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A critical exploration of ethical practises in photojournalism: facts, opinions, and fake views.

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Abstract

This paper will explore the ethical and sometimes contentious practise of photojournalism, through an examination of the changing status of photography, facts, opinions, and fake views. This paper will consider the historical development and utilisation of photography, and consequently its impact on contemporary perceptions. This will be further explored in relationship to the complex landscape of the online world, and how truth and reality are increasingly subjective and speculative positions.

Furthermore, it will question rules and codes of conduct set for professional photojournalists by the National Press Photographers Association (NPPA) and how photographers have sometimes defied these regulations and the impact that this had. This essay will also explore the basis of photographic fake images, and how social, political, and economic conditioning feeds into and control the narrative. This leads to the question if an image can be neutral and independent from an image-maker, editor, and situation. Fake news, more specifically fake imagery is a major issue currently the impact that it has on a viewer is immense, but this type of imagery can cause a detrimental effect to a photojournalist when a line of trust has been overstepped. Once the line of trust has been overstepped this can be damming to the photographer themselves, the agency they work for and the work they have produced previously. Have their previous works been false? Therefore, it is important to recognise and highlight fake imagery, to limit the effects that are passed onto both photographer and viewer.

Introduction

Photojournalism is defined by being a type of journalism that provides a story through imagery, traditionally black and white. (*Photojournalism – Art Term | Tate, n.d.*) The way photojournalism works has changed through the decades of its modern appearance since 1925. Featuring subjects that originally were war and combat scenes, it has expanded into a wider range of subjects to include sport, documentary, and wildlife. With technological advances came a new era of photojournalism, one that was open to *deception*. The issue of factual and fictional images, over time, is a widely disputed area and has created questions of moral and ethical dilemmas. Photography has traditionally been accepted as a truthful representation of the subject that is captured, this essay will examine the historical and contemporary values that photography and photojournalism hold.

The reason why photography has been accepted as being truthful can be linked back to how photography became a scientific documentation tool, starting as a scientific experiment by William Henry Fox Talbot in 1834. He began experimenting with chemicals, the camera obscura and light-sensitive paper as a result of being unimpressed with the results of the Lucida camera. Perhaps because scientific processes are often a trusted technique that does not lie, scientific experiments are objective and are only proved to be correct through peer review and if the outcome is repeatedly a success. This scientific process led to photography being a genre of social control. As science is largely controlled experiments, this could mean that the entire photographic artform itself is a socially and scientifically controlled medium. Allan Sekula speaks about this in *The Traffic in Photographs*. He said, “The social-scientific appropriation of photography led to a genre of photography” (Sekula, 1981, p, 16). He also called photography “instrumental realism”, in other words, saying that photography is a medium that is as close to complete truth as possible.

In the 21st century, society seems to have a constant thirst for imagery beaming through their screens, could the addiction to imagery be the very reason why false narratives are often overlooked? As Susan Sontag discusses “*Needing to have reality confirmed and experience enhanced by photographs is an aesthetic consumerism to which everyone is now addicted*” (Sontag, 1977, p24.). Contemporary culture is super-saturated with visual images, but is our ability to understand and interpret these images as fluent as the technology on which we experience them? As John Berger reminds us, “*visual images have long been of utmost significance for human life and our ways of seeing*” (Kellner, 2000, p22) and consequently developing our visual literacy is crucial for navigating through this complex environment. Since photography’s conception in 1826, photographers could craft reality and alter what was

photographed at the time of capture, a process we now call post-production. Does this render the image a fictional idea that cannot be trusted? There have been many examples in the past and present when 'unethical' imagery has caused great harm and has been used for personal, economic and political gain.

