The power of images
The peril of images

How to harness the power and minimize the peril

LECTURERS: IT WOULD BE A KINDNESS TO WARN STUDENTS SOME OF THE IMAGES ARE DISTURBING

ANIMATION: CLICK 1= JUMPER PHOTO.

On September 11, 2001, alerted by cell phone that there had been a plane crash downtown, AP photographer Richard Drew left a Fashion Week assignment in midtown Manhattan to race downtown, where he and rescue workers watched as the North Tower of the World Trade Center burned and people began jumping out of the building.

He took this photo at 9:41:15 a.m (according to digital image metadata)

The subject of the image — whose identity remains uncertain, was one of hundreds of people trapped on the upper floors of the World Trade Center towers, who apparently chose to jump rather than die from the fire and smoke. In other photographs, by the way, it is evident that he is tumbling through the air, not serenely dropping.

The Associated Press, the world's biggest news organization, supplies photos electronically and sent this one out shortly after it was taken. Around the world, newspaper staff began debating whether to use it or others like it.

ASK: How many would publish a story describing people jumping?

ASK: How many would run the photo showing people jumping?

ASK: What is the difference between a description and a photo?

Would it amplify their families' pain, or alert their communities to come to the aid and comfort of the grieving?

And if it was to be published, How to present it? Remember we talked about proportionality, about tone and weight…Does it belong on the front page or an inside page? Should it run large or small?

That was the debate in American newsrooms on September 11, 2001: did this image have the power to illustrate accurately the choices people faced in the Twin Towers that day?

Or would it merely titillate and enrage?

That's what we mean by the power and the peril.

OUR COLLECTIVE MEMORY IN PHOTOS

American soldiers, Iwo Jima, 1945

ANIMATION: SLIDE OPENS BLANK WITH TITLE. CLICK 1= PHOTO FADES IN MEDIUM FAST.

For good or ill, we know much of our history through news photos.

BLAZE THROUGH THESE. EXTENSIVE NOTES ARE ONLY FYI

Our current fascination with each new Web tool or app obscures this fact: We are a culture in thrall to images, not words.

While the internet has passed radio and print as Americans' source of news, it is only slowly surpassing television, that most visual of all news mediums.

Visual journalism dominates newspapers and news magazines, too.

Researchers at the Poynter Institute for Media Studies, using eye-tracking technology, have repeatedly shown that the first place your eye goes on a page is the biggest photo.

Adding even a tiny mugshot beside a story increases the number of readers by 30%...

We've assembled a slide show to drive home the power of images by reminding you how much of history you remember in pictures instead of words.

The AP's Joe Rosenthal took this iconic photo in 1945 of the American flag being raised on the island of Iwo Jima during some of the fiercest fighting by American soldiers in World War II. This was Day 5 of a 35-day battle. This image was and still is a symbol of American determination and victory in World War II.

 (There has always been some controversy because while Joe did not set up the photo, he did not think that he captured the image on film so he asked the soldiers to recreate the scene. However, the original photo was the one that was published, not the recreated photo.)

This is what we mean by the power of an image to verify. A lot happened that day, but this definitely happened and the photo takes you there.

PHOTO BY BILL HUDSON

1963 civil rights protest in Birmingham

ANIMATION: SLIDE OPENS BLANK WITH TITLE. CLICK 1= PHOTO FADES IN MEDIUM FAST.
BLAZE THROUGH THESE. EXTENSIVE NOTES ARE ONLY FYI
Another milestone is the back seat role taken by the traditional print press in coverage of protests over civil rights in the South. Two kinds of visual images enraged the nation, especially the non-confederacy part of the US population.
Still photographs uncovered the brutality of the southern establishment as did film of such encounters shown on national television, especially coverage by John Chancellor of NBC and Dan Rather of CBS. The civil rights battles marked a passing of the baton of journalism leadership to adolescent television news. Newspaper reporters covering the 'race beat' or the 'southern civil rights' beat as some called it, insist without the protection the presence of cameras offered them personally from racist hot heads and the national prominence photos and especially moving pictures of highly moving events (school children beaten with fire hoses, dogs, murders) reporting from the south…and changing it would have been impossible.
James Meredith's Welcome to Mississippi by Jack Thornell, Associated Press, 1966
Civil rights demonstrator attacked by a police dog on May 3, 1963, in Birmingham, Alabama. Images like this helped the rest of the country see what was happening in the South.– Associated Press

OUR COLLECTIVE MEMORY IN PHOTOS

FRAME FROM ZAPRUDER FILM

The assassination of
President John F. Kennedy

ANIMATION: SLIDE OPENS BLANK WITH TITLE. CLICK 1= PHOTO FADES IN MEDIUM FAST.

BLAZE THROUGH THESE. EXTENSIVE NOTES ARE ONLY FYI

A silent, color, motion picture sequence shot by private citizen Abraham Zapruder with a home-movie camera, as U.S. President John F. Kennedy's motorcade passed through Dealey Plaza in Dallas, Texas on November 22, 1963, is the source for most of the pictures we have of the assassination of JFK.

OUR COLLECTIVE MEMORY IN PHOTOS

PHOTO BY JOHN FILO

1970 Kent State shootings

ANIMATION: SLIDE OPENS BLANK WITH TITLE. CLICK 1= PHOTO FADES IN MEDIUM FAST.
BLAZE THROUGH THESE. EXTENSIVE NOTES ARE ONLY FYI
Kent State University (Four Students Killed by National Guard Bullets), by John Filo, 1970

– Anti-Vietnam war sentiment was very strong across the United States in 1970. At Kent State University in Ohio, National Guardsmen opened fire on students and shot and killed four students. Here Mary Ann Vecchio, 14, leans over the body of Jeffrey Miller of Plainview (Long Island town) and screams in horror. Photographer was John Filo, a Journalism student at Kent State. He won the Pulitzer Prize for this shot.

(If it's a journalist-heavy class. Opportune time to talk about *"F:8 and be there."*

OUR COLLECTIVE MEMORY IN PHOTOS
PHOTO BY NICK UT
Vietnamese children flee napalm in 1972

ANIMATION: SLIDE OPENS BLANK WITH TITLE.
CLICK 1= PHOTO FADES IN MEDIUM FAST.
BLAZE THROUGH THESE. EXTENSIVE NOTES ARE
ONLY FYI
Children Fleeing an American Napalm Strike, Nick
Ut, 1972

– Vietnam war produced thousands of strong and
graphic images.

– This picture taken June 8, 1972 by AP
photographer Nick Ut shows children running in
horror after being burned by US napalm bombs.

The controversy about this image was the fact that
the young girl, 9-year-old Kim Phuc ("Fook") is
naked, clothes burned off.

 (Years later the girl and the photographer met and
have remained friends until this day. They did a
book together. She feels that the photo did a great
deal to show the tragedy of war.)

