

The 2003 Brian Walsky scandal

by Johan Flybring

- Nov. 2009 -

01 - The story behind the picture	2
02 - Brian Walski and the origin of the scandal	4
03 - Analysing the pictures	6
04 - The Context of the Scandal	8
05 - The reasons behind the doctored photograph	10
06 - Reactions and Criticism	12
07 - Repercussions	14
08 - Editor's Note	16
09 - Code of ethics	18
10 - A "New Code of Ethics"	20
11 - A corrupt environment	23
12 - Iraq war and the media	26
13 - The decline in photojournalism's credibility	29
Research findings	32
Annexe: I-map	34
Bibliography	35

01 - The story behind the picture

Walski, Brian (2003). Front Page Image, Los Angeles Times - March 31st 2003
(original caption unknown)



Sourced from: http://www.chicagotribune.com/news/photo/chi-080710-photo-fakes-photogallery_0_4231467.photogallery?index=chi-fake_walski20080710142803

This photograph was taken by Brian Walski in 2003, and published on the front page of the Los Angeles Times on the 31st of March 2003.

This particular photo was taken from the Chicago Tribune website and, according to the URL, from a page dealing with fake photographs. We will look into that at a later point.

To start off, let us analyse this picture directly. In the foreground we can see a white British soldier in an active position, holding a rifle in his right hand and stretching his left hand out in a directive manner. He seems to be saying or shouting something. This person is the center of attention. His head is seemingly turned towards a group of civilians of Semitic origin, more specifically towards a man in the center, the only civilian standing up in the picture. Our focus now shifts to this man. He seems to be in his thirties or forties and is

holding a child in his arms. He is slightly hunched as if being afraid or in discomfort, and is looking at, and walking towards, the soldier imploringly. The rest of the picture is composed of a crowd of seated people, a sandy ground and a grey overcast sky.

Judging from this photograph, we can assume that the scene takes place in a Middle-Eastern country and that the photo was taken in the context of a war. The soldier seems to be gesturing at the man with the child, telling him to sit down.

This question now arises: Where and in what context was this photograph taken?

The photograph certainly looks genuine, but if we now take a closer look we can notice one major fault: some faces in the background seem to appear twice (on either side of the soldier's legs). Furthermore, we can take into consideration the fact the soldier's line of vision doesn't appear to be perfectly aimed at the man in the center. He might not in fact be talking to that specific person.

We can raise a few key questions: Is this picture a fake? If so, what was the photographer's motive for creating it? What would the consequences of such an action be?

02 - Brian Walski and the origin of the scandal

Brian Walski was born in Illinois, USA, in 1958. He *grew up in Chicago and studied Journalism at Northern Illinois University. He has worked as a photographer since 1980 starting his career at the Albuquerque Journal, Patriot-Ledger in Quincy, MA, and the Boston Herald. He spent 12 years on staff at the Herald until he joined the Los Angeles Times in September, 1998. During his career he has covered everything from local news to the Gulf War, famine in Africa, Northern Ireland, the conflict in Kashmir and the crisis in the Balkans.* Walski was awarded the California Press Photographers Association's 2001 Photographer of the Year.

Brian Walski was in early 2003 working in Basra on the coverage of the Iraq War on behalf of the Los Angeles Times newspaper. On the 31st of March that year, the newspaper, along with other papers from the Tribune News Corporation, published the striking photograph that Walski had provided from southern Iraq the previous day. After publication, an Iraqi member of staff at the Hartford Courant (from the same company as the LA Times) noticed, while searching the photo for relatives, that some faces in the background were duplicated. The picture had in fact been altered. The staffer notified the editors of the newspaper who immediately contacted Walski's superiors at the LA Times. After admitting that the picture was a creation from two separate photographs, Brian Walski was dismissed from the paper, as digital composites and distortion of original photographs are considered strongly unethical within news organizations.

This brings up a few of questions: Where is the line drawn between ethical and unethical? Is there a code of ethics within the photojournalism industry? How radically were the pictures altered for the reaction to be so strong?

Walski's biography was sourced from Wikipedia (quotes in italics):

Wikipedia (last modified on 9 February 2009 at 18:30). *Brian Walski*. [online] Wikimedia Foundation Inc. Available from: <http://en.wikipedia.org/wiki/Brian_Walski> [Accessed 22 October 2009].

The Wikipedia material was complemented with information from the following website (first few paragraphs):

Irby, Kenneth (2 April 2003 at 12:00 am). *L.A. Times Photographer Fired Over Altered Image*. [online] Poynter Online. Poynter Center for the Study of Ethics and American Institutions. Available from: <http://www.poynter.org/content/content_view.asp?id=28082> [Accessed on 28 October 2009].

More information from this website will be used in future posts.

03 - Analysing the pictures

Let us now take a look at the two original photographs and relate them to the final composite.

It appears Brian Walski took the two following photographs only moments apart:



Original Photo 1



Original Photo 2



Composite

In the first photo we can clearly recognise the Iraqi man standing in the center with his child. Also, the crowd on the right hand side of the photograph are the same as in the composite. In fact, we can see that all elements of the picture on the right hand side of the soldier have been preserved in the final product. However, in this photograph the soldier is immobile, with his hand down and looks more relaxed. He appears to be looking at the man with the child. No threatening behaviour is visible and the people look reasonably

calm. We can also notice in this picture that the area on the soldier's left is different from the composite: the civilians are not the same and a military tank is visible. This clearly shows that the British military is controlling the area.