An example this essay will discuss is William H. Mumler, a so-called 'spirit photographer'. In the photojournalistic field, images are expected to have an element of truth to tell a visual story, this is sometimes not the case. Whether images are consciously or subconsciously manipulated, photographers should be aware that the narrative they are documenting can be altered if an image has been changed. This can be a difficult task to accomplish as photography itself is defined as drawing or painting with light, the art form of painting being a manipulation of space, colour and shape. The essay will explore the myth that photography is any more truthful than painting, but we acknowledge it as being truthful because of its proximity to visual representational accuracy.

Chapter One – Historical Perspectives

Photographic fabrications, an ethical dilemma, when in the photojournalistic field, photographers are expected to have a certain grade of honesty when taking photographs. However, this can depend on who is paying the photographer taking the images and the situation which they are in. The NPPA states in their code of ethics “Photojournalists operate as trustees of the public” (Code of Ethics, n.d.) This implies that photographers working in this field should act in a way in which the public would greatly trust them. Sometimes the code of ethics can challenge photographers against their own moral conscience, deciding between the two can be a fatal mistake for a photojournalists career. An example of this is in Kenneth Kobre book *Photojournalism The Professional Approach*, Kobre has many years of experience in the photojournalistic field and has written down his experience of practising photojournalism. He provides an example of a particular moral dilemma: “You are driving along the street and see a man running out of a pawnshop carrying a television set under his arm with the proprietor in hot pursuit. Do you try to stop the thief with the intent of holding him for the police, or do you take a picture of the scene as the criminal escapes round the corner?” (Kobre, 1991, pg368) In this situation, a photographer has to decide if they are going to adhere to the code of ethics set out for them or if they will do the opposite and do what they feel is morally correct.

There are many frameworks that photojournalists work under as well as the code of ethics as set by the NPPA. Working under various frameworks allows a greater understanding of what to do in different situations. The frameworks mentioned by Kenneth Kobre are “Utilitarianism” and “The Golden Rule”. (Kobre, 1991, p354). Utilitarianism in the book is defined as being “the Greatest Good for the greatest number of people”. This suggests that photographers practising under this framework would consider the greater good whilst taking the photographs. The Golden Rule is defined as “Do unto others as you would have them unto you.”. This implies that photojournalists working under this concept would consider their personal feelings if the image was to concern them. It isn’t just a moral and ethical dilemma that concerns photojournalists and editors alike, photo manipulation is also a great cause for concern in the photojournalistic field. As mentioned previously, since the inception of photography, photographers have had the power to alter images, originally photo manipulation would have been completed in the darkroom. Now, in the age of digital imagery, it has become a lot easier to manipulate images during post-production. Using digital tools such as Photoshop has made it easier to manipulate and increasingly difficult to detect photo

manipulation. Referring back to the NPPA's code of ethics, it states that "6. Editing should maintain the integrity of the photographic images' content and context. Do not manipulate or add or alter sound in any way that can mislead viewers or misrepresent subjects." (Code of Ethics, n.d.). An example of historical manipulation is composographs, first created in 1924 which were made popular by the New York Evening Graphic. The images are sections of different images that have been manipulated to create a new photograph.



Fig. 1 Unknown Artist, *Alice Rhineland baring herself to the jury*, 1925, New York Evening Graphic.

Photographs such as the above, cause great harm to the subject and potentially the photographer. If this image would have been published since the code of ethics and frameworks came into existence, the image would be heavily criticised as it is a complete fabrication of something that never actually happened. The above quote from the official code of ethics can be open for interpretation, both photographers and publishers can have very different ideas if an image misleads audiences and misrepresents subjects. So, there can be no definitive blanket rule for every photographer and publisher. In the West, we have a greater understanding of freedom of speech and freedom of the press. However, in Eastern countries such as China the freedoms we take for granted are greatly oppressed which leads to a different perception of imagery Susan Sontag also mentions this in her book *On Photography*,

saying “In China, where no space is leftover from politics and moralism for expressions of aesthetic sensibility, only some things are to be photographed and only in certain ways” (Sontag, 1977, pg173) If manipulation were to enhance the subject in a positive light would an audience accept this as a good thing, or would the rules still stand that it is still a misrepresentation of the subject and is still misleading viewers.