1989 Tiananmen Square standoff

ANIMATION: SLIDE OPENS BLANK WITH TITLE. CLICK 1= PHOTO FADES IN MEDIUM FAST.
BLAZE THROUGH THESE. EXTENSIVE NOTES ARE ONLY FYI
Tiananmen Square Standoff by Stuart Franklin, 1989

A democracy movement was building in Beijing in 1989 and thousands of young people had camped in Tiananmen Square opposite the Forbidden City. After several days of protests, the Chinese government moved in soldiers and tanks to crush the gathering. Estimates are that up to 800 people were killed. This photo from the roof of a nearby hotel, shows one lone Chinese man stopping a line of tanks heading for the square. The photo was published all over the world as a sign of how a single person can make a difference. No one knows what happened to the man. The photo is still very controversial in China and has NEVER been published there.

Tiananmen 'Tank Man' photo was made available on Google China in January (2010) when Google was protesting cyber spy attacks and web censorship.

It was the first time the photo had been available on the web in China.

 China blocks Web content it deems politically objectionable in a vast censorship system dubbed the "Great Firewall of China."

1993 Famine in Sudan

ANIMATION: SLIDE OPENS BLANK WITH TITLE. CLICK 1= PHOTO FADES IN MEDIUM FAST.

BLAZE THROUGH THESE. EXTENSIVE NOTES ARE ONLY FYI

– Photographer Kevin Carter was covering the famine and hunger in the Sudan in 1993 when he saw this child crawling toward a feeding station. In the background is a vulture.

He said that he waited about 20 minutes, hoping that the vulture would spread its wings. It didn't. Carter snapped the haunting photograph and chased the vulture away . However, he also came under heavy criticism for just photographing — and not helping — the little girl:

The St. Petersburg Times in Florida said this of Carter: "The man adjusting his lens to take just the right frame of her suffering, might just as well be a predator, another vulture on the scene."

The photograph was sold to *The New York Times* where it appeared for the first time on March 26, 1993. Practically overnight hundreds of people contacted the newspaper to ask whether the child had survived, leading the newspaper to run a special editor's note saying the girl had enough strength to walk away from the vulture, but that her ultimate fate was unknown.
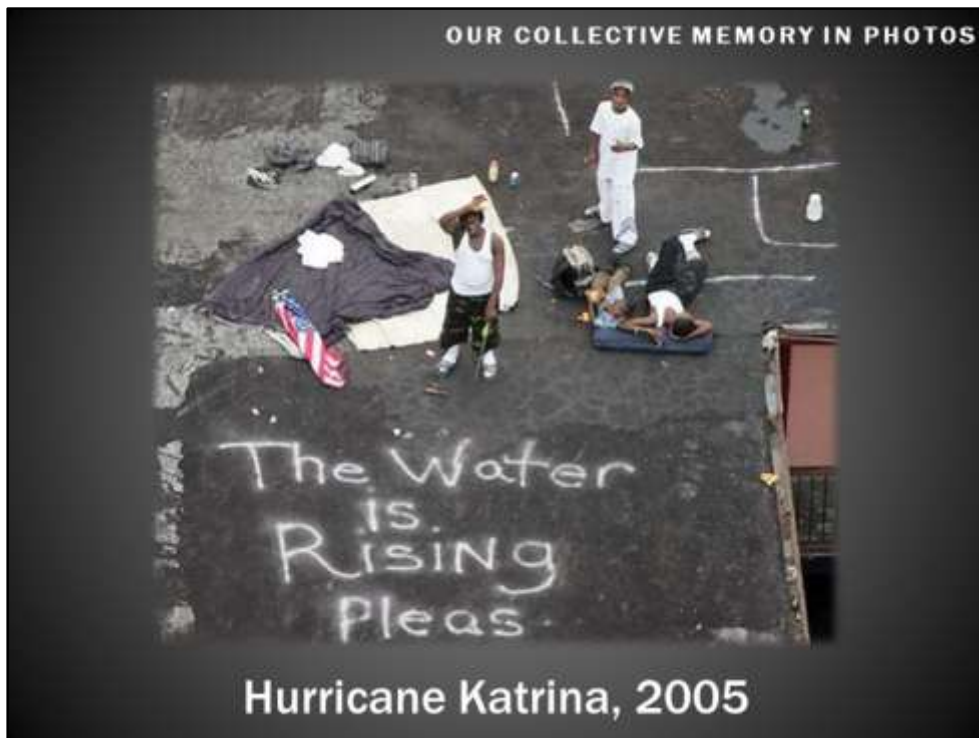
Abu Ghraib prison, 2003

ANIMATION: SLIDE OPENS BLANK WITH TITLE. CLICK 1= PHOTO FADES IN MEDIUM FAST.

BLAZE THROUGH THESE. EXTENSIVE NOTES ARE ONLY FYI

This photograph of an Iraqi prisoner being held captive by the US Military at Abu Ghraib Prison in Iraq was one of dozens to surface in the spring of 2004 when Dan Rather on CBS News' 60 Minutes II broadcast a report on the mistreatment of Iraqi prisoners of war. Images such as this ignited a firestorm of outrage around the world and fueled anti- war sentiment in the United States.

THIS WAS AN AMATUER PHOTOGRAPH...SENT TO AN ORDINARY ONE HOUR PHOTO SHOP BACK HOME....THE 60 MINUTES PRODUCERS WENT TO EXTRAORDINARY LENGTH TO VERIFY THIS DOCUMENT....INDEPENDENTLY...BY EXPERTS...AUTHETICATED IT 360 DEGREES.

Hurricane Katrina, 2005

ANIMATION: SLIDE OPENS BLANK WITH TITLE. CLICK 1= PHOTO FADES IN MEDIUM FAST.

BLAZE THROUGH THESE. EXTENSIVE NOTES ARE ONLY FYI

Images like these, broadcast and published at the same time U.S. officials were saying all was going well after the Hurricane, galvanized an outpouring of private donations for rescue and recovery.

2009's Obama fist bump

ANIMATION: SLIDE OPENS BLANK WITH TITLE. CLICK 1= PHOTO FADES IN MEDIUM FAST.

BLAZE THROUGH THESE. EXTENSIVE NOTES ARE ONLY FYI

Taking the stage to accept his party's nomination for President, Barack Obama fist-bumps his wife.

On the June 6 edition of Fox News' America's Pulse, host E.D. Hill introduced an upcoming discussion by saying *"A fist bump? A pound? A terrorist fist jab? The gesture everyone seems to interpret differently."*

OUR COLLECTIVE MEMORY IN PHOTOS

Gulf of Mexico after 2010 oil spill

ANIMATION: SLIDE OPENS BLANK WITH TITLE. CLICK 1= PHOTO FADES IN MEDIUM FAST.