The second photo on the other hand shows the soldier in the dynamic stance we've seen him in in the published picture. A man sitting down on the right seems concerned by something as he's pointing in the direction the soldier has his back turned to. Most civilians seem to be looking in that general direction. The standing Iraqi man is this time further in the background and is looking away from the soldier. There is no direct connection between the two men. The area on the left of the soldier is the same as in the composite photograph, no tank is visible.

We can conclude that the controversial picture was composed of the right hand part of the first photo and the left hand part (including the soldier) of the second photo. Each part has been slightly cropped and augmented, to facilitate the merging and create a more dramatic picture. The sky seems to be a mixture of both photographs.

We don't know which photo was taken first, but it appears more likely that it was photo 2 as the man with the child is standing behind a group of people, further back than in photo 1 (in which he seems to be walking towards the soldier).

Considering the work involved in creating this composite, we can assume that the effect was intentional and thought through by photographer Brian Walski.

What was his reason for doing so? Under what circumstances was he working? What was the desired effect?

04 - The Context of the Scandal

'Saddam Hussein is not disarming. He is a danger to the world. He must disarm. And that's why I have constantly said and the Prime Minister has constantly said this issue will come to a head in a matter of weeks, not months.' (Remark made by President George W. Bush on the 31st January 2003, during a press conference with Prime Minister Tony Blair. Office of the Press Secretary, the White House: 2003)

On March 19 at 9:34 p.m. — two days after demanding that Saddam Hussein and his sons Uday and Qusay surrender and leave Iraq within 48 hour — the U.S.-led coalition begins bombing Baghdad. Strikes are first made against "targets of opportunity" on the outskirts of Baghdad. In his address to the nation at 10:16 p.m. e.s.t., President Bush outlines the purpose of invading Iraq: "to disarm Iraq, to free its people, and to defend the world from grave danger." On March 20th at 7:57 A.M., the first confirmed skirmish between American and Iraqi forces takes place. By 4:00 p.m. that day, there are at least 7 raids on Baghdad. (Singal, Lim and Stephey, 2009)

That is a brief summary on how the Iraq war physically started. Photographer Brian Walski found himself in the outskirts of the southern city of Basra, which was in the process of being taken over by the British forces, at the end of March.

On Sunday 30th March, as British troops manned a checkpoint at Al Zubayr Bridge, a skirmish started when Iraqi paramilitaries opened fire. Civilians had gathered at the checkpoint, hoping to flee the besieged city of Basra, which made the task more difficult for the soldiers of the First Battalion of Irish Guards as they were trying to protect the crowd and defend themselves at the same time.

It is in this tumultuous situation that Walski did his best to capture every moment of the battle. The composite photograph was published on the front pages of the Los Angeles Times and the Hartford Courant (see pdf files below) to illustrate what was happening on the front line at the time. Did the location of the picture in the newspaper aggravate the reaction to the fact that the picture was a fake? For now we can presume that it did, as more people are likely to pay attention to a front page photograph.

What made Brian Walski tweak the reality of the situation? Does the composite in fact alter the message and the viewer's perception of the situation?

Office of the Press Secretary, The White House (2003) *President Bush Meets with Prime Minister Blair, Remarks by the President and British Prime Minister Tony Blair*, The White House, The Cross Hall, 31 January 2003. [online] Available from: <<http://georgewbush-whitehouse.archives.gov/news/releases/2003/03/20030322.html>> [Accessed on 1 November 2009].

Singal, Jesse; Lim, Christine; and Stephey, M.J. (2009). *Six Years In Iraq, March 2003, Shock And Awe*. [online] Time Inc. Available from: <<http://www.time.com/time/2007/iraq/1.html>> [Accessed on 26 October 2009].

Hartford Courant [Front Page] (2003). 31st March, p.1. [online] Available from: <<http://www.poynter.org/resource/28082/HartfordCourant.pdf>> [Accessed on 30 October 2003]

Magnier, Mark (2003). Panic and Human Shields in Basra (front page only). *Los Angeles Times*, 31st March, p. 1. [online] Available from: <<http://www.poynter.org/resource/28082/LATimes.pdf>> [Accessed on 30 October 2009].

05 - The reasons behind the doctored photograph

Brian Walski was working under some tough circumstances. It is hard to imagine what it must be like to be in the middle of a battlefield, only those who have experienced it can relate to Walski in this instance. The photographer discussed the events in an interview with Photo District News senior editor David Walker, in which he states:

“We were in Iraq at that point for six days. We were sleeping in our car. It was the most intense kind of--we didn't have any place to stay. There was no safe haven of any kind where you could kind of relax and get a good night's sleep. It was constant tension.” (Walker, 2003)

Walski's friend and former co-worker Don Bartletti recalls seeing his colleague a few days after the scandal flared up. He mentions the encounter in a phone interview with Poynter Online:

“When I saw him [Walski], 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.” (Irby, 2003)

New York Times photographer Vincent LaForet (at the time embedded with the US military onboard the USS Abraham Lincoln in the Persian Gulf) sympathises with Walski's situation:

“I know about sleep deprivation. I can speculate that he has been working day in and day out and may have experienced mental exhaustion, and this may have been just a lapse of judgment.” (Irby, 2003)

Talking about the day he doctored the picture, Walski says: *“It was a 14 hour day and I was tired. It was probably ten at night.”* (Walker, 2003)

However, Walski does not make any excuses for what he did:

“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.” He continues: *“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.”* (Walker, 2003)

When asked about the justification for his actions, Walski says:

"I think it's just that I wanted a better image. Then when I did it, I didn't even think about it. [...] I accepted full responsibility as soon as they called me on it. [...] Would I have done it again? I don't know. Maybe I would have." (Ibid)

Brian Walski thus does not give any specific reason for changing the picture, other than the fact that he wanted to make it look better, *"to show a soldier's face rather than his back"* (Gelzinis, 2003) as he mentions in an apologetic e-mail to his friends and colleagues.