Photographs can still be manipulated pre-production whilst the image is being taken, if the image is staged and published with the intention of the audience perceiving it as being truthful this causes a problem for both photographer and audience. Sometimes photographers can unknowingly manipulate images just by cutting something out of the frame, which greatly affects the photograph itself and how the audience will perceive it. An example of this is a photograph taken by Markus Schreiber originally showing a group of five environmental activists. However, when published by The Associated Press News one of the activists was cropped from the image. In a photographic context, this is completely altering the image to pass on a set narrative to the viewer. Also, the news agency was accused of racism as the activist cropped from the photograph was the only black woman out of the five. This example shows how images which are manipulated can be harmful, not just to the publishers but to wider communities.

However, photographs can be intentionally staged to create a narrative to suit a certain motive, for example, the Self Portrait as a Drowned Man. The image was taken by Hippolyte Bayard in 1840, a time where photography was a relatively new invention. The deceptive title, ‘Self Portrait as a Drowned Man’ alone begins to give a viewer a false narrative, according to The Nonist (thenonist.com), “This humble image, so far as anyone knows, can claim all of the following honorifics- First instance of intentional fakery. First photographic practical joke. First use of a photograph as propaganda/protest.” (Self Portrait as a Drowned Man, 2003). According to The Nonist, whilst developing a positive photographic process, Hippolyte was visited by a man by the name of François Arago. He convinced Hippolyte to delay his findings to the French Academy of Sciences. François was the friend of Louis Daguerre who in that

time reported his finding to the Science Academy. This image was made out of anger and protest to the French Academy of Science, François and Louis. On the reverse side of the photograph part of the 'suicide note' wrote: "The Government, which has been only too generous to Monsieur Daguerre, has said it can do nothing for Monsieur Bayard, and the poor wretch had drowned himself." (Self Portrait as a Drowned Man, 2003). As the image was a created narrative, does this then make Bayard the first photographer to use the photographic medium artistically?



Fig. 2, Hippolyte Bayard, *Self portrait of a Drowned Man*, 1840.



Fig. 3, Robert Capa, The Falling Soldier, 1936.

Another example of a famous fake image is Robert Capa's falling soldier. This image became one of the most famous images taken during combat. However, the image has been widely disputed over time and some groups believe that the photograph is staged and others believe the photograph is legitimate. The image was stated to have been taken in Cerro Muriano, Spain in 1936. Since the photo was taken, historians have worked to debunk the image stating that there was no conflict in that region at the time during the Spanish Civil War. This claim was disputed by the International Centre of Photography in Manhattan saying that the idea was nearly convincing but needed more research. Local historians have worked to match the mountains in the background of the image to another town about 35 miles away from Cerro Muriano where the photograph was supposedly taken. Depending on whether there is bias due to an alternative motive to deny the image is a fake or not it is becoming clear that one of the most famous war photographs was indeed a fake. This image has come to illustrate and become a prime example of fake imagery and the effects it can have. Although this is a strikingly emotional image the fact that it has been debunked as fake renders the image factually incorrect. Sontag states that "Time eventually positions most photographs, even the most amateurish, at the level of art". (Sontag, 1977. Pg21) Although not an 'amateurish'

photograph, Capa's Falling Soldier has been cemented as one of the most influential images from the Spanish Civil War. Even though the image could be a staged narrative it has still become a well-known and respected photograph, this raises the question do the public care if an image is staged to create a narrative.



Fig. 4, William Mumler, Mary Todd Lincoln, 1860.