BLAZE THROUGH THESE. EXTENSIVE NOTES ARE ONLY FYI

According to an October report by Audubon: To calculate the estimated loss, scientists will try to understand what proportion of the actual death toll the collected birds represent. For the *Exxon Valdez* spill, they estimated that the collected dead birds represented somewhere between 10 and 30 percent of the actual number of birds killed. If those numbers held true for the Deepwater Horizon, the estimate would be somewhere between 7,000 and 23,000 birds killed, but the methods and terrain are different in each case.

ANIMATION: SLIDE OPENS BLANK WITH TITLE. CLICK 1= PHOTO FADES IN MEDIUM FAST.

BLAZE THROUGH THESE. EXTENSIVE NOTES ARE ONLY FYI

Time Magazine, July 29, 2010

"Our cover image this week is powerful, shocking and disturbing. It is a portrait of Aisha, a shy 18-year-old Afghan woman who was sentenced by a Taliban commander to have her nose and ears cut off for fleeing her abusive in-laws. Aisha posed for the picture and says she wants the world to see the effect a Taliban resurgence would have on the women of Afghanistan, many of whom have flourished in the past few years. Her picture is accompanied by a powerful story by our own Aryn Baker on how Afghan women have embraced the freedoms that have come from the defeat of the Taliban — and how they fear a Taliban revival. "
Read more:
http://www.time.com/time/world/article/0,8599,2007269,00.html#ixzz14R5Bm000

OUR COLLECTIVE MEMORY IN PHOTOS

PHOTO BY BONNIE JO MOUNT

Mantoloking, NJ, on Nov. 1, 2012

ANIMATION: SLIDE OPENS BLANK WITH TITLE. CLICK 1= PHOTO FADES IN MEDIUM FAST.

BLAZE THROUGH THESE. EXTENSIVE NOTES ARE ONLY FYI

Nov. 1, 2012

A roller coaster from an amusement park in Mantoloking, N.J., fell into the Atlantic Ocean during Hurricane Sandy.

OUR COLLECTIVE MEMORY IN PHOTOS

GETTY IMAGES / SCOTT OLSON

Ferguson, Mo., Aug. 11

ANIMATION: SLIDE OPENS BLANK WITH TITLE. CLICK 1= PHOTO FADES IN MEDIUM FAST.

BLAZE THROUGH THESE. EXTENSIVE NOTES ARE ONLY FYI

Ferguson police in military-style riot gear forced protestors from the business district into nearby neighborhoods on August 11. Police used tear gas and rubber bullets. Olson was arrested (see inset) for "failure to comply" when he refused to leave a public sidewalk and return to a pen where journalists had been asked to stay out of the way.

The right 1,000 words?

PHOTO BY JOE ROSENTHAL

Taken on February 23, 1945, by Joe Rosenthal it was reprinted in thousands of publications. Rosenthal won the :Pulitzer Prize for it. Symbolizing triumph or determination to many, the photo documents one moment in what became a controversial campaign.

After the heavy losses incurred in the battle, the strategic value of the island became controversial, Wikipedia summarizes. It was useless to the Army as a staging base and useless to the Navy as a fleet base.[4] It was of limited use to the Army Air Forces only for emergency landings, and there were other, smaller islands that could have been used for that purpose.

Iwo Jima was the only battle by the U.S. Marine Corps in which the overall American casualties (killed and wounded) exceeded those of the Japanese, although Japanese combat

deaths were thrice those of the Americans throughout the battle.

Your eye starts at the photo, then goes to the caption, then the headline, then the story about a heart-warming photo-op where the President encouraged some young strivers

And over there on the right, all-but ignored, a serious story about Reza Olangian of Los Gatos, California, arrested for trying to buy 200 surface-to-air (airliner-killing) missiles to smuggle into Iran.

Housekeeping,
announcements & notes

Last week's Quick Quiz

1. Language and labeling help you distinguish between news and opinion journalism.
2. Moynihan's maxim: "Everyone is entitled to his own opinion, but not his own facts."

Your questions and comments ...

❖ Isn't opinion and bias the same thing?   – Matthew Cheung

❖ Do the American public tend to gravitate towards opinionated journalism like they do with tragic news?   – Micheal Caputo

❖ Can assertions be sued as libel/slander   – Andrew Goldstein

❖ Isn't it wrong for news organizations like Fox to pass off opinion journalism as reporting? Or is what they do not exactly count as opinion journalism?   – Humira Ferdush
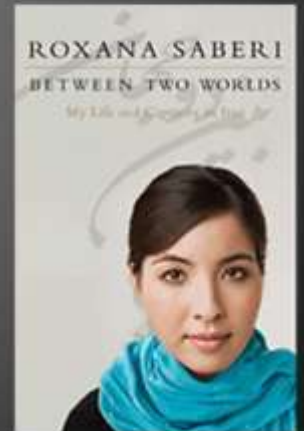
EXTRA CREDIT

"My Life As…"
Foreign correspondent
Roxana Saberi, Al Jazeera America
Monday, Oct. 20
8 p.m. SAC auditorium
Doors open 7:45

After this lecture, you should be able to:

1. Explain how photos and recorded sound serve as powerful verification of journalistic truth, aiding the news consumer's search for reliable information.

2. Explain how the same photos and recorded sound can trigger strong emotional responses without adding to your understanding.

3. Use journalistic methods and questions to test the reliability of photos and recorded sound.

4. Explain the burden social media creators and participants bear when they use these powerful tools.

This slide intended for instructors as a focusing tool, but can be shared with students to prime them. Each lecture will include a slide like this with specific lecture outcomes that refer to course outcomes.

Here is what the syllabus declares students will be able to do if they successfully complete the course:

1. Analyze key elements of news reports - weighing evidence, evaluating sources, noting context and transparency - to judge reliability.

2. Distinguish between journalism, opinion journalism and un-supported bloviation.

3. Identify and distinguish between news media bias and audience bias.

4. Blend personal scholarship and course materials to write forcefully about journalism standards and practices, fairness and bias, First Amendment issues and their individual Fourth Estate rights and responsibilities.

5. Use examples from each day's news to demonstrate critical thinking about civic engagement.

6. Place the impact of social media and digital technologies in their historical context.

The power of images

There's verification...

And then there's verification

ANIMATION: CLICK1=THE VIA PRISM DISAPPEARS AND IS REPLACED BY JUST A V

CLICK2=THE V IS REPLACED BY TMZ PHOTO OF RAY RICE'S GIRLFRIEND, OUT COLD

(Lecturer: Move quickly)

That process of verification we talk about is a search for evidence.

Why did the world suddenly wake up to the Ray Rice story? That picture said more than his confession did. It showed the violence and the disrespect.

Verification is the process by which by which journalists accumulate and test evidence to prove or disprove the truth of claims and statements and conclusions.

At the top of the natural hierarchy of Direct Evidence, we place photos and audio recordings and video: a dispassionate piece of equipment harvests an actuality and we can examine it to help determine what happened.