Does this explain his lapse of judgement? Maybe did the stress and tiredness affect him after all? Could there have been a subconscious reason for his actions? How did people react when the truth about the picture was divulged? And quite importantly, did Walski's doctoring of the photograph justify his dismissal from the company?

Walker, David (7 May 2003). *Brian Walski Discusses his Doctored Photo*, Photo District News. [online] AllBusiness.com, Inc. Available from: <<http://www.allbusiness.com/retail-trade/miscellaneous-retail-retail-stores-not/4450879-1.html>> [Accessed on 28 October 2009]

Irby, Kenneth (2 April 2003 at 12:00 am). *L.A. Times Photographer Fired Over Altered Image*. [online] Poynter Online. Poynter Center for the Study of Ethics and American Institutions. Available from: <http://www.poynter.org/content/content_view.asp?id=28082> [Accessed on 28 October 2009].

Gelzinis, Peter (2003). WAR IN IRAQ; Trying to understand a former colleague's lapse in judgment. *Boston Herald*, 3 April. [online] Boston Herald Library, Provided by ProQuest Information and Learning. Available from: <http://global.factiva.com/aa/?ref=bhld000020030404dz4300023&pp=1&fcPil=en&napc=p&sa_from=>> [Accessed on 2 November 2009]

06 - Reactions and Criticism

When the alteration of the picture was first noticed, the editors were shocked. Thom McGuire, the *Hartford Courant's* Assistant Managing Editor for Photography & Graphics, had not noticed the manipulation at first and therefore sent the picture off for publishing. After being alerted about the composite and analysing the picture in detail, he contacted Colin Crawford, Director of Photography for the *Los Angeles Times*, whose immediate reaction was one of *"shock and disbelief"* (Irby, 2003). He said *"No way! There must be a technical, digital... satellite glitch explanation"* (ibid).

When he finally reached Walski over the phone he couldn't accept what the photographer admitted to him: *"Give me an excuse. Tell me it was a satellite transmission problem. Say something,"* Crawford told Walski (Walker, 2003). However, the latter would not make up any excuses. Following this, the scandal flared up.

Of course, a lot of reactions could be expected. *"Most have been very nice and supportive and kind. I haven't heard from everybody. A lot of them are just shocked,"* says Walski (Walker, 2003). Although many seemed to react with sympathy, they could not agree with what he did. The most affected by this event were his colleagues and other people directly involved.

"What Brian did is totally unacceptable and he violated our trust with our readers," Crawford says. *"We do not for a moment underestimate what he has witnessed and experienced. We don't feel good about doing this, but the integrity of our organization is essential. If our readers can't count on honesty from us, I don't know what we have left."* (Irby, 2003). McGuire said a few days after the incident that he still felt *"sick to my stomach over the whole episode."* (Ibid).

A fair amount of photographers felt somewhat insulted by the event, in particular photojournalists as they believe their credibility has been tarnished by the scandal. *"There is not ever a good time for such manipulation, but this is the worst time. What really differentiates us from other photographers and media is our credibility. We have a history of getting it right, accurately... Our credibility is all that we have,"* says Vincent LaForet, *"For me there is no acceptable explanation."* (Ibid)

Others agree, such as Betty Unisden, photographer for the *Seattle Times*, who remarks *"Unfortunately the stain of this photograph will harm journalists collectively."* (Ibid; the

photographer's name was however, in the source, misspelt. Correct spelling was found in a book by Julianne H. Newton, see references.)

Peter Souza, *Chicago Tribune* (and former White House) photographer, adds his belief that "our entire profession is now under a cloud of suspicion regarding our credibility". (Van Riper, 2003)

As we can see, the incident had a big impact on the photojournalism industry. What happened next? How did Walski feel about the event? Did it also have a big impact on the public?

Irby, Kenneth (2 April 2003 at 12:00 am). *L.A. Times Photographer Fired Over Altered Image*. [online] Poynter Online. Poynter Center for the Study of Ethics and American Institutions. Available from: <http://www.poynter.org/content/content_view.asp?id=28082> [Accessed on 28 October 2009].

Walker, David (7 May 2003). *Brian Walski Discusses his Doctored Photo*, Photo District News. [online] AllBusiness.com, Inc. Available from: <<http://www.allbusiness.com/retail-trade/miscellaneous-retail-retail-stores-not/4450879-1.html>> [Accessed on 28 October 2009]

Van Riper, Frank (9 April 2003). *Manipulating Truth, Losing Credibility*. [online] *Washington Post*. Available from: <<http://www.washingtonpost.com/wp-srv/photo/essays/vanRiper/030409.htm>> [Accessed on 22 October 2009]

Newton, Julianne Hickerson (2001). *The Burden of Visual Truth: The Role of Photojournalism in Mediating Reality*, p. 80. New Jersey: Lawrence Erlbaum Associates. [Accessed on 3 November 2009]

07 - Repercussions

Following the publication of the picture, the situation developed very quickly. Walski didn't realise the impact until the scandal reached him, when his superiors finally got hold of him by phone. After sending the original photographs to his editors, realising what he had done, Walski called Colin Crawford wanting to resign. *"No, they are going to fire you,"* replied Crawford. (Walker, 2003) By that time it was out of the D.O.P.'s hands.

In his interview with David Walker, Walski communicates his feelings about the event and the situation he got himself into.

