what is it. If we run anything of new age art images, high definition pictures that take an image and then separate it into three parts and then bringing it all together in different contrast ratio and you make this really weird looking pictures. If you did anything like that would explain it , because they are different and unusual. But in terms of explaining reality in any way dishonesty: no. Don't be dishonest.

- Does each newsrooms has own code of ethics?

- We have a code of ethics... We have one since 1946, when we started the organization. That one was 50 years old, so we put a new one in place about 3-4 years ago. It was with

a wide scale approval by our members. It's a nice thing to have, it's a good thing to have. Most papers will refer to it if they need something to talk about. Most papers do not have a specific policy in place in that paper. It's a philosophical thing basically. What they will refer to this code and a code from the Society of professional journalists... if a newspaper needs to refer to something refers to those. Most papers don't like the idea of having a rule, because the first thing that happens when you have rules, somebody is gonna break it and then you have to deal with it. They would rather go on a case by case basis and try to maintain some kind of control that way, unless is a major screw up and then they put it in the policy.

- What about freelancers. Do they have to follow your rules? Do they know the code of ethics? How newspapers check their work?

- Easiest way is don't use freelancers. Literally. If you have to go to the wires and make ... The wires are usually very good in making sure that people they hire are here to their rules. Now, there are major screw-ups like the one that Reuters had couple of years ago. There are major screw ups and they have to work as crazy to fix that.

Basically we don't buy anything from freelancers. A lot of places will, especially the magazines. They will have a contract, and if they find out that the guy screws up on a contract they will just not hire him again. So, we are self-policing this way. But there are people out there who will be dishonest and you got to keep an eye on them and not use them hopefully.

- Do you think is possible to have international code of ethics, or international rules.

- Beyond the code of ethics that we have I would not go. One thing... it's a philosophical. There is a philosophy in this country that says all you need is the first amendment and that alone is the rule in the governing philosophy of journalism. The first amendment says: Congress should not make a law respecting... bla, bla.... So, no law. The last thing we want is regulation, the last thing we want is laws. The last thing we want is rules and somebody telling us we can and can't do something. We say that we are self policing. So far we have been, sometimes well, sometimes, not so well, but the philosophy is we don't want rules and regulations, we don't want oversight, we don't want to be regulated by anybody. We want our total freedom to do what we want to do and need to do.

- One of the photographers that got caught said that everybody is doing it, but not everybody got caught. How many photos out there are doctored, manipulated, but we are not aware or we don't know about it? Are there many photos that have been published like that?

- I assume that there are, but I don't know, because that's all thing with this stuff, you can't tell and it's seamless. If somebody wants to lie they will do it and it's very hard to catch. It probably happened more than I would like. And at the same time I don't think is as overwhelming as the quote you gave me.

- Is it possible to avoid manipulations when digital editing is becoming part of the profession photojournalist? Actually it's one of the requirements.

- It is possible.

- What will be the future of photojournalism? Are we going to live with more altered photos without knowing about it.

Yes.

Do you think the future of photojournalism will change dramatically?

-Yes.

- Is it possible to make a photo without somebody's point of view.

- Well that's another whole question all together and I'm not sure that is a bad thing. I think everybody comes from some place and that's what fairness is all about. It that you know where are you coming from and you know how to explain what your biases are.

- The future... that depends on what side of bed I get up at. There are days when I think it is absolutely hopeless, there are days when I think there are enough good people left, it will be OK. I don't know. I know it will be different, because the electronics have made it so that we can not...The electronic have changed the business, so we don't look at the picture as a hard and fast thing anymore. Now we look at it as fluid thing in a computer.

And there is a new sense of what constitutes the nature of the photographs and because of that the new generation that is coming up is going to have to find a way to communicate visually honestly. They gonna have to find how to be honest in this liquid environment and we haven't found it yet. That's why there is so much debate on these issues now.

Because we are trying to find a way to be honest within the context of this new reality of electronics, and in this new reality of computers and fluid nature of photographs. And

because of that there is a lot of angst, people do not know exactly where they are headed. That's why people like you and I, we are looking into these issues because there are really. There is a struggle going on within the society and definitely within the profession we try to find a way to deal with and it to make sense with it all.

- Is photo real at all? Journalism tries to present reality, but there is a theory that photo can't be real.

-It is a symbolic representation... This one took me a long time to figure out this, to think through this. The photograph itself is a symbolic representation. Is it real? No. Is it a real piece of paper with a bunch of dots on it. Is it itself a real thing. No. It's a symbolic thing. Just like a novel is a symbolic thing, just like a word report is a symbolic thing. It's not a reality itself, but it is a way of explaining, or encapsulating or dealing with reality. It is based in reality. The story that you read in the paper, read in the paper, are based in reality, same thing with the photographs they are based in the reality. Are they real themselves? No. I don't think they are real.