ANIMATION:

CLICK1=LOWER LEFT "PIX OR IT ISN'T TRUE

CLICK2= UPPER RIGHT "PICS OR IT DIDN'T HAPPEN" AND ALL THE REST COME UP, ONE AFTER ANOTHER

It's a truism on social media that pictures are evidence.**CLICK**

The great thing about social media was you could challenge what people were claiming, by demanding evidence, photographic evidence.

So much so that it became a classic meme: "Pics or it didn't happen"**CLICK**

The power of images

I kissed a girl

and I liked it

Pics or it didn't happen!

ANIMATION:

CLICK1=REALLY LOUD KATY PERRY AS PIC OF HER KISSING JUSTIN BIEBER (OFTEN MOCKED AS A GIRLYMAN) FADES OVER THE FIRST HALF OF THE MEME.

In many ways, Meme Culture is a 360-degree walk around the idea of images as verification, from certitude to irony, as we both demand and wink at the reliability of pictures, while at all times being aware of their power.

The power of images

Pics prove it did happen...
unfortunately for some

Dashcam Captures South Carolina Trooper Shooting Unarmed Man in Traffic Stop

Sep 25, 2014, 7:47 AM ET
By ABC NEWS via WORLD NEWS

Police Officer's Shooting of Unarmed Man Caught on Camera

There are are, of course, several ways to look at this.

Some people are pretty obnoxious about taking pictures of police.

But if you're standing on a public sidewalk, the law is that you can photograph anything in plain view. And if you want to photograph or videotape an arrest, that's your right.

In many of these cases, police arrest photographers for "failure to comply" or "obstructing an officer" which is pretty broad and is typically thrown out if it ever makes it to court.

Videotape of police actions will prove vital to the prosecution, if any, of the officer who shot Michael Brown in Ferguson, Missouri,
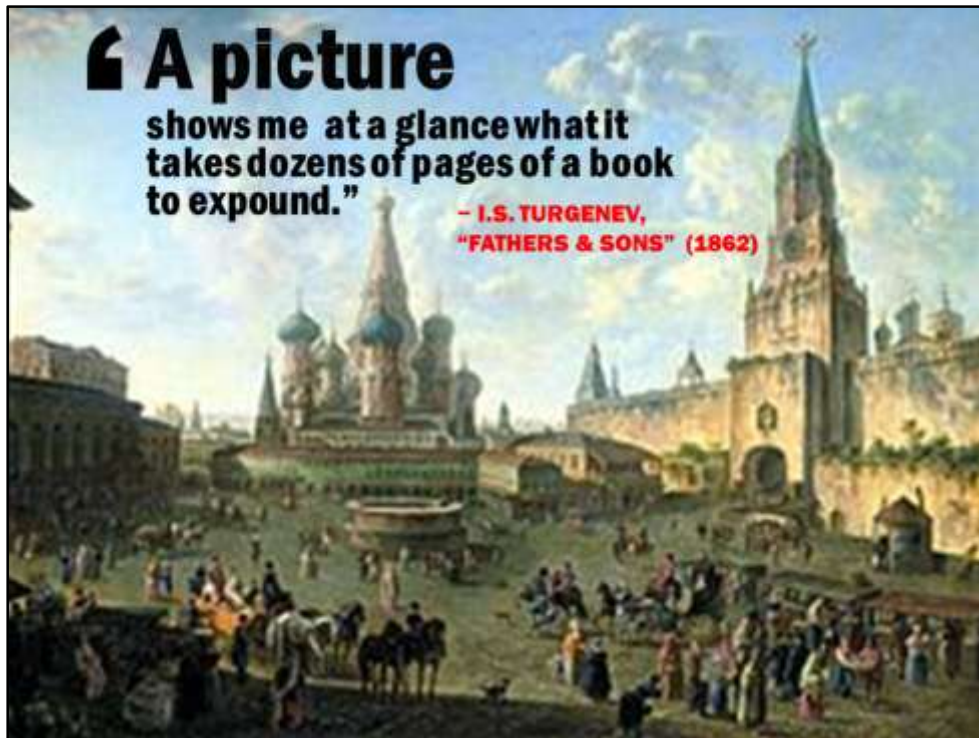
This isn't new, this faith in images.

Wordsmiths have long admired the power of images to quickly and clearly deliver detailed information.

Turgenev would have taken a long time to describe both the atmosphere and details of this Moscow scene, which the eye absorbs in a flash.

The power of images

The birth of American photojournalism

PHOTO BY TIMOTHY O'SULLIVAN

Gettysburg, Pennsylvania, 1863

"The Harvest of Death"

Photos revolutionized coverage of the news.

Words couldn't do Gettysburg justice: 7,000 corpses alongside more than 3,000 dead horses and mules.

Nothing rivalled the death toll of the Civil War: Between 1861 and 1865, two percent of the United States population died in uniform — 620,000 men, North and South, roughly the same number as those lost in all of America's other wars from the Revolution through Korea combined. The equivalent toll today would be six million. And photos documented it.

The first U.S. war depicted in photographs was the civil war. The pictures were seen in exhibitions of prints. Newspapers and magazines quickly figured out how to publish engravings of the pictures, a crude method of reproduction.

ANIMATION: CLICK 1=Printer's Ink quote vanishes and shot of London dailies arrives.

As soon as printers figured out how to mass-produce pictures, they pushed their customers to make use of this powerful tool.

It was the printing industry's trade magazine which coined this phrase to sell ink, to sell printing services to advertisers looking for the most efficient way to advertise soap, or shirts or steak.

(CLICK for front pages)

And in London, photo evidence is the main selling point of tabloid newspapers…so much so that they cover them up on the news stand so that you're forced to buy a copy to see the big picture of the day.

The power of images

Photography launches a visual culture

NATIONAL PRESS PHOTOGRAPHERS ASSOCIATION:
"images can reveal great truths, expose wrongdoing and neglect, inspire hope and understanding and connect people around the globe . . ."

As printing methods improved, photos came to dominate newspaper design and documentary photos drove powerful social movements in post-Civil War America, including efforts to care for orphaned and homeless children such as these.

The iconic example is entitled "Street Arabs In The Area of Mulberry Street" by Jacob Riis, once hailed by The New York Times as "America's first photojournalist," The photo was taken in a series of photographs that Riis called Street Arabs in Sleeping Quarters, which was a part of the book, "How The Other Half Lives: Studies Among the Tenements of New York." during the late 1880s.

His photographs and articles were not initially published because editors thought they were too disturbing for the public. So instead of publishing the photos in magazines and newspapers, Riis decided to put together the book.

Photographers recognized the potential power of photos to do great good and great harm and a code of ethics began to emerge. When professionals take time to caution one another, it's time for you as the consumer to take note: If they are skeptical of each other, you should be, too.