Images that have been staged while taking the photograph can be harmful, but when it comes to historical photo editing in the darkroom the images can be even more damaging to people who view them. An example of editing postproduction is William Mumler's 'Spirit photographs', the above image was taken in 1860 by Mumler of Mary Todd Lincoln, the former first lady married to Abraham Lincoln. As photography was relatively new technology there was little understanding by most of society, this was a huge benefit to Mumler so that he could create his spirit photographs also during this time the American Civil War was ongoing with people losing family members Mumler saw this as an opportunity to create a special kind of photograph, the spirit photograph. This image showing Mary Lincoln physically in front of the camera, behind her you can see a faint figure behind her which is her late husband, Abraham

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Lincoln. It is widely disputed how William created the spirit photographs but with technological advances both digitally and darkroom processing begins to give an insight into how he might have created the images. A clear manipulation of the image can have harmful effects, by lying to the person who is physically there can be offensive and or insensitive which could cause distress. However, thanks to images like this over time society have become more knowledgeable about false images, as society widely believed that a photograph was a trusted form of documentation people would have looked at an image and believed everything they see.

Fig.5 Richard Drew, *The Falling Man*, 2001.



Unconsciously or consciously manipulating an image can cause harm and leave devastating effects but there is another issue that photographers must deal with, ethically and morally wrong photographs. The events of September 11th, 2001 are etched into many people's lives around the world, specifically in New York City. As the planes, hijacked by Al-Qaeda terrorists flew into the world trade centre (WTC) there was mass panic, this was the first major terror incident the USA had seen on their land. On the White House official website, it states that George W. Bush "faced the greatest challenge of any president since Abraham Lincoln" (George W. Bush | The White House, 2006). This statement shows the magnitude of the events that happened on that day, as well as the attack on the WTC there were also simultaneous attacks on the Pentagon and a field in Stonycreek Township. The attacks on

this day were widely documented live by news helicopters. However, it was photographers on the ground who had a first-hand view of the horror that was unfolding. Photographer Richard Drew was in NYC at the time of the WTC attacks, taking images of the events that were happening in front of him. Eventually, the people inside of the buildings could not handle the intense heat and smoke. They were forced to jump from the building. Richard documented the 'Falling people' as they jumped from the building. In the days following the unimaginable event, this image was on newspapers, magazines and news channels across the world. The image became heavily criticised, people saying that it had infringed on the unknown falling man's humanity and his unfortunate death. A journalist from Fox News analysed the image and the events and reaction to the image and said, "Many readers said the publication of the photo exploited the subject's humanity and death, while some expressed the desire to know who the falling man was." (An Ethical Analysis of the Falling Man, 2017) Most of the criticism was directed towards the publications instead of the photographer, this raises the question of who is liable for a distasteful or offensive image.

The Falling Man photograph is a prime example of a photographer having to choose between their moral compass and the professional expectations set for them. Another issue is the ethical questions of the editorial and publishing choices, It is at the discretion of an editor or publisher to sell whatever they see fit. People turn to journalists and news companies when a negative event is happening as confirmed by an article written by Steven Pinker for The Guardian. "News is about things that happen, not things that don't happen. We never see a journalist saying to the camera, "I'm reporting live from a country where a war has not broken out"— or a city that has not been bombed, or a school that has not been shot up." (Steven Pinker, 2018). This suggests that people have a thirst for news when a negative major event has happened, such as the attacks on September 11th, 2001. Publications that sell images and stories that can be deemed as offensive or distasteful can reinforce their right to do so, they are able to do this by looking back to the NPPA's code of ethics. In the preamble, it states "Photojournalism acknowledges concern for every person need to be fully informed about public events." (Code of Ethics, n.d.). This supports the fact that people have a right to be informed of events that are in the public's interest, if applied to The Falling Man photograph would support the photograph being published as it would be in the public's interest to do so, looking back to the term 'Utilitarianism', the greatest good for the greatest amount of people. This also has an impact on this example of a photographic dilemma, the above quotes from the code of ethics and the utilitarian approach go hand in hand in addressing the issue of if the publishers were correct to have published the image. It could be argued that printing the photo could have been of the greatest good, giving the man's family and or friends a chance to identify him. These are the main examples of ethical dilemmas that photojournalists face

and must navigate their way through when taking images, great thought and consideration has to go into taking, processing and printing photographs. Cultural and social sensitivity's also need to be considered carefully when deciding which photograph to be published, images that would seem acceptable to one group of people may be harmful to another group of people.