Cedomir (Cedo) Nenkovic

Photo Editor and Photographer

Dnevnik

Interview Transcript

- Do you edit your photographs?
- Yes I do edit my photographs.
- What does the editing process include?
- The process includes cropping, Photoshop editing, working with the colour of the photo, etc.
- Who is responsible for the editing process, the photographer, or photo editor?
- Photographers create photos and everything I mentioned above is photo editor's job.
- How often do you correct technical deficiencies?
- We correct technical deficiencies on almost every photograph. How much will be done depends on the quality of a particular photograph, which is also connected with the circumstances in which the photo has been shot. For example when we shoot sport events we have only sequences of a second to make a photograph and to capture the moment. So, on that photograph we have to work in Photoshop trying to correct the deficiencies. If you take photos landscapes or still objects you have more time to play with the technical abilities of the camera, so the postproduction work will be insignificant.
- How often do you crop the photographs?
- Every photo. Some of them are cropped to fix technical deficiencies, some of them to make better impression which depends on the story that they are used for.
- How often do you delete sufficient object (including people and animals)?
- It is really rare to delete elements from any photo. You could do that by cropping, but rarely in Photoshop you would delete people or animals. The only time when you do that is if you have on the photo an object that advertises something or when you have to protect somebody's identity.
- How often do you move objects (including people and animals) to improve the quality?

- Never... When you do journalistic photographs you don't do that type of interventions.
- How often do you add object (including people and animals)?
- In photojournalism rarely we do this.
- How often do you move objects (including people and animals) when you can not take a photo of the people that you need?
- When I can't take photo I need I move myself on the ground, while taking photos. I don't move objects afterwards.
- Do you use your photos or photos of your colleagues for photo illustrations?
- Yes I do use my photos taken by my colleagues or my photos, depending on the story.
- Do you tell the audience that you have changed something on the photo? In which situations do you tell them that?
- When I make major interventions, beside correcting technical deficiencies, of course I inform the audience what I have done.
- Is it ethical not to tell the audience, even about the minor changes you made on the photo?
- It is unethical not to tell the audience that you made a computer intervention on the context or a photomontage...
- Do you have a code of ethics including photography practices in your organization?
- The association of photojournalists of Macedonia has a professional code, which is the same as the code of the European organization of photographers.
- Do you and your colleagues follow all the details in the code of ethics of your media/organization? How do you supervise this?
- Yes photographers follow the code.
- Do you think that photo editors/media publish photos that have been altered without knowing it?
- No, I don't believe that's truth.
- What about freelancers? Are they obligated to follow the code of ethics of your organization?
- We do not have freelancers, but of course they must follow the code of ethics of the association.

- Do you think that international regulations about photo editing and altering should be created and applied?
- Those rules already exist and photographers follow them.
- Is it possible to avoid manipulations when digital editing is becoming part of the photojournalism profession?
- Yes! They could be avoided: the new software could track them down.

Shooting the truth: Audience Survey		
Please tell us about yourself:		
Answer Options	Response Percent	Response Count
Your profession:	98.1%	253
Your job status (employed, student, business owner, retired, etc.)	97.7%	252
Other (please specify):	3.5%	9
<i>answered question</i>		258
<i>skipped question</i>		60

Number	Response Date	Your profession:	Your job status (employed, student, business owner, retired, etc.)	Other (please specify):
1	03/22/2008 21:55:00	Food Service	Employed	
2	03/23/2008 10:56:00	journalism trainer	Employed	
3	03/24/2008 00:07:00	Communications Assistant	Employed & Student	
4	03/24/2008 04:47:00	M.A. on International Journalism	Teacher	
5	03/24/2008 10:52:00	Journalist	Freelance	I do publish image periodically.
6	03/24/2008 14:15:00	journalist	Freelance	
7	03/24/2008 14:32:00	Higher Education/Psychotherapist	Employed	
8	03/24/2008 19:56:00	Writer	Employed	
9	03/24/2008 20:41:00	reporter, trainer, sometimes photographer	Freelance	
10	03/25/2008 09:58:00	Journalist	Employed	
11	03/25/2008 13:17:00	educational administration	Employed	
12	03/25/2008 16:33:00	IT Consultant	Employed	
13	03/25/2008 17:50:00	Journalist	Employed	
14	03/25/2008 19:04:00	journalist	Employed	
15	03/26/2008 12:19:00	Journalist	Employed	Head of Training in BBC World Service
16	03/26/2008 14:00:00	Branch Manager	Employed	