Professional Ethics (excerpt)

"...Our primary goal is the faithful and comprehensive depiction of the subject at hand"

✓ Be accurate, comprehensive (and) provide context
✓ Resist being manipulated by staged photo opportunities.
✓ Avoid stereotyping individuals and groups.
✓ Show private grief if the public has justifiable need to see.
✓ Do not intentionally alter or influence events you record.
✓ Do not manipulate images or add or alter sound in any way that can mislead viewers or misrepresent subjects.
✓ Do not pay sources or subjects.
✓ Seek diversity by including unpopular, unnoticed points of view.
✓ Respect the integrity of the photographic moment.

As they discovered this power, photojournalists began to develop codes of ethics to guide professionals to the highest use of news photos: "faithful and comprehensive depiction of the subject." We will use that phrase repeatedly today.

Today we focus on a crucial element of our search for reliable information in the journalism neighborhood: the images that provide direct evidence in news reporting.

The hungry eye

PRINT

➢ Readers enter print pages through photos
➢ Only 25% of text is looked at

By the 1990s, researchers at the Poynter Institute for Media Studies teamed up with engineers to develop a mechanism that tracked readers' eyes across the page.

The bad news for reporters? Only about 25% of the text on a page gets looked at.

The eye goes to the photo. Then the headline. Then the caption.

The hungry eye

ONLINE

➤ Readers' eyes first seek navigational aids (story lists and teasers)

➤ Readers' eyes spend more time on photos than text

➤ Readers retain more from items that include graphics/photos

Ten years later, the same researchers at the Poynter Institute for Media Studies began to study online readers.

The online habit was a little different, but not much.

Online readers' first stop is navigational aids: teasers and story lists. That help them find what they want.

Photos still get a lot more attention than walks of text.

We are a visual creature.

Animation: Black Fades to Question

On the Screen: "Are These Images Informing Your Thinking…Or Are They Forming Your

Feelings? "

Now let's look at the photos of the Boston Marathon Bomber.

I'll show you a series, then you'll pivot into discussion groups to decide which picture most faithfully depicts the truth of Dzhokar Tsarnaev?

Does each image tell the same story?

ANIMATION: With each click, a new photo of the Boston bombing suspects appears.

If you went looking for pictures of the Boston Marathon bombing suspect Dzhokhar Tarnaev, found his persona evolved, from the fuzzy to quite clear, from cocky to sweet, from evil personified to vulnerable captive.

So, while images are indeed powerful tools of verification, there are a lot of issues around which images journalists choose and how they use them.

Might this code of ethics influence your decisions about what is a reliable image, what is responsible photography, maybe even what you will post or repost or share?

Pivot Point

Every other row,
pivot to the row behind
to discuss in groups of four:

Which Tsarnaev photo is a
"faithful and comprehensive
depiction of the subject at hand"?
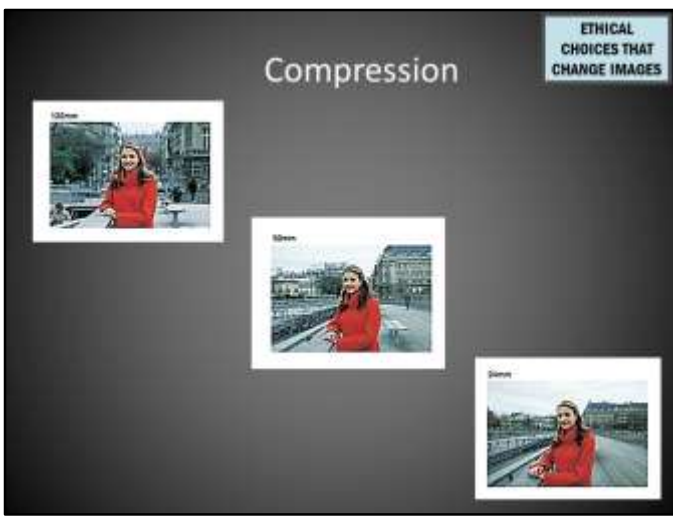
ANIMATION: CLICK1 = MIDDLE PHOTO

CLICK2 = LOWER PHOTO

She's in the middle of the business district, right?

CLICK1 Same exact scene, shot with a shorter lens. Now she appears to be out on the bridge a short distance from the shopping district.

CLICK2 Same exact scene. Even shorter lens. It's clear that she's quite far from the shops and traffic.

This animation shows how a telephoto lens tends to compress our sense of distance by making objects in the background look near. It's not unethical, but as a viewer, you need to understand what you are looking at. When you train your eye that way, you can see lens compression.

It's the same thing a writer does when they cut to the chase. They don't tell you where Obama put his notes. They tell you what he said.

Selection

ETHICAL CHOICES THAT CHANGE IMAGES

Susan Meiselas 1979

NICARAGUA. Esteli. 1979. Sandinistas at the walls of the Esteli...

Here's a case study in another set of choices a photographer, photo editor and page designer makes every day.

Susan Meiselas, working in Nicaragua during the 1979 Sandinista revolution, carried two Leica cameras without a motor drive. She was shooting film.

Once the film was processed, a simple "contact sheet" was made, allowing a photo editor to see a thumbnail of each image on the roll. The photographer, who was there, often chose images they thought best showed the action. The photo editor, examining more closely, might narrow it down further. Then the page designer, who had to think about where to put a headline, what matches best with the text story and even whether it's a cover or an inside page…would select the picture that goes on the page.

Though many of the images on this roll of film were interesting, the picture at the right was selected to represent the nature of the Sandinistas: young, blue-jean and beret-wearing, Che Guevera-influenced street fighters, using Kalashnikovs and Molotov cocktails.

You can't run every image, so it takes judgment and experience to do it well.

ASK: How do those choices change the "truth"?

Cropping

ETHICAL CHOICES THAT CHANGE IMAGES

Drag the crop box to the section of the photo you want to crop as the final image.

Drag a corner square handle to make the cropped image larger or smaller.

The crop box will keep the aspect ratio of your slide show dimensions.

ANIMATION: CLICK1 = FULL UN-CROPPED PHOTOS APPEAR

When photo editors look for ways to cram more pictures into a magazine or newspaper page, or make a routine photo more powerful, they select the key element and slice away the rest. This is called cropping and you probably have done it a thousand times, to pictures of your own, maybe even to eliminate from favorite photo that guy you just dumped.

The symbol you see on many apps and software toolbars is a representation of the tool shown at left, which allowed printers to resize or crop a photo proportionally so as not to warp it.

CLICK BACK AND FORTHThe original picture was artfully composed by the photographer to emphasize the vanishing point perspective. But the page designer wanted a close shot of the brooding man.