Chapter Two: Contemporary Issues and Concerns

Historical ethical and moral dilemmas are still prevalent today, as now it is easier to manipulate imagery with advanced editing software such as Adobe Photoshop. Originally, Photoshop otherwise known as 'Display' was created by Thomas Knoll in 1987 its original feature was to display greyscale images on a monochrome display. Eventually, Thomas's brother convinced him to make it into an advanced image editing software. With the development of Photoshop and other editing software's such as Adobe Lightroom and Premier edited imagery has become increasingly difficult to spot. In the 21st century, it is incredibly easy for fake images to be spread across the globe in a matter of seconds, in a recent study, looking at how effective people are at spotting fake imagery found that people spot fake imagery just 60% of the time. (Duped by Photoshop: People Are Bad at Spotting Fake Photos, 2017). This shows that the popularity of social media platforms and the constant feeds of imagery are hard to keep up with. Platforms such as Instagram, provide a constant feed of images from professional photographers to influencers posting photographs of their personal life and sometimes sponsored images that are teamed with brands. Studies have shown that continued exposure to material on sites such as Instagram has a major negative effect on mental health, increasing the likelihood of, depression, isolation, anxiety, and low self-esteem (Robinson, 2020) Users often post images that are positive highlights of their lives and are unlikely to show the negative aspects to their lives, this leaves the audience with feelings of envy, and dissatisfaction in their own lives.



Fig. 6, *Miranda Kerr*, 2013.

A photograph posted on Instagram in 2013 by influencer and model Miranda Kerr, showing her posing before heading to an event in Tokyo, at a first glance the image is just like any other you would expect from glamorous influencers. However, with a closer inspection, you can see that the image has been altered to change the appearance of her figure. The lines on the carpet aren't straight which they originally are, which suggests that Miranda or someone acting on her behalf edited the photograph to make her waistline smaller to create a figure that she wanted and in turn creates and controls the narrative of the photograph. Images such as this example are easily missed while scrolling through posts on Instagram. Sensis Social media Report 2016 showed that 11% of users used the platform for just two minutes. (Sensis Social Media Report, 2016). Two minutes is a small amount of time to properly analyse images to spot false imagery. *Sontag said, "Even when photographers are most concerned with mirroring reality, they are still haunted by tacit imperatives of taste and conscience" (Sontag, 1977, pg6) This suggests that even with the intentions of creating honest imagery a photographer cannot fight their desire of personal taste, in this case trimming down her stomach and waistline.* Many people do not realise that some of the images that they are looking at have been manipulated either as the photograph was taken or afterwards. Looking back at Susan Sontag's *On Photography*, she wrote *"Photographed images do not seem to*

be statements about the world so much as pieces of it, miniatures of reality that anyone can make or acquire." (Sontag, 1977, p4) This quote reiterates that photographs are not a complete truth and do not fully represent the world equally, the section "anyone can make or acquire", is very significant in relation to how imagery is created and published in modern society. Although written before the emergence of social media this quote is more relevant than ever before, over three billion people have smartphones with the ability to look at images whenever they choose. Anyone can take, edit and publish photographs from their phone, and some would argue that this makes everyone a photographer. Some would argue that people using smartphones to create take photographs makes them a photographer, this can be reiterated with the core meaning of photography.