17	03/26/2008 15:34:00	Phylology and Human rights	Employed	
18	03/26/2008 16:52:00	Administrative	employed	
19	03/26/2008 19:44:00	Journalist	Employed	WIN TV
20	03/27/2008 08:44:00		student	
21	03/27/2008 14:51:00	Nonprofit Program Manager	employed	
22	03/28/2008 18:17:00	Journalist	Employed	
23	03/30/2008 17:49:00	journalist	student	
24	03/31/2008 03:02:00	Real Estate Broker	Self Employed	
25	04/01/2008 10:21:00	journalist	bureau chief	
26	04/01/2008 20:43:00	Sociologist	Employed and student	
27	04/02/2008 19:37:00	Sales Associate	Employed	
28	04/02/2008 20:18:00	architect	student	
29	04/02/2008 20:19:00	psychologist	employed	
30	04/02/2008 21:11:00	student (film directing)	student	
31	04/03/2008 04:17:00	TV journalist - Executive Director of a TV station	employed	
32	04/03/2008 05:19:00	Chemickal engeneir	employed	
33	04/03/2008 06:09:00	PR Manager	emposed	
34	04/03/2008 11:43:00	medical doctor	employed	
35	04/03/2008 16:42:00	Marine Surveyor	Employed	
36	04/03/2008 22:52:00	journalist	employed	
37	04/05/2008 15:41:00	psychologist, Ph.D.	university professor	
38	04/05/2008 18:14:00		student	
39	04/05/2008 19:24:00	Photojournalist	Freelance	
40	04/05/2008 20:36:00	NGO worker	employed	
41	04/06/2008 13:18:00	Photographer	self employed and MA student	
42	04/06/2008 21:02:00	Media professional	employed	
43	04/07/2008 16:59:00	IT	employed	
44	04/13/2008 09:13:00	pa	employed	
45	04/23/2008 14:34:00	work for program that trains journalists from developing countries	employed	
46	04/25/2008 06:54:00	Programmer	business owner	
47	04/29/2008 00:45:00	Freelance print journalist	Freelance, self-employed	
48	05/13/2008 00:38:00	Professor	Employed	
49	05/13/2008	teacher	employd	

	00:50:00			
50	05/13/2008 00:53:00	travel agent		
51	05/13/2008 01:14:00	professor	employed	
52	05/13/2008 01:53:00	Student	Student	
53	05/13/2008 04:41:00	Editor	freelance	
54	05/13/2008 04:45:00	Reporter	employed	
55	05/13/2008 10:31:00	law	student	
56	05/13/2008 12:53:00	Computer teacher	employed	
57	05/13/2008 13:42:00	journalist	managing editor	
58	05/13/2008 14:11:00	teacher	employed	
59	05/13/2008 14:17:00	Job Coach/Job Developer	Employed	
60	05/13/2008 14:35:00	filmmaker, teacher	self-employed, and part-time employed	
61	05/13/2008 14:42:00	Professor	Employed	
62	05/13/2008 16:30:00	professor	employed	
63	05/13/2008 16:47:00	Student	Student	
64	05/13/2008 17:17:00	Professor	employed	
65	05/13/2008 17:46:00	Journalist	Freelancer	
66	05/13/2008 18:00:00	Business Development Manager	employed	
67	05/13/2008 18:19:00	Student/Tim Hortons Employee	Employed	
68	05/13/2008 18:42:00	Photojournalist	Freelance/Student	
69	05/13/2008 22:01:00	Administrative	Employed	
70	05/13/2008 23:20:00	Photographer	student	
71	05/14/2008 00:40:00	Student - Photojournalism	Student - Summer job	
72	05/14/2008 02:44:00	Student	N/A	
73	05/14/2008 13:15:00	photojournalist	employed part time	Freelance
74	05/14/2008 18:31:00	Human Rights worker	Employed	
75	05/14/2008 21:14:00	Professor	employed	
76	05/15/2008 14:29:00	Chef Instructor	Employed	
77	05/15/2008 18:17:00	communicator	employed	
78	05/16/2008 03:30:00	copy editor	employed	
79	05/16/2008 17:47:00	Counsellor	Employed	
80	05/16/2008 18:46:00	Student Affairs professional	Employed	
81	05/18/2008 11:54:00	Teacher	employed	