Cropping

ETHICAL CHOICES THAT CHANGE IMAGES

"...be accurate and comprehensive ... provide context..."
— NATIONAL PRESS PHOTOGRAPHERS CODE OF ETHICS

LECTURER: THIS ANIMATION SHOWS HOW CROPPING/SELECTION CHANGES MEANING

ANIMATION: CLICK1 = SOLDIER BRANDISHING RIFLE DISAPPEARS AND SOLDIER GIVING WATER APPEARS

CLICK2 = FULL IMAGE AND NPPA CODE OF ETHICS EXCERPT APPEARS

Consider this picture: a captive held at gunpoint by a soldier. You feel...maybe sympathetic, maybe victorious?

CLICKConsider <u>this </u>image: the captive being given the treatment expected under the Geneva Conventions, a treaty by which we swear to treat enemy captives humanely. You feel...maybe pride, maybe disgust?

Neither of those could be considered comprehensive. In each one, the context is missing. **CLICK** So here is the image ethical journalists would choose, showing both duress and humanity.

I hesitate a little to use this example.

So you have to promise me you understand this is would be considered extreme and unusual cropping. But I share it so that you understand the difference between outrageous and ethical.

41

What is the power and peril of recorded direct evidence?

DAILY NEWS

MARATHON MASSACRE

Terror bombs rock Boston ● At least 3 dead and 130 injured

ANIMATION: Slide opens with headline. With each of 3 clicks, more details of the front page appear.

Let's say you are the editor of a major newspaper.

It's Monday, April 15, 2013.

Two bombs exploded in the middle of the Boston Marathon finish-line crowd.

The Photo Editor and Page One designer bring you this picture.

Do you use it?

(CLICK BRINGS UP WOMAN)

Now do you?

(CLICK BRINGS UP WHOLE SCENE)

What are the arguments for and against?

http://www.nytimes.com/2013/04/18/business/media/news-media-weigh-use-of-photos-of-carnage.html

Pivot Point

Every other row,
pivot to the row behind
to discuss in groups of four:

How much is too much
in the Boston Marathon photo?

We have done this informally in years past, but now provide a slide to prompt short in-class discussions among students.

At appropriate moments, the lecturer will pose a question to the room and then ask students to pivot into groups of 4, discuss the question and prepare to offer answers to the whole room.

This will be clumsy until students learn the drill, but the idea is to break up the lecture with small-group work, if only to give students a chance to shift positions.

ANIMATION: Same sequence but emphasis on the PhotoShopped out blood

Some alterations aren't as clear-cut. In this case, are we looking at fraud or a kind of editorial protectiveness?

Here's the short summary by United Press International:

"The overall of the bomb site, snapped by the Boston Globe's John Tlumacki, has become one of the iconic images of the Boston Marathon bombing. The New York Daily News chose the photo for its wraparound cover on Tuesday. But problematically, the image appears to be altered to clean up the injured woman's leg. On the left, the original Tlumacki image. On the right, the altered version from the New York Daily News cover.After disasters like Monday's, news organizations must grapple with how much of the devastation to show -- if they choose to show it at all. Another image that made the rounds after the bombing was 27-year-old Jeff Bauman, being wheeled off the road, his feet blown off and his calves in shreds. Most news organizations chose to crop the photo below the knee, hiding the worst of the gore, but the Atlantic published the whole image, with Bauman's face pixelated. "

ASK:What do you think?

Read more: http://www.upi.com/blog/2013/04/17/NY-Daily-News-runs-doctored-Boston-photo-on-Marathon-Massacre-cover/4551366220350/#ixzz2R15zFNYn

Photoshop is nothing new…just an easier version of the original craft of photo retouching

Darkroom mischief has long been a feature of photography, whether it's photojournalism or a hobby.

The National Museum of Art in Washington, D.C., currently has an exhibition called *Faking It: Manipulated Photography before Photoshop*. Here are some images from the exhibition.

http://www.nga.gov/exhibitions/faking.shtm

http://www.npr.org/blogs/pictureshow/2013/03/17/174405024/fake-it-til-you-make-it-what-came-before-photoshop

Now you see him . . .

And now you don't

When soviet dictator Josef Stalin ordered the death of the head his secret police, N. Ezhov, he had his photo-retouchers "airbrush" the man out of existence.

Soviet darkroom wizards could make, "THE COMMISAR VANISH" by retouching a man literally out the picture.

With digital photography aided and abetted by the wonderful software, PHOTOSHOP now 'even a caveman' can do what once only world class darkroom artist could do at the behest of beauty magazine editors (think VOGUE and pimples) and Bloody Dictators….

Are we the audience better off? Better served? Easier to fool?

Wiki explains

Nikolai Ivanovich Yezhov or **Ezhov** (Russian: Никола́й Иванович Ежо́в) (IPA: [nʲɪkeˈlaj jɪˈʐof]; May 1, 1895 – February 4, 1940) was the senior figure in the NKVD (the secret police of the Soviet Union) under Joseph Stalin during the period of the Great Purge in the 1930s. His reign is sometimes known as the "Yezhovshchina" (Russian: Ежовщина, "the Yezhov era"), a term coined during the de-Stalinization campaign of the 1950s. After presiding over mass arrests and executions during the Great Purge, Yezhov became its victim. He was arrested, confessed under torture to a range of anti-Soviet activity, and was executed in 1940. By the beginning of World War II, his status within the Soviet Union became that of a political unperson.[3] Among art historians he has the nickname, "**The Vanishing Commissar**" because after his execution, his likeness was retouched out of an official press photo.[4]

BY TIMOTHY O'SULLIVAN

Bodies of the dead have not yet been buried after the three-day battle at Gettysburg, PA July 1-3, 1863 between the U.S. army led by George Meade and the rebel army led by Gen. Robert E. Lee.

And "The Harvest of Death"? America's first war photo?

HERE THE MANIPULATION WAS NOT BY MOVING CANNON BALLS AND TAKING ANOTHER EXPOSURE ON A DELICATE GLASS NEGATIVE…

HERE THE PHOTOGRAPHER, A GIANT IN AMERICAN PHOTOGRAPHIC HISTORY, DRAGGED THE BODIES INTO POSITION FOR A MORE DRAMATIC, MORE PAINTERLY EFFECT.

Researchers digging into photo archives found multiple arrangements of the same exact scene, as O'Sullivan "edited" the image to tell the story he wanted to tell.

Pictured vs. Posed
Context explains symmetry/framing

The space shuttle Challenger explodes, 1986

The **Space Shuttle *Challenger* disaster** occurred on January 28, 1986, 73 seconds into its flight, leading to the deaths of its seven crew members off the coast of central Florida. Many viewed the launch live due to the presence on the crew of Christa McAuliffe, first member of the Teacher in Space project. : one study reported that 85 percent of Americans surveyed had heard the news within an hour of the accident.

Nature captured at a decisive moment can have visual symmetry …a beauty of ugliness…without manipulation. Be skeptical in looking, never cynical.