The word photography in Latin means painting or drawing with light, which a user is essentially doing on a smartphone. However, others would argue that photography is an art form that requires certain skills, such as knowledge of lighting techniques and camera settings. Also, great knowledge of the relationships between photographers, content, publishers, and editor, and knowing who is liable for images which cause offence or are manipulated. Awareness of how social media companies act is also important if posting images on social platforms, Facebook for example has said in court that they act as a publisher on their site, dictating what is removed from the site and what is kept. Conversely, in public, they state that they are not a publisher or editor when it comes to posts on the site, but they are responsible for taking down content that they see fit. To safeguard their users, they have a duty of care to remove posts that go against their guidelines, but sometimes this is not the case, and some fake news and fake imagery are not removed. It is a continuing debate as to where the blame lies for offensive posts, this directly reflects how a practising photographer works, is it the job of the photographer or the editor/publisher?(Is Facebook a publisher? 2018)

Conclusion

Ethical and moral dilemmas, life is full of them but especially when it comes to being in the photojournalistic field. Deciding between rules and regulations and your moral compass can be a difficult task, with many frameworks to use while being a photojournalist takes some of the pressure of a photographer and passes it onto editors and publishers who often face the backlash of imagery that is deemed inappropriate. After completing the research, it is clear that the editor/publisher holds greater power when deciding what images to be published, in turn, this means that the publishers will face criticism when a photograph is perceived as distasteful. However, publishing a photograph that does not offend everyone is an impossible task to navigate when all members of society have different opinions, a prime example of publishers receiving heavy criticism was the release of The Falling Man photograph by Richard Drew but some would argue that the publishing agencies were just doing their jobs and were within their rights to publish the image. The question of publishers deciding if an image will cause harm is an ongoing issue, as opinion and criticism are subjective to every member of society.

The lines between fact and fiction are a large grey area, only made bigger by the technological advances used in pre and postproduction, from lighting techniques to photoshop an image can be made unrecognisable from an original image. Photojournalists are expected to act professionally, practising under the frameworks and code of ethics. However, after writing this essay the conclusion is how a photojournalist chooses to approach a situation is purely subjective, the result depends on each photographer's opinion of what is right and wrong, and this can depend on their own experiences in certain situations. As a photojournalist is expected to serve the public's interest and to carry out that job with honesty, editing images in post-production is usually warned against. There are examples like Robert Capa's 'Falling Soldier', where false images harm a photographer's career and past works. The trust between the photographer, editor and audience are critically important, when the audience is led to believe an image under false pretences it is clear how it can create damaging effects. Most of society regards photographs to be truthful, this can be linked back to the historical scientific background to photography, as scientific processes are an accurate and reliable source of information. With a constant flow of imagery now in the palm of our hands, it is increasingly difficult to spot fake images online but understanding and having the knowledge that photographs are merely an abstraction of light can allow audiences to look at a photograph with an open mind. The ease of taking and editing images on a digital platform has created issues that are often overlooked, sometimes issues that people do not recognise. More

awareness around the issue of fake imagery, particularly online will see society gain a greater mindset and mentality when viewing images and therefore creating a thoughtful and analytical approach to photography.

Annotated Bibliography

1. Sontag, S., 2019. *On Photography*. London: Penguin Books.

This book by Susan Sontag examines and explores aesthetic and moral issues that the role photography has on everyone's lives. She expresses her thoughts on historical and contemporary photography the relationship between photograph, photographer, and audience. In the book, she investigates the history of American photography and photographers regarding the uncompromising beliefs of the USA. In response to the book, John Berger said, "*These essays allow us to see the extent to which our culture and our economic system depend upon the use of cameras so that photographed images are continually inserted between experience and reality*". This quote greatly sums up 'On Photography', the book has become one of the long-standing reference points for conversations on photography. One standout point in the book that Sontag makes is speaking about the way in which photography holds a constant and unlimited power over society and how it has driven society in different ways.