82	05/19/2008 01:47:00	Editor	Employed	
83	05/19/2008 06:44:00	Journalist	Employed	
84	05/23/2008 14:05:00	Professor	employed	
85	05/23/2008 14:51:00	Professor	employed	
86	05/23/2008 16:21:00	Professor	Employed	
87	05/23/2008 16:25:00	Professor	employed	
88	05/23/2008 16:37:00	Graduate Student	Student	
89	05/23/2008 17:22:00	Chartered Accountant	Partner in partnership	
90	05/23/2008 18:12:00	Wildland Fire Manager - Training Coordinator	Employed	
91	05/24/2008 05:11:00	Photojournalist	Student, Freelancer	
92	05/25/2008 16:00:00	Chartered Accountant	business owner	
93	05/27/2008 01:05:00	Student	Student	
94	05/27/2008 15:39:00	Professor	Part-time in a large urban college	
95	06/04/2008 15:05:00	Journalist	student	
96	06/04/2008 20:20:00	Journalist	Ph.D. student	
97	06/06/2008 12:12:00	Psychologist	employed	
98	06/09/2008 21:07:00	student/journalist		
99	06/23/2008 19:39:00	Writer, Translator	Employed	
100	06/23/2008 22:16:00	Temp Worker	employed	
101	06/23/2008 22:52:00	Writer	employed	
102	06/24/2008 16:12:00	Executive Coordinator	Employed	
103	06/25/2008 00:11:00	Manager - Government Social Programs	Employed	
104	06/25/2008 03:59:00	Hospitality	employed student	
105	06/25/2008 18:30:00	Professor	Employed	
106	06/27/2008 08:37:00	Psychologist	employed	
107	06/30/2008 15:26:00	film technician	employed	
108	06/30/2008 19:13:00	Sales Manager	Employed	
109	06/30/2008 20:58:00		student	
110	07/03/2008 19:07:00	Consultant	Principal	
111	07/03/2008 19:19:00	Pollster	Employed	
112	07/03/2008 19:41:00	public affairs/research consultant	employed	
113	07/04/2008 02:54:00	Student	Student	
114	07/04/2008	Student	journalist/teacher	

	03:45:00			
115	07/04/2008 11:58:00	Post graduate education	PhD candidate	
116	07/04/2008 12:25:00	Journalist/TV Producer	Employed	
117	07/04/2008 13:07:00	higher education environment/support	employed	
118	07/04/2008 13:49:00	student/filmmaker	student	
119	07/04/2008 14:22:00	Government	student and employed	
120	07/04/2008 14:30:00	graduate student		
121	07/04/2008 14:48:00	Freelance Commercial Photographer	Graduate Student	
122	07/04/2008 16:55:00	Education	student -	career advisor
123	07/04/2008 16:57:00	phd student	work as TA and writing instructor	
124	07/04/2008 20:55:00	Student	Student	
125	07/04/2008 20:58:00	Researcher	Employed	
126	07/04/2008 21:19:00	Librarian	Part Time, also Full Time Grad Student	
127	07/04/2008 21:38:00	Librarian	employed	
128	07/04/2008 21:41:00	government worker	employed	
129	07/05/2008 00:10:00	Fire fighter	employed	
130	07/05/2008 03:06:00	Student	graduate student	Mother
131	07/06/2008 14:54:00	graduate student	student	
132	07/06/2008 17:47:00	TV REPORTER AND COLUMNIST	EMPLOYED	
133	07/06/2008 18:08:00	Government Employee	Employed	
134	07/06/2008 22:30:00	Student	Student	
135	07/07/2008 09:29:00	Architect	student	
136	07/07/2008 14:40:00		student	
137	07/07/2008 15:49:00	Lecturer	maternity leave	
138	07/07/2008 19:32:00	Student	student	
139	07/08/2008 19:31:00	Journalist	Freelance	/
140	07/08/2008 20:29:00	Journalist	Employed	
141	07/08/2008 20:36:00	Journalist	Employed	
142	07/08/2008 20:38:00	Audio Visual, sound & computers	self-employed	
143	07/08/2008 21:40:00	Communications Specialist	job searching	
144	07/08/2008 22:13:00	IT Manager	employed	
145	07/08/2008 22:22:00	Journalist	stay at home mom	
146	07/08/2008 22:25:00	Receiver	full time	

147	07/08/2008 22:42:00	Professional	employed	
148	07/08/2008 22:58:00	Stay at home mom	not employed	
149	07/08/2008 23:03:00	health researcher	employed	
150	07/08/2008 23:04:00	Student (Psychology) + Communications	Employed	
151	07/08/2008 23:33:00	Journalist/author	self employed	
152	07/09/2008 00:22:00	Public servant	employed	
153	07/09/2008 01:25:00	Public Servant - Federal Government	employed	
154	07/09/2008 01:53:00	yoga teacher		
155	07/09/2008 02:39:00	Biologist	employed	
156	07/09/2008 04:17:00	Network System Engineer	business owner	
157	07/09/2008 05:01:00	Journalist	Employed	
158	07/09/2008 05:13:00	Filmmaker	PhD student; self-employed	
159	07/09/2008 06:33:00	Medical Administration	unemployed	
160	07/09/2008 08:13:00	office assistant	employed	
161	07/09/2008 08:58:00	musician, office assistant	freelancer	
162	07/09/2008 09:24:00	daily newspaper editor	employed	
163	07/09/2008 09:53:00	Journalist	freelance	
164	07/09/2008 10:56:00	graphic artist	employed	
165	07/09/2008 12:50:00	Teacher	employed	
166	07/09/2008 12:51:00	assistante maternelle		
167	07/09/2008 14:10:00	System/Network Administrator	employed	
168	07/09/2008 14:31:00	Accounting clerk	employed	
169	07/09/2008 15:05:00		employed by City Of Ottawa	
170	07/09/2008 16:16:00	Journalist & Sociologist	Employed	
171	07/09/2008 16:16:00	Marketing Director	Employed	
172	07/09/2008 16:22:00	IT Director	Employed	
173	07/09/2008 16:38:00	Musician	employed	
174	07/09/2008 17:04:00	high school teacher	employed	
175	07/09/2008 17:22:00	Journalist	employed	
176	07/09/2008 19:06:00	Financial Services	Self-employed	
177	07/09/2008 20:37:00	IT Manager	Employed	
178	07/09/2008 20:52:00	Student	Student	
179	07/09/2008	Researcher, Cultural Studies Theorist	unemployed, looking for work	I finished my MA