 NB Symmetry = an aesthetically pleasing proportionality and balance such as it reflects beauty or perfections.

HOW ARE THESE TWO DIFFERENT?

BOTH ARE POSED, BUT ONLY ONE IS DECEIVING THE READER

Art imitates long life

We were preparing to teach this lesson several years ago, when one of our colleagues, an experienced editor, saw this picture with a story about a gallery opening. The composition was perfect, with each of the women exactly where you'd want them to be…which he knew never happens. He challenged the picture and the New York Times wrote back to say the photographer, a freelancer, admitted the three women were gallery employees placed in just the right places. That's a violation of the NPPA code and of New York Times rules, so the photographer was ruled out of line.

CLICK So what about THIS photo. It's just as posed.

ASK: What's the difference? (It's an obvious pose, so the reader is not deceived.)

News standards matter greatly….Any violating of the mantra "NO STAGING" must evoke doubts about the picture, sound and trustworthiness of the entity providing the materials.

CBS News standards—like many parallel ones observed by other broadcast and narrowcast organizations, explain clearly: *"Staging is prohibited. Everything presented on a CBS News broadcast must be exactly as it purports to be. Nothing must be changed, staged or manipulated to create a situation that would not have occurred were it not for our intervention. Nothing must be done, in either the gathering or the broadcast of news material, which would give the slightest impression that an event took place differently from the way it actually occurred, with regard to time, place, circumstances or content.*

This prohibition does not apply to the casual positioning of an interview subject or to having a subject walk or sit at a desk for production purposes. If we ask a subject to show us how something works—a machine, for instance—the narration should say that CBS News asked the subject to demonstrate the machine…"
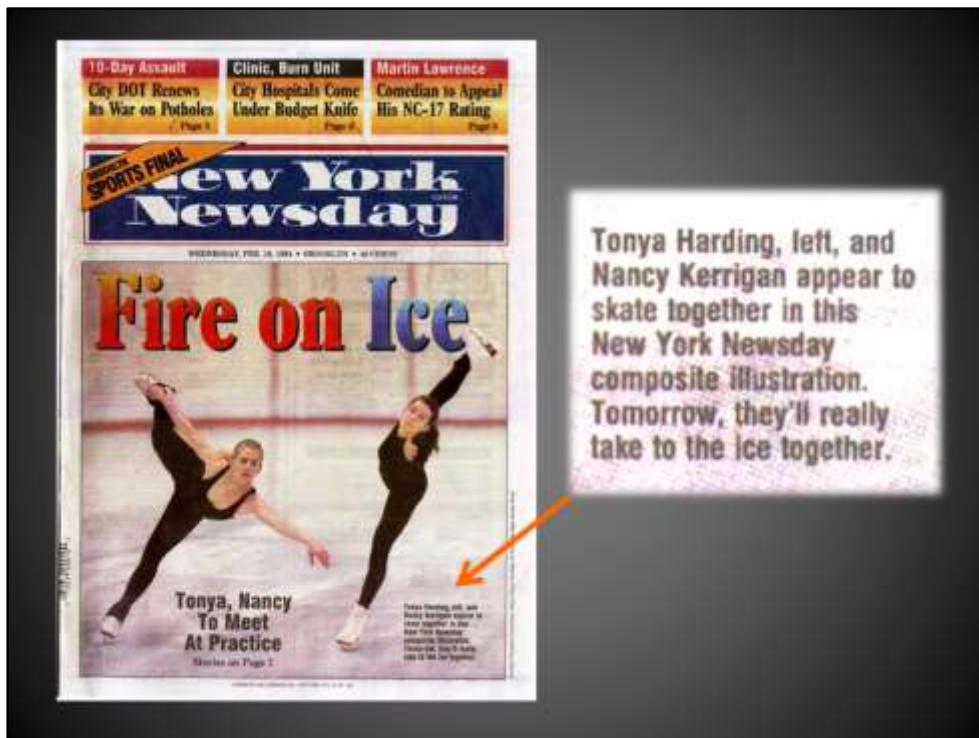
ANIMATION: CLICK1= DISCLAIMER AT LEFT APPEARS

Editors at Newsday had a huge battle over this illustration. It shows the two top U.S. skaters of the time practicing side-by-side. Problem is, it never happened.

Two similar photos were overlaid on each other to make it look like they were already on the rink together.

CLICK Even though this disclaimer had been printed on the picture, it was decided that this kind of photo manipulation was over the line because the manipulation is not obvious at first glance.

The CBS Morning News offered this overview of these questions of authenticity.

Let's take a look.

CBS VIDEO (Roughly 8 minutes...and worth it)

Retouch.wmv

News Fellow: Please insert CBS-Photo-Retouch.wmv here)

CBS VIDEO (7:32)

...AFTER

-Where is the line between deception and mere editing?

How will you make up your own mind about pictures?

Oversimplifying, of course, but this team of researchers from New Zealand and Canada found that people are more likely to believe an untruth if there is a photo with it.

Which is why the burden is on you both to interrogate the credibility of photos AND to restrain the human impulse to believe anything with a photo attached.

Here's the abstract of what the authors of the study found: *In four experiments, we examined the impact of nonprobative information on truthiness. In Experiments 1A and 1B, people saw familiar and unfamiliar celebrity names and, for each, quickly responded "true" or "false" to the (between-subjects) claim "This famous person is alive" or "This famous person is dead." Within subjects, some of the names appeared with a photo of the celebrity engaged in his or her profession, whereas other names appeared alone. For unfamiliar celebrity names, photos increased the likelihood that the subjects would judge the claim to be true. Moreover, the same photos inflated the subjective truth of both the "alive" and "dead" claims, suggesting that photos did not produce an "alive bias" but rather a "truth bias." Experiment 2 showed that photos and verbal information similarly inflated truthiness, suggesting that the effect is not peculiar to photographs per se. Experiment 3 demonstrated that nonprobative photos can also enhance the truthiness of general knowledge claims (e.g., Giraffes are the only mammals that cannot jump). These effects add to a growing literature on how nonprobative information can inflate subjective feelings of truth.*

Like Stalin, you doctor photos

ANIMATION: EACH CLICK BRINGS UP NEXT IMAGE, CLOCKWISE FROM THE UPPER LEFT CORNER.

Anyone with a Facebook account knows...There are a lot of fake photos out there.

Whitened teeth.

Inflated biceps.

Deflated waistlines.

Pasted on six-pack abs.

And even Selena Gomez cheering you on at your office team's softball game.

Have you ever altered a photo?

No eye candy from strangers

ANIMATION: ON CLICK, REDDIT POST AND THE PUERTO RICAN SHARK PHOTO APPEAR.

During the Sandy storm, the photo that surfaced on Facebook of sharks in the subway was a photoshop masterpiece, using a two-week old digitally altered image of a flooded Toronto subway station.