"Why I chose this course is something I'll go over and over in my head for a long time. [...] It's not just me. It's what I've done to my co-workers, to the Times, to other photographers that were there. I feel really bad. [...] I wake up in the morning and can't believe that I did it, that it's happening to me. But I did, and I can't blame anybody but myself." (Ibid)

Walski realised the fact that he was unethical and that his mistakes had consequences, not only for him, but for the entire photography industry, as others have stated.

"I've been a professional photographer my whole professional life. The craft I value the most--I doubt if I can get back into it. I feel like I've disgraced it. I've tarnished it. What I did tarnished every photographer to a degree, and I feel really bad about that. And the humiliation of being fired..." recalls Walski. (ibid)

The photographer pondered about the future of his career and about his position at the time. Once dismissed from the L.A. Times, Walski fully grasped the gravity of the situation. As he talked to his friend Bartletti, he announced: *"I f---ed up, and now no one will touch me. I went from the front line for the greatest newspaper in the world, and now I have nothing. No cameras, no car, nothing."* (Irby, 2003) The Times had provided all the equipment for him. Walski had then reached a turning-point in his life: *"My whole career--if it's not over, it's certainly going to change dramatically."* (Walker, 2003)

"I did a Google search on my name, and it comes up in about 25 languages. Every photographer wants to be known for a picture he's taken. I'll be known for this. It's not something I'm proud of." (Ibid)

And Walski was right: a Google search made using his name now directs only to websites referring to this 2003 scandal.

Brian Walski obviously felt very bad for what he had done, he did not however try to justify himself, he took full responsibility for his actions.

He now runs a private photography firm called Brian Walski Photography near Denver, Colorado. We can notice that he has retired to a place far away from anything with a direct connection to that unfortunate period of his career. Furthermore, no content of his website alludes to any of it. Walski has definitely put the 2003 incident behind him.

How did Walski's superiors deal with the situation?

Walker, David (7 May 2003). *Brian Walski Discusses his Doctored Photo*, Photo District News. [online] AllBusiness.com, Inc. Available from: <<http://www.allbusiness.com/retail-trade/miscellaneous-retail-retail-stores-not/4450879-1.html>> [Accessed on 28 October 2009]

Irby, Kenneth (2 April 2003 at 12:00 am). *L.A. Times Photographer Fired Over Altered Image*. [online] Poynter Online. Poynter Center for the Study of Ethics and American Institutions. Available from: <http://www.poynter.org/content/content_view.asp?id=28082> [Accessed on 28 October 2009].

08 - Editor's Note

In the evening of Tuesday 1st April 2003, the *Los Angeles Times* posted an editor's note on its website, notifying readers about the violation of the newspaper's photography ethics policy. The editors outlined the incident, its investigation, the outcome (Walski's dismissal) and posted the picture alongside its two originals, with a description of the alteration.

The following day (Wednesday), both the *L.A. Times* and the *Hartford Courant* published the three pictures and the editor's note in their pages. The *Tribune* published a correction on Thursday.

THE HARTFORD COURANT • WEDNESDAY, APRIL 2, 2003 A5

SETTING THE RECORD STRAIGHT





**Editor's Note:
Altered Photograph**

■ A Los Angeles Times photograph that appeared on Page 1 of *The Courant* on Monday had been altered, a violation of both Times and *Courant* policies. The altered photo appears above, and the two photos that were used to produce it are at left.

The Times issued the following statement Tuesday:

"On Monday, March 31, the Los Angeles Times published a front-page photograph that had been altered in violation of Times policy.

"The primary subject of the photo was a British soldier directing Iraqi civilians to take cover from Iraqi fire on the outskirts of Basra. After publication, it was noticed that several civilians in the background appear twice. The photographer, Brian Walski, reached by telephone in southern Iraq, acknowledged that he had used his computer to combine elements of two photographs, taken moments apart, in order to improve the composition.

"Times policy forbids altering the content of news photographs. Because of the violation, Walski, a Times photographer since 1995, has been dismissed from the staff."

The *Hartford Courant*'s correction (2 April 2003; p. 5)

The Los Angeles Times Editor's Note is available from the following website:

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

Who made the decision to dismiss Brian Walski? Was it right of them to do so? Is this a situation of 'political correctness'? What is the difference between law and ethics? Was the purpose of the Editor's Note to do justice or to make the newspaper look good?

Hartford Courant (2003). *Editor's Note: Altered Photograph*, 2 April, p. 5. [online] Available from: <<http://www.poynter.org/resource/28082/HartfordCourantcorrection.pdf>> [Accessed on 30 October 2009]

Editor's Note (1 April 2003). *Los Angeles Times* [online] Available from: <<http://www.sree.net/teaching/lateditors.html>> [Accessed on 22 October 2009]

Irby, Kenneth (2 April 2003 at 12:00 am). *L.A. Times Photographer Fired Over Altered Image*. [online] Poynter Online. Poynter Center for the Study of Ethics and American Institutions. Available from: <http://www.poynter.org/content/content_view.asp?id=28082> [Accessed on 28 October 2009].

09 - Code of ethics

“Law is what society decides people have to do. Ethics is deciding what is right to do.” (Newton, 2001; p. 185)

Photojournalism is generally a *“descriptive term for reporting visual information”*, its core function to *“record and convey events truthfully and visually”*. (Newton, 2001; p. 5)

Thus, photojournalists have a duty to portray situations accurately, as clearly as possible, no matter the artistic quality of the picture. That is the main difference between an art photographer and a news photographer.