	21:04:00			in April and can't find work in my line of field.
180	07/09/2008 23:45:00	Accountant, E.C.E	part time survival job	
181	07/10/2008 05:20:00	employee in the tourism industry	employed	
182	07/10/2008 07:14:00	marketing manager	employed	
183	07/10/2008 13:40:00	office manager	employed	
184	07/10/2008 14:55:00	Journalist	freelancer	
185	07/10/2008 15:18:00	Registered Nurse	Employed	
186	07/10/2008 16:55:00	Public Relations	Employed	
187	07/10/2008 17:02:00	Student	Student	
188	07/10/2008 23:56:00	Social worker	employed	
189	07/11/2008 00:55:00	Graphic Designer	Employed	
190	07/11/2008 02:53:00	Not-for-profit worker	Employed	
191	07/11/2008 06:28:00	Student	Student	
192	07/11/2008 13:06:00	journalist/editor	magazine pulisher/author	
193	07/11/2008 13:31:00	Journalist	freelance	
194	07/11/2008 14:02:00	Administration	Employed	
195	07/12/2008 00:52:00	Intellectual Property Specialist	employed	
196	07/12/2008 03:27:00	Early Childhood Educator	Student	
197	07/12/2008 03:49:00	Journalist	employed	
198	07/12/2008 05:50:00	Aechitect	employed	
199	07/12/2008 18:20:00	ECE	Student	
200	07/12/2008 20:11:00	Student	Employed Part Time	
201	07/13/2008 01:59:00	Nurse	employed	
202	07/13/2008 09:21:00	Journalist	Writer	
203	07/13/2008 15:17:00	Journalism	Part-time teaching	
204	07/13/2008 20:46:00	Teacher	employed	
205	07/13/2008 22:55:00	art historian	part -time student and house person	
206	07/13/2008 23:52:00	Technologist	Employed	
207	07/14/2008 01:34:00	operation spec	employed	
208	07/14/2008 02:54:00	Marketing	Student	
209	07/14/2008 03:55:00	Editor	Contractor	
210	07/14/2008 08:31:00	Client Service Direcor	employed	

211	07/14/2008 10:21:00	Journalist	student/freelancer	
212	07/14/2008 10:27:00	University professor	employed	
213	07/14/2008 13:31:00	IT Engineer	Business Owner	
214	07/14/2008 15:27:00	Graphic Designer	Student	
215	07/14/2008 15:32:00	Journalist	student	
216	07/14/2008 15:52:00	Adult ESL Teacher	employed	
217	07/14/2008 16:02:00	retail/writing/student	employee/student	
218	07/14/2008 17:12:00	Administrative Assistant	Employed	
219	07/14/2008 19:17:00	Newspaper reporter	Employed	
220	07/15/2008 05:00:00	Engineer	employed	
221	07/15/2008 06:52:00	Computer engineer	employed	
222	07/15/2008 08:48:00	ECONOMIST	BUSINESS OWNER	
223	07/15/2008 15:28:00	Journalism Student	student	
224	07/15/2008 15:30:00	Journalist	Self-employed, student	
225	07/15/2008 16:43:00	Economist	employed	Software company
226	07/15/2008 18:17:00	Internet Analysis & Implementation	employed	
227	07/15/2008 19:11:00	New Media Producer	Self-employed, student	
228	07/16/2008 03:56:00	Teacher	employed and student	
229	07/16/2008 07:20:00	Architect	employed	
230	07/16/2008 08:39:00	Economist	employed	
231	07/16/2008 09:11:00	Electrical engineer	employed	
232	07/16/2008 09:48:00	Electrical Engineer	employed	
233	07/16/2008 11:13:00	Actuary	employed	
234	07/16/2008 13:10:00	non profit program management	employed	
235	07/16/2008 13:59:00	Journalist	employed	
236	07/16/2008 14:31:00	business person	business owner	
237	07/16/2008 14:40:00	College administrator	employed	
238	07/16/2008 14:43:00	Writer	Self-employed	
239	07/16/2008 15:00:00	free-lance writer	self-employed	
240	07/16/2008 15:04:00	free-lance writer	self-employed	
241	07/16/2008 16:22:00	Designer	business owner	
242	07/16/2008 19:34:00	Educator/filmmaker	Part-timer/freelancer	
243	07/16/2008	Academic	Student	