And it's not the first time sharks have washed into social media during disasters. Reddit users circulated bogus pictures of sharks swimming the streets of Puerto Rico after Hurricane Irene in 2011, which may be how the Sandy shark prankster got the idea.

Be skeptical of the too-perfect composition. Photo Journalism is documentation, not ornamentation and rarely looks Photoshop™ Perfect.

And when you're posting…think about downstream pollution.

When sharing photos on social media, be humane about people in your photos, transparent about enhancements of reality and thoughtful about your role in creating a faithful depiction of the world.

How can you tell?
Again with the language and labeling!
➢ Check photo credits
➢ Check photo captions
➢ Note: "file photo" (how old is it?)
➢ Look for these words:
   PHOTO ENHANCEMENT
   DIGITAL PHOTO MANIPULATION
   COMPOSITE PHOTO
   PHOTO ILLUSTRATION

In the era of digital imagery, Make certain to:

 -Check photo credits

 -Check photo captions

-Note designations File Footage, Photo Archive

 Be on guard if you see:

-Photo enhancement

-Photo illustration

-Digital photo manipulation

-Photo composite

Which photo outlets can you trust?

Image-testing skills and tools

	Social Media	Anonymous, REDDIT, ETC	Marginal or Partisan Outlet	Reputable News Outlet
Accountable for professional ethics and standards	NO	RARELY	PUTATIVELY	YES
Supervised by experienced journalists	NO	RARELY	USUALLY	YES
Accountable by name	MAYBE	NO	USUALLY	YES
Payroll-based Independence	UNKNOWN ALLEGIANCES	UNKNOWN ALLEGIANCES	USUALLY	YES
Subject to Peer Review	NO	RARELY	YES	YES
Neutrality enforced	UNKNOWN	UNKNOWN	SOMETIMES	YES
TRUST RATING	LOW	LOW	MODERATE	HIGH

This is a little complex and definitely defies the rules of reaching an audience (Too Much Text)

But we provide it as another taxonomy to help you sort out the differences among outlets by which you receive photos about the news.

The difference between social media (no accountability, unknown independence, possible source of verification) and a reputable news outlet with a track record for holding photographers accountable by name, serious efforts to protect independence and longstanding responsible use of photos for verification…is literally night and day.

Is This North Korean Hovercraft-Landing Photo Faked?

Animation: On the click, the photo highlighting the manipulation will rise up.

http://www.theatlantic.com/infocus/2013/03/is-this-north-korean-hovercraft-landing-photo-faked/100480/

If you just looked closely at this, you'd see a suspiciously perfect match between all these hovercraft. This image, from a piece of North Korean propaganda, might have originally shown two hovercraft landing, but someone has merely copied and pasted the same picture over and over, to show a terrifying fleet of hovercraft practicing for an all-out assault on the U.S. coastline…

Jampa Yeshi, a Tibetan protester self-immolated in New Delhi, ahead of Chinese President Hu Jintao's visit to India, March 26, 2012.

ANIMATION: FIRST CLICK BRINGS UP CAPTION, SECOND CLICK BRINGS UP CREDIT

Just to make sure you have the terminology…

Here's the caption. (highlighted in yellow.)

Here's the credit. (highlighted in red)

That's where you watch for the weasel words like: "enhancement, manipulation, composite, illustration."

And when in doubt, use services like Tin Eye and Four and Six to test the authenticity of pictures.

Ethical Photos "Open the Freezer": A photo credit declares who is accountable for the integrity of the image. The caption provides cross-checkable detail and provides the context that makes a depiction "faithful" to the truth.

On big news days, be skeptical

BIN LADEN DEAD

US RAIDERS

- 'Justice has been done': Obama
- Jubilation at G. Zero, Times Sq
- Prez hails 9/11 kin & war heroes

NY Post, Monday, May 2, 2011

When someone shares a photo that is too difficult to get, too good to be true, Look for indicators that a knowing professional, a photo editor, someone with local knowledge and a visually attuned sense of responsibility—a set of built in VIA operative principles or presentation tactics—has vetted the photographic evidence.

Sometimes in a rush the availability of several different portrayals from several different sources of the same scene conveys a sense of genuineness even before a professional can certify it.

BBC News uses 'Iraq photo to illustrate Syrian massacre'

The BBC is facing criticism after it accidentally used a picture taken in Iraq in 2003 to illustrate the senseless massacre of children in Syria.

NEWS MIDDLE EAST

Syria massacre in Houla condemned as outrage grows

Crowd-sourcing
via social media
means outfits like
the BBC, CNN
and Reuters
hire information
forensics experts

Inside the BBC's photo verification hub . . .

"What everyone wanted to know, on Twitter and in the newsroom, was this: Was the video real or fake? That is the kind of question the Hub is there to investigate."

News organizations now employ more and more people to investigate the daily haul from social media and ensure photos and other offerings are not fake. There are still problems, such as this photo, which purported to show the dead lined up after a massacre in Syria. It turned out it was a photo from Iraq in 2003. You would have been very diligent to catch it yourself, but by following the news, you would have heard about it. Black mark for the BBC

http://nieman.harvard.edu/reportsitem.aspx?id=102764

It is not a perfect system, but in the case of the Osama Bin Laden photos, a Tin Eye or Google search might have shown you the face was taken from another, earlier, photo. That would tell you right away it was fake.

Because photos and videos are such powerful evidence in Amnesty International's campaigns against genocide and human rights violations, the organization put together this website to help their supporters weed out fakery, whether from oppressive governments or from people falsely claiming to be oppressed.

Image-testing skills and tools

Ethical photos 'Open the Freezer'
A photo credit declares who is accountable for the integrity of the image. The caption provides detail that can be crosschecked and provides the context that makes a depiction "faithful" to the truth.

We'll say this a few more times, but the point of these pictures is that ethical photos, cropped, shot with long lenses, selected from thousands of alternative visions of the world, are powerful direct evidence that help news consumers find reliable information.

"Faithful and Comprehensive Depiction"?

So what do you think now? Is it a faithful and comprehensive depiction?

What does this add to your understanding?

The Quick Quiz

1. What two parts of a photo indicate accountability and verification?

2. Give two reasons why photos are such an important part of news coverage.

3. *Confusions? Comments? Suggestions?*

Every lecture, we'll stop and give you a quick quiz, just three questions.

This helps cement key lessons in your memory.

Plus, it helps us see if we explained things well.

And the third question is a chance for you to improve your own course.

We'll start lectures with a selection of your comments and suggestions.

The Quick Quiz

1. What two parts of a photo indicate accountability and verification?

2. Give two reasons why photos are such an important part of news coverage.

3. Write a question we can answer to clarify today's lesson ... or a comment that will help us improve our work.

EMAIL OR HAND THE ANSWERS TO YOUR RECITATION INSTRUCTOR

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Thus endeth the Lesson…