Photojournalists should maintain the right of freedom of expression and the right to take pictures while still honouring their responsibilities. Julianne H. Newton outlines the key photojournalism ethics, the photographer’s (as well as the editor’s) responsibilities:

- *“To respect human beings.*
- *To report clearly what they see.*
- *To be fair, accurate, and honest.*
- *To use images fairly.”* (Newton, 2001; p. 185)

The National Press Photographer’s Association, an American organisation founded in 1946, *“is dedicated to the advancement of visual journalism, its creation, practice, training, editing and distribution, in all news media and works to promote its role as a vital public service”*. (NPPA, 2009)

On their website there is a page devoted to a Code of Ethics for photojournalism.

The only responsibility relating to Brian Walski’s situation is number 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.”* (NPPA, 2009)

This brings up the question: Did Walski alter the message of the photographs by putting them together? Did his creation misrepresent the situation captured?

Brian Walski’s dismissal was not in accordance with any laws. There are no laws concerning photojournalism, only ethics. The photographer’s redundancy was completely

up to the *L.A. Times*, it was at their discretion alone. Again we can ask ourselves: was the outcome reasonably justifiable? Did the *Times* have an ulterior motive?

Newton, Julianne Hickerson (2001). *The Burden of Visual Truth: The Role of Photojournalism in Mediating Reality*, p. 5, p. 185. New Jersey: Lawrence Erlbaum Associates. [Accessed on 3 November 2009]

NPPA (2009). *History*. [online] National Press Photographers Association. Available from: <http://www.nppa.org/about_us/history/>

NPPA (2009). *Mission Statement*. [online] National Press Photographers Association. Available from: <http://www.nppa.org/about_us/>

NPPA (2009). *NPPA Code of Ethics*. [online] National Press Photographers Association. Available from: <http://www.nppa.org/professional_development/business_practices/ethics.html>

10 - A "New Code of Ethics"

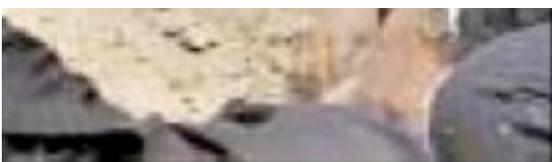
"We found that the photographer Brian Walski has been dismissed from the LA Times for no valid reason. It seems that the newspaper does not fully understand that the CONTENT of the image he sent in, was not altered in it's essence, even though he combined two consecutive images." (Meyer, 2003)

What was the apparent message of the picture Walski sent in? The picture alone seemingly told us of a soldier giving an order or a warning to one individual or a group of civilians. Put into a specific context (in the newspaper with a title, a caption and a related article), we got a clearer idea of the fact that the British soldier was telling the Iraqi civilians to take cover as the site was under fire. Is that message any different from what the original photograph of the agitated soldier portrayed? The message appears to be untouched. The published picture only looks slightly more visually dramatic, or 'better' as Walski said it was intended to be.

St Petersburg Times photographer Chris Zuppa reveals the common use of photo editing in photojournalism and mentions the use of photo illustrations: *"Photojournalists use programs like Photoshop to tone a documentary photograph [...], and we don't digitally clone information like signs, poles and people from a photograph unless it's a photo illustration, and they are labeled as such."* (Zuppa, 2009)

Photo illustrations may very well be (generally) labeled as such, but it is probably not fallacious to make the assumption that the majority of viewers/readers don't pay much attention to the label used on a picture, if they even know what the term 'photo illustration' means.

Walski's picture did not say 'photo illustration', nor on the other hand did it state that the picture was plainly a 'photo'. No specification is given. Could this be used as a loophole in the vague Code of Ethics? Here are two close-ups of the bottom right hand side corner of the front page picture from the Hartford Courant (left) and the L.A. Times (right):



BRIAN WALSKI *Los Angeles Times*



BRIAN WALSKI / LOS ANGELES TIMES

Why are some photographers 'ethically' permitted to enhance their pictures whilst others get dismissed and reprimanded for doing so even when the message stays intact? This happened for example to photographer Patrick Schneider in 2003 for slightly adjusting the colours of a photograph. (See highly recognised photographer Pedro Meyer's article in defense of Schneider on his ZoneZero website. Meyer, October 2003.) Meyer makes a valid point in questioning the significance of the colours of a picture for a person who is colourblind. Many forms of editing thus don't impair the message of a photo in any way, and should therefore not be so severely rebuked.

As Chip Simone puts it: *"the "electrojournalists" of today, have a totally new set of opportunities and thus responsibilities"* (Meyer, October 2003)

Photojournalists need to be truthful of course, but this applies to any form of journalism, just as much to writers as to photographers, as well as to the relation between the two.

Photographs in newspapers are generally linked to an article, or at least captioned, often by someone other than the photographer. This can very easily impair the integrity of the photographic message, either accidentally or intentionally. We therefore get information (or disinformation) about the same event from two separate perspectives, with potentially two distinct intentions or agendas. A picture put in a different context (or outright taken out of context) is a completely different picture, presenting a different set of information, and is therefore no longer faithful to the original message.

We can argue that ultimately the only thing that matters is that the truthfulness of the event is rendered. The responsibility lies therefore not so much in the hands of the photographer, but in those of the picture editors, journalists, news editors and anyone else substantially involved in news organisations and media conglomerates.

The Code of Ethics, by using arguments that don't always apply, seem to be telling photojournalists how a picture is supposed to be created, and thus by imposing these 'guidelines' they infringe on the photographer's freedom of expression. Moreover, to quote Pedro Meyer's critically sarcastic remark: *"any photographer who needs to be explained what misleading information is or looks like, should not be given a camera in the first place."* (Meyer, October 2003)

News and media institutions seem to use this misguided code of ethics as a permission slip, as a justification, to manipulate information, events and the public opinion to their advantage and for the benefit of the powers that be.