	21:04:00			
244	07/17/2008 05:18:00	Engineer	employed	
245	07/17/2008 05:27:00	Electrical engineer	employed	
246	07/17/2008 18:53:00	Journalist	Employed	
247	07/18/2008 19:28:00	Professor	Contractor	
248	07/18/2008 22:39:00	Photographer	student	
249	07/20/2008 22:29:00	Writer	president of own corporation	
250	07/21/2008 13:21:00	president of NGO organization for youth	employed	
251	07/21/2008 14:20:00	Sales Specialist	employed	
252	07/22/2008 17:05:00	Lawyer	employed	
253	07/23/2008 10:03:00	Marketing Consultant	business owner	
254	07/23/2008 11:22:00	PhD-student Pressphotography		
255	07/23/2008 12:54:00	Educator	employed	
256	07/23/2008 16:06:00	qa inspector	employed	
257	07/23/2008 21:44:00	IT professional	employed	
258	07/23/2008 22:02:00	Engineer	employed	

Appendix 5

Surveys - Questionnaires

1. Please tell us about yourself:
2. Please tell us about your work:
3. Please tell us about your photography:

Your age group is: Please select one:

Your Profession:

Your job status (employed, student, business owner, retiree, etc.):

Other (Please specify):

3. You read/watch media (including online media):
Please select one:

Daily

2-3 times a week

Weekly

Monthly

4. Do you know that sometimes photographers and editors edit photos you see in the media?

a) Yes

b) No

5. Please check everything that you agree with (For each response 1-7 one of the following answers is available: Please select one):

1) Media should edit photographs only to improve the technical quality.

2) Media should combine photos when they cannot take a better one.

3) Media should delete sufficiently important objects (including people and animals).

4) Media should move objects (including people and animals) to improve the quality.

5) Media should move objects (including people and animals) to improve the quality.

6) Media should add objects (including people and animals) to improve the quality.

7) Media should add objects (including people and animals) when they cannot take a photo they need.

8) Media should add objects (including people and animals) when they cannot take a photo they need.

9) Media should add objects (including people and animals) when they cannot take a photo they need.

10) Media should add objects (including people and animals) when they cannot take a photo they need.

11) Media should add objects (including people and animals) when they cannot take a photo they need.

12) Media should add objects (including people and animals) when they cannot take a photo they need.

13) Media should add objects (including people and animals) when they cannot take a photo they need.

14) Media should add objects (including people and animals) when they cannot take a photo they need.

15) Media should add objects (including people and animals) when they cannot take a photo they need.

16) Media should add objects (including people and animals) when they cannot take a photo they need.

17) Media should add objects (including people and animals) when they cannot take a photo they need.

18) Media should add objects (including people and animals) when they cannot take a photo they need.

Survey of the audience

1. Please tell us your country of residence:

2. Please tell us about yourself:

Your age group is: Please select one:

Your Profession

Your job status (employed, student, business owner, retired, etc.)

Other (please specify):

3. You read/watch media (including online media):

Please select one:

-Daily

-2-3 times a week

-Weekly

-Monthly

4. Do you know that sometimes photographers and editors edit photos you see in the media?

a) Yes

b) No

5. Please check everything that you agree with? (For each response 1-7 one of the following answers is available: Please select one:

Yes without informing the audience

Yes, but have to inform the audience

Never

- 1) Media should edit photographs only to improve the technical deficiencies
- 2) Media should combine photos when they cannot take a photo they need
- 3) Media should delete sufficiently important objects (including people and animals)
- 4) Media should move objects (including people and animals) to improve the quality
- 5) Media should move objects (including people and animals) to improve the quality
- 6) Media should add objects (including people and animals) to improve the quality
- 7) Media should add objects (including people and animals) when they cannot take a photo they need

6. Have you ever been misguided by images in the media:

- a) Yes.
- b) No.

7. The first photograph was published on the front page of the Los Angeles Times with no explanation of how it was created. Photo 1 is a combination of photos 2 and 3.