In chapter one, 'In Plato's Cave' Sontag writes about what photographs are and how they relate to reality. Sontag's perception is that photographs are not tools to factually document a time and a place but that images are open to interpretation. The overwhelming sense of the first chapter is to question imagery because as a viewer you have no idea of what is happening at the location and what happens after the image is taken. Sontag refers to photography as being part of a wider knowledge system, a documentation of events, the feeling that Sontag puts across is that photographs are to record subjects to look back on later. She explains that as a society we are addicted to imagery, confide in them, and depend on them for an understanding of what surrounds us, also the problems that this dependence can cause. In the chapter "America, Seen Through Photographs, Darkly.", Sontag explores photography's role in American culture. She writes about the idea that images are meant to set importance to an individual, situation, or moment in time. She suggests that for American photographers, creating aesthetically pleasing images was the goal. This can be reflected in contemporary imagery on social media platforms like Instagram, creating aesthetically pleasing images is the goal to generate followers and likes.

2. Kobre, K., 1991. Photojournalism – The Professionals' Approach. Focal Press.

In *The Professionals' Approach*, Kenneth Kobre delivers a mixture of informative interviews with professionals in the photojournalistic field. The book also informs of applied techniques that professionals use in their practice as well as publishing examples of impactful imagery, it offers readers a sense of what standards there are in being a photojournalist. Many chapters include information on copyright, law, ethics, history and more recent guidance on photo editing software such as Adobe Photoshop. A very relevant part of the book focuses on the NPPA's code of ethics which gives direction to photographers in this chosen sector of photography. The importance of this book to a photojournalist is unmeasurable, Kobre stresses the importance of not letting personal bias affect a photographer's judgement when taking photographs and capturing as much truth as possible through their camera.

3. National Press Photographers Association (NPPA)., 1946 nppa.org

The National Press Photographers Association is an American organisation founded in 1946, a community of professional still photographers, videographers, journalism students and editors. The NPPA stresses the importance of storytelling through visual mediums, hosting seminars and workshops which are made to create a progression in its members. The organisation also offers a mentoring programme which offers the opportunity to gain a professional relationship with respected and established photojournalists. The core foundations of the NPPA are the code of ethics, a set of rules for its members and guidance for anyone in the photojournalistic field. It underpins what the organisation expects of its members to create and publish imagery with thought and consideration, how to behave to the highest standards while out on an assignment and to create justified and truthful photojournalism. Part of following this code of ethics is to create a trusting relationship with the public, this is an integral part of the ethics preamble as public confidence needs to be upheld to create engaging photographic stories. Also, to recognise one sometimes unconscious bias towards a situation and work towards removing any bias from the photographic work.

4. Wheeler, T., 2002. *Phototruth or Photofiction? Ethics and media Imagery in the Digital Age*. Routledge.

This book published in 2002, written by Thomas Wheeler focuses on the use of imagery from a journalistic perspective and how manipulation is used to achieve a certain narrative. It also provides a structure for analytical discussion for communities ranging from students to professionals. Throughout the book it covers the invention of photography and how it became to be a process that has generally gained a great amount of trust amongst most of society, it also gives more historical reference to the history of manipulated imagery giving examples of how imagery have been staged and manipulated in other ways before the widespread use of photo editing software. The ethical dilemmas that come with edited imagery is a reoccurring theme throughout this book, Wheeler speaks about how the use of technological advances have created even more questions around how ethical the image editing process is. He speaks about how editing an image can change the meaning of an image and explores how viewers are misled by various types of manipulation and which is easier for an audience to spot.

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Fig.2 Bayard H, 1840, *Self Portrait as a Drowned Man*, France, [Online], [Accessed 01 March 2021], Available from: <http://thenonist.com/index.php/C44/P6/>

Fig. 3 Capa, R, 1936, *The Falling Soldier*, [Online], [Accessed 10 March 2021], Available from: <https://www.metmuseum.org/art/collection/search/283315>

Fig. 4 Mumler, W, 1860, *Mary Todd Lincoln*, [Online], [Accessed 15 March 2021], Available from: <https://www.smithsonianmag.com/smithsonian-institution/meet-mr-mumler-man-who-captured-lincolns-ghost-camera-180965090/>

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