How do these organisations operate? How accurate and objective are the 'news' we are supposedly truthfully reported?

Meyer, Pedro (2003). *The LA Times fires a photographer*. [online] ZoneZero. Available from: <<http://zonezero.com/magazine/articles/altered/altered.html>> [Accessed on 26 October 2009]

Meyer, Pedro (October 2003). *In defense of photographer Patrick Schneider and the fictions of a "Code of Ethics"*. [online] ZoneZero. Available from: <<http://www.zonezero.com/editorial/octubre03/october.html>> [Accessed on 26 October 2009]

Zuppa, Chris (2009). *Looking at the truth of a photo, St. Petersburg Times*, 11 October. [online] Available from: <<http://www.tampabay.com/news/perspective/article1042642.ece>> [Accessed on 31 October 2009]

11 - A corrupt environment

Newspapers and news organisations in general are supposed to provide the public with information in a truthful, unbiased and objective manner. This is therefore the responsibility of everyone involved, but the influence on what is finally published is not evenly distributed. Does everyone within a news organisation follow the same agenda?

“Photographers meet more real people than anyone at the newspaper, but they don’t decide what runs. Photographers’ agenda are set by what wins POY [Photographer of the year] awards. Picture editors’ agenda are set by what they think news editors will publish. The news editors’ agenda are set by what we learned in journalism school about news values [...] and by what they think the public is interested in.” (Quote by Eisert. Newton, 2001; p. 78.) The public is generally interested in being emotionally affected by the material looked at, as for news values, they are determined by ideologies, profit and capitalist way of thinking.

People’s emotions are constantly played with because it is by emotionally stimulating a person that a story/picture is most likely to sell. One enjoys seeing shocking and dramatic pictures because *“looking at them suggests and strengthens the feeling that one is exempt”* [from calamity]. (Sontag, 1979; p. 168.)

News become more of a production close to entertainment. Stories and myths are the essence of modern journalism as they give *“structure and meaning to the fluid, amorphous events of life”*. (O’Shaughnessy, 2004; p. 52.) News therefore use the idea of a hero and a villain to give stories *“narrative drive and ethical meaning”* (Ibid; p. 133.) This is mainly based on the fact that we feel the need to *“blame someone when things go wrong”* (Ibid; p. 133.). There is a constant search for a source of evil, even when no villain can be officially identified. The public is therefore manipulated with the omnipresent concept of fear.

The use of emotion in narrative news was introduced by Joseph Pulitzer in the nineteenth century to make stories more colourful. He authored *“blaring headlines, big pictures and eye-catching graphics: emotional immediacy is striven for rather than rational exposition.”* (Ibid; p.53.)

Again this tightens the connection between news and entertainment. *“News is a commercial product sold in a competitive market place, and to succeed it must be vibrant,*

original, emotional and easily understood - classic attributes, in fact, of propaganda." (Ibid; p.53.) (My emphasis)

News organisations sell news that they think the public wants to buy, but above all, news that benefit them and the people higher up in the pyramid. *"The potential for profit in a capitalist society can override the best of editors' intentions to honor sociopolitical ideals that originally led to the concept of freedom of the press. [...] And the reality of mass communication is that content is influenced by personal, political, social, economic, and ownership forces."* (Newton, 2001; p. 79.)

One of the most obvious examples of this is the media empire of Rupert Murdoch (a fierce supporter of Bush and the Iraq war), which only seems to present the owner's own political and ideological views, in a very propagandistic way. In a Washington Post article, Frank Van Riper mentions the *"jingoism of the coverage [of the Iraq war] by Rupert Murdoch's Fox news network"*, (Van Riper, 2003) probably the least objective news network in Western society.

Brian Walski talks from personal experience when he says: *"I worked for the [Boston] Herald under [Rupert] Murdoch. They cut and pasted pictures."* (Walker, 2003)

Why is it Murdoch can get away with undeniable 'unethicality'? Firstly because he owns a very large percentage of the western world's news organisations, and secondly because his agenda assumedly is the same as the one of the elite at the top of the 'power pyramid'.

In the 'news industry', *"truth is often irrelevant, it is a matter of what is believed."* (O'Shaughnessy, 2004; p. 93.) As long as the media gets the public to believe 'the right thing' without too much questioning, people will continue to be subjects to capitalism and let the elite (bankers, multinational corporates, etc...) get even wealthier and more powerful. *"Propaganda does not try to destroy values, it attempts to conscript them."* (O'Shaughnessy, 2004; p. 113.)

In the case of Brian Walski's composite photograph, as we have seen before, the real issue lies not in the actual photo manipulation. The newspaper's editors make use of 'reverse propaganda' and *"by accusing the photographer and attempting to portray themselves as publishing "unmanipulated" news, they are seeking to conceal the factual reality of their biased and one-sided presentation of the overall news."* (Meyer, 2003) In short, they want to gain the reader's trust by using Walski as a scapegoat for falseness.

We could go into the meanings of 'propaganda' and analyse the issue more deeply, but we would just deviate further from the original subject matter.

How does the Walski scandal fit into the circumstances of the media at the time? What was the relationship between the media and the Iraq war at that point?