Photo1

Photo 2

Do you find this:

- a) Highly ethical
- b) Somewhat ethical
- c) Somewhat unethical, but acceptable
- d) Highly unethical and unacceptable

Photo 3

9. This cover page is a digital composition of Martha Stewart's head attached to a model's body.

Do you think this is:

- a) Highly ethical
- b) Somewhat ethical
- c) Somewhat unethical, but acceptable
- d) Highly unethical and unacceptable

10. The French Magazine *Paris Match* removed some body fat from the photograph of French President Nicolas Sarkozy.

Do you find this:

- a) Highly ethical
- b) Somewhat ethical
- c) Somewhat unethical, but acceptable
- d) Highly unethical and unacceptable

11. The photo on the left is digitally altered, the one on the right is not. Both versions have been published shortly after OJ Simpson was arrested for murder.

Do you find photo on the left:

- a) Highly ethical
- b) Somewhat ethical
- c) Somewhat unethical, but acceptable
- d) Highly unethical and unacceptable

12. The photo on the left, the portrait of U.S. President Abraham Lincoln, is a combination of Lincoln's head and body of another politician John Calhoun (photo on the right).

Do you find this:

- a) Highly ethical
- b) Somewhat ethical
- c) Somewhat unethical, but acceptable
- d) Highly unethical and unacceptable

13. This digitally composed photo was published in 2005 accompanied with the rumors that actors Brad Pitt and Angelina Jolie have a romantic relationship. The picture of Pitt was taken on a Caribbean island, in January 2005 and the picture of Jolie was taken in Virginia in 2004.

Do you find this:

- a) Highly ethical
- b) Somewhat ethical
- c) Somewhat unethical, but acceptable
- d) Highly unethical and unacceptable

Survey – Photographers and Photo Editors

1. Please tell us your country of residence:

2. You are:

- a) Staff Photographer
- b) Freelance Photographer
- c) Photo Editor

3. You work for:

- Daily newspaper
- News agency
- Weekly magazine
- On-line daily
- On-line weekly
- Other (please specify)

4. Please tell us the name(s) of media/company/organization you work with?

5. Please check everything that you agree with? (For each response 1-7 one of the following answers is available: Please select one:

- Yes without informing the audience
- Yes, but have to inform the audience
- Never

- 1) Media should edit photographs only to improve the technical deficiencies
- 2) Media should combine photos when they cannot take a photo they need
- 3) Media should delete sufficiently important objects (including people and animals)
- 4) Media should move objects (including people and animals) to improve the quality
- 5) Media should move objects (including people and animals) to improve the quality
- 6) Media should add objects (including people and animals) to improve the quality
- 7) Media should add objects (including people and animals) when they cannot take a photo they need

6. Have you ever been misguided by images in the media:

- a) Yes.
- b) No.

7. Do you edit electronically photographs you take or chose for publishing?

- a) Yes
- b) No

8. If you edit photographs electronically please check all of the techniques you apply:

(More information about burning and dodging:

<http://gordanaicevska.googlepages.com/PhotoTerms.doc>)

1. Burning (to correct technical deficiencies)
2. Dodging (to correct technical deficiencies)
3. Spotting for dust (to correct technical deficiencies)
4. Contrast and colour balancing (to correct technical deficiencies)
5. Cropping
6. Deleting sufficient objects (including people and animals)
7. Moving objects (including people and animals) to improve the quality
8. Adding objects (including people and animals) to improve the quality
9. Adding object (including people and animals) when you cannot take a photo of the people that you need
10. Combining photos if you cannot take a photo you need

9. How often do you correct technical (1, 2,3, 4)deficiencies?

- On every photo when needed
- On some photos when needed
- Never, even when needed. I would rather use another photograph.

10. How often do you crop the photographs?

- On every photo when needed
- On some photos when needed
- Never, even when needed. I would rather use another photograph.

11. How often do you delete sufficient objects (including people and animals)?

- On every photo when needed
- On some photos when needed
- Never, even when needed. I would rather use another photograph.

12. How often do you move objects (including people and animals) to improve the quality?

- On every photo when needed
- On some photos when needed
- Never, even when needed. I would rather use another photograph.

13. How often do you add objects (including people and animals)?

- On every photo when needed
- On some photos when needed
- Never, even when needed. I would rather use another photograph.

14 . How often do you move objects (including people and animals) when you cannot take a photo of the people that you need?

- On every photo when needed
- On some photos when needed
- Never, even when needed. I would rather use another photograph.

15. Do you use your photos or photos of your colleagues for photo illustrations? How often do you do that?

- a) No, never.
 - b) Yes, sometimes and there is no need for explanation because illustrations are obvious.
 - c) Yes, sometimes, and it is explained in the caption that it is on illustration.
 - d) Yes, often, and there is no need for explanation because illustrations are obvious.
 - e) Yes, often, and it is explained in the caption that it is on illustration
- Other (please specify)

16. The first photograph was published on the front page of the Los Angeles Times with no explanation of how it was created. Photo 1 is a combination of photos 2 and 3.