Newton, Julianne Hickerson (2001). *The Burden of Visual Truth: The Role of Photojournalism in Mediating Reality*, p. 78, p. 79. New Jersey: Lawrence Erlbaum Associates. [Accessed on 3 November 2009]

Sontag, Susan (1979). *On Photography*, p. 168. England: Penguin Books. [Accessed on 5 November 2009]

O'Shaughnessy, Nicholas Jackson (2004). *Politics and propaganda, weapons of mass seduction*, p. 52, p. 53, p. 93, p. 113, p. 133. Great Britain: Manchester University Press. [Accessed on 6 November 2009]

Van Riper, Frank (9 April 2003). *Manipulating Truth, Losing Credibility*. [online] *Washington Post*. Available from: <<http://www.washingtonpost.com/wp-srv/photo/essays/vanRiper/030409.htm>> [Accessed on 22 October 2009]

Walker, David (7 May 2003). *Brian Walski Discusses his Doctored Photo*, Photo District News. [online] AllBusiness.com, Inc. Available from: <<http://www.allbusiness.com/retail-trade/miscellaneous-retail-retail-stores-not/4450879-1.html>> [Accessed on 28 October 2009]

Meyer, Pedro (2003). The LA Times fires a photographer. [online] ZoneZero. Available from: <<http://zonezero.com/magazine/articles/altered/altered.html>> [Accessed on 26 October 2009]

12 - Iraq war and the media

The war in Iraq has been one of the more controversial wars in recent history since the reasons for it were very questionable. George W. Bush, along with his 'partner in crime' Tony Blair, was determined to incriminate Saddam Hussein and invade Iraq to save the world from terrorism. We can hypothesize that the real reason for going to Iraq was to *"secure its oil supplies"* (O'Shaughnessy, 2004; p. 211), but that is a different matter.

"If public opinion was to support a war with Iraq, it was essential for the Anglo-American alliance to utterly demonise Saddam and his regime." (Ibid; p. 222) The media was therefore the principal tool used for reaching that goal. Saddam Hussein had to be made the primary enemy of the West. Due to the scepticism of the public and the widespread unpopularity of the idea of the coalition going into Iraq, *"the propaganda war would be as critical as the physical war"* (Ibid; p. 211), according to the British and US governments. Thus, *"the propaganda operation was enormous and [...] insidious."* (Ibid; p. 211) On the 20th March 2003 (the day of the invasion of Iraq), an article in the *Daily Telegraph* read: *"The government has invested almost as much thought in winning the propaganda war as planning its military operation"*. (Ibid; p. 211)

Indeed, the task was considerable: to get the public to surrender to, if not accept, two key myths: that Iraq possessed Weapons of Mass Destruction (WMDs) and that there was a close link between Saddam Hussein and Osama Bin Laden. (O'Shaughnessy, 2004; p. 225-226) This was done through assertive headlines, reports loosely based on rumors and assumptions and the extensive worldwide influence of the Fortune 500, *"an annual list of the five hundred most profitable U.S. industrial corporations"* (New Oxford American Dictionary, 2005-2009). Nicholas D. Kristof from the *New York Times* mentioned that *"the average Fortune 500 company is far more sophisticated at getting its message across abroad than the US government has been"* (O'Shaughnessy, 2004; p. 211). Again we come across the idea that power lies where the money is.

Finally, the US decided it was time to take action and went ahead with the invasion, while the weapons inspectors were *"establishing the fact that there were probably no WMDs in Iraq"* (Powell, 2004). Furthermore, *"without the backing of the UN Security Council the war was in effect illegal"* (O'Shaughnessy, 2004; p. 211). Through propaganda and media influence, this illegal Iraq war could become a reality without too much resistance from the public.

The war in Iraq became *“without a doubt the most widely and closely reported war in military history”* (Powell, 2004). The problem for the governments involved is that *“in war press reaction can never be controlled, only influenced”* (O’Shaughnessy, 2004; p. 210). We therefore saw the introduction of ‘embedded’ journalism, which involves journalists or photojournalists traveling ‘under the wing’ of a military unit. The journalists then become directly involved with the military and experience soldiers’ emotional and mental turmoil alongside them. (Ibid; p. 212) *“When the photographer became an embedded photographer, any sense of “objectivity” had to have become totally lost”* (Meyer, October 2003). We can indeed assume that any bias will be towards the military. As O’Shaughnessy puts it: *“When you wear the uniform you buy the values”* (O’Shaughnessy, 2004; p. 210). This also involves a great deal of self-censorship, on top of the censorship already applied onto them by the military (to avoid the broadcast of sensitive information that could jeopardise the operation). (Ibid; p. 213.)

Orville Schell, Dean of the Journalism School, comments on the one-dimensionality of embedded journalism: *“Getting coverage only from embedded reporters is like looking only into a microscope. What we need is something of the broader picture, and the chance to know other aspects of the whole enterprise”* (Powell, 2004). What we get, therefore, is a compartmentalised view of what happens in the war, from a rather centralised source.

With the technological advancements of modern media equipment, the public could follow any news from the frontline in quasi-immediacy (with the use, for example, of satellite-linked cameras). Furthermore, since the information and images provided by the embedded journalists had to be shared with other newspapers and news networks (than the journalist’s employer) (O’Shaughnessy, 2004; p. 213), the propaganda system was even more facilitated and increased.

It seems that any photographs that benefit the war effort and give it a good name are perfectly acceptable and considered ‘ethical’ even if they don’t portray the truth as well as some pictures considered ‘unethical’ do. Apparently it was discovered, six months into the war, that the US *“heroic welcoming” imagery were mostly photo-ops set up by the military establishment”* (Meyer, October 2003). However, that did not create a scandal and no one got fired. The outcome for Brian Walski turned out to be slightly different.

The Iraq war has been more than just the most widely reported war, it has also certainly been one of the most propaganda-fueled and media-dependent wars. This could not have

been made possible a few decades ago; present society is indeed the perfect cradle for this kind of manipulation. As Maureen Dowd observed in the *New York Times* on the 9th March 2003: “A culture more besotted with inane reality TV than scary reality is easily misled” (O’Shaughnessy, 2004; p. 225).