Photo1

Photo 2

Photo 3

Do you find this:

- c) Highly ethical
- d) Somewhat ethical
- e) Somewhat unethical, but acceptable
- f) Highly unethical and unacceptable

17. This cover page is a digital composition of Martha Stewart's head attached to a model's body.

Do you think this is:

- a) Highly ethical
- b) Somewhat ethical
- c) Somewhat unethical, but acceptable
- d) Highly unethical and unacceptable

18. The French Magazine *Paris Match* removed some body fat from the photograph of French President Nicolas Sarkozy.

Do you find this:

- a) Highly ethical
- b) Somewhat ethical
- c) Somewhat unethical, but acceptable
- d) Highly unethical and unacceptable

19. The photo on the left is digitally altered, the one on the right is not. Both versions have been published shortly after OJ Simpson was arrested for murder.

Do you find photo on the left:

- a) Highly ethical
- b) Somewhat ethical
- c) Somewhat unethical, but acceptable
- d) Highly unethical and unacceptable

20. The photo on the left, the portrait of U.S. President Abraham Lincoln, is a combination of Lincoln's head and body of another politician John Calhoun (photo on the right).

Do you find this:

- a) Highly ethical
- b) Somewhat ethical
- c) Somewhat unethical, but acceptable
- d) Highly unethical and unacceptable

21. This digitally composed photo was published in 2005 accompanied with the rumors that actors Brad Pitt and Angelina Jolie have a romantic relationship. The picture of Pitt was taken on a Caribbean island, in January 2005 and the picture of Jolie was taken in Virginia in 2004.

Do you find this:

- a) Highly ethical
- b) Somewhat ethical
- c) Somewhat unethical, but acceptable
- d) Highly unethical and unacceptable

22. Are you familiar with the code of ethics of media organization(s) you work with?

- Yes
- No
- they do not have code of ethics for photojournalists

18. Do you believe

Photojournalists always electronically alter or manipulate their photos, but they are not always discovered.

Photojournalists sometimes electronically alter or manipulate their photos, but they are not always discovered.

Photojournalists never alter and manipulate their photos.

23. Do you have any other comments about photo alterations in news media?

Appendix 6

Ryerson University Research Ethics Board Approval

To: Gordana Stojanovska-Ivanova
Communications and Culture

Re: REB 2008-018: Shooting the pain: How photographs in the media betray us

Date: March 2, 2008

Dear Gordana Stojanovska-Ivanova,

The review of your proposal REB File #REB 2008-018 is now complete. The project has been approved for a one year period. Please note that before proceeding with your project, consultations with other required University approvals (e.g., business, institutional requirements, or governmental authorizations) may be required.

This approval may be extended after one year upon request. Please be advised that if the project is not renewed, approval will expire and no more research involving humans may take place. If this is a funded project, access to research funds may also be affected.

Please note that REB approval policies require that you adhere strictly to the protocol as last reviewed by the REB and that any modifications must be approved by the Board before they can be implemented. Adverse or unexpected events must be reported to the REB as soon as possible with an indication from the Principal Investigator as to how, in the view of the Principal Investigator, these events affect the continuation of the protocol.

Finally, if research subjects are in the care of a health facility, at a school, or other institution or community organization, it is the responsibility of the Principal Investigator to ensure that the ethical guidelines and approvals of these facilities or institutions are obtained and filed with the REB prior to the initiation of any research.

Please quote your REB file number (REB 2008-018) on future correspondence.

Congratulations and best of luck in conducting your research.

Nancy Walton, Ph.D.
Chair, Research Ethics Board

RYERSON UNIVERSITY
RESEARCH ETHICS BOARD

To: Gordana Stojanovska-Icevska
Communication and Culture

Re: REB 2008-018: Shooting the truth: How photographs in the media betray us

Date: March 2, 2008

Dear Gordana Stojanovska-Icevska,

The review of your protocol REB File REB 2008-018 is now complete. The project has been approved for a one year period. Please note that before proceeding with your project, compliance with other required University approvals/certifications, institutional requirements, or governmental authorizations may be required.

This approval may be extended after one year upon request. Please be advised that if the project is not renewed, approval will expire and no more research involving humans may take place. If this is a funded project, access to research funds may also be affected.

Please note that REB approval policies require that you adhere strictly to the protocol as last reviewed by the REB and that any modifications must be approved by the Board before they can be implemented. Adverse or unexpected events must be reported to the REB as soon as possible with an indication from the Principal Investigator as to how, in the view of the Principal Investigator, these events affect the continuation of the protocol.

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Please quote your REB file number (REB 2008-018) on future correspondence.

Congratulations and best of luck in conducting your research.

Nancy Walton, Ph.D.
Chair, Research Ethics Board