Nevertheless, how credible does the public actually think news organisations are? With the evolution of photographic tools, does photojournalism remain the most reliable source of information and evidence? Does the saying ‘seeing is believing’ still apply?

O’Shaughnessy, Nicholas Jackson (2004). *Politics and propaganda, weapons of mass seduction*, p. 210, p. 211, p. 212, p. 213, p. 222, p. 225, p. 226. Great Britain: Manchester University Press. [Accessed on 6 November 2009].

New Oxford American Dictionary (2005-2009). Version 2.1 (80). [electronic] Mac OS X, Apple Inc. [Accessed on 8 November 2009].

Powell, Bonnie Azab (15 March 2004). *Reporters, commentators visit Berkeley to conduct in-depth postmortem of Iraq war coverage*. [online] UC Berkeley, NewsCenter. Available from: <http://www.berkeley.edu/news/media/releases/2004/03/15_mediatwar.shtml> [Accessed on 1 November 2009].

Meyer, Pedro (October 2003). *In defense of photographer Patrick Schneider and the fictions of a "Code of Ethics"*. [online] ZoneZero. Available from: <<http://www.zonezero.com/editorial/octubre03/october.html>> [Accessed on 26 October 2009]

13 - The decline in photojournalism's credibility

Photojournalism is in essence a form of human visual behaviour. The whole process is a succession of meaningful stages involving interaction with visual material:

- *“People act and are photographed.*
- *Photographers look and photograph.*
- *Editors select.*
- *Societal institutions seek to control content of images.*
- *Audiences view, absorb, act, reject, and ignore.*
- *The conversation continues.”* (Newton, 2001; p.102.)

We have a continuous link between ‘observer’ and ‘observed’; the connection, however, changes drastically from the first stage to the last. The view that the photographer has of a specific subject/event is bound to be immensely different from the perception the final audience has of the photographically portrayed scene. The viewer is *“a spectator twice over, spectator of events already shaped, first by the participants and second by the image maker”* (Sontag, 1979; p. 169). As we have noticed, depending on the circumstances, the events can also be shaped by the editors and other institutions. Does the message stay the same?

When a photograph is published in a newspaper, the connection this time between the ‘signifier’ and the ‘signified’ becomes shaped by the publishing context. A photograph, as we have seen, is generally accompanied by a headline, a caption and an article. There is a mix of words and images organised in a given format. Julianne H. Newton puts forward Wilson Hicks’ idea that, applied to visual reportage, *“the whole is greater than the sum of its parts”* (Newton, 2001; p. 177). Words are in our minds linked to sounds, and images are composed of *“shapes and tones that [to us] represent animate and inanimate entities”* (Ibid.). When words and images are combined in certain patterns, they make sense to the human mind and we see them *“in relation to one another - as parts forming the pattern of a whole page with one and many meanings”* (Ibid; p. 178). An image stimulates specific reactions and thoughts, and text tries to clarify those ideas. But each individual will have a distinct understanding of a visual element. In this mixture of symbols and meanings, can the complete truth of the event be faithfully presented?

Photojournalism is all about context: when a picture is published, it is in a way taken out of context. The text in the newspaper is there to contextualise the image. As we have previously seen, the original message can therefore be easily distorted. If we look at a picture by itself, we can presume that we can have a more direct reaction to the event portrayed. However, what we see is only a certain aspect of the subject/event. If photographs usually attempt to create an authentic visual record, they often generate *“complete visual deception”* (Ibid; p. 45).

The audience can be misled because a picture shows an event from one specific angle or point of view, and the image is subject to individual interpretation, as Newton explains. It is impossible to get a grasp of the full picture since we are only shown a portion of reality. As John Szarkowski points out: *“Photography is a system of visual editing. At bottom, it is a matter of surrounding with a frame a portion of one’s cone of vision”* (Sontag, 1979; p. 192). Brian Walski’s picture for example shows us a very specific scene, and has in fact little to do with what was really happening in Iraq and the bigger issues concerning the war.

We can also mention Kafka’s comment that *“this automatic camera doesn’t multiply men’s eyes but only gives a fantastically simplified fly eye’s view”* (Ibid; p. 206). He argues that we cannot in fact capture the essence of a moment, but that we can only see the superficial; that truth lies not in a two-dimensional representation of reality, but in the life it tries to portray.

A major problem in photojournalism is the concept of objectivity. Since the photographer has to choose from an infinite amount of possible shots, photographs are not *“reliable, exactly repeatable pictorial statements” made by a neutral camera* (Newton, 2001; p. 8), but conscious choices made by the photographer. Newton raises the idea that objectivity is a myth. We can indeed note that the photographer (or whoever is in charge of the reportage) chooses what moment and subject he wants to capture as a representation of the ‘truth’. That image is then selected by the editors and published to show the readers/viewers evidence for a given story.

We can then question the old idea that ‘seeing is believing’. Julianne H. Newton indicates that one way of looking at that phrase is that *“we tend to see only what we look for. In other words, we believe what we see because we have chosen to see something in a certain way”* (Ibid; p. 90). A photograph does therefore not portray the truth, but one view of a specific event, followed by an infinite amount of possible interpretations.

Our responsibility towards photojournalism is then to shift our assumptions, as Newton says: “we can shift our assumption that a photograph is true because it looks real to the assumption that what we know from an image is the product of perception” (Ibid; p. 184). The general view of modern photojournalism is shifting from the ‘assumed veracity’ of a picture to a more sceptical and analytical approach. This is not due to the increase and facilitation of photo-manipulation alone, but to the fact that more people doubt the truthfulness of the media in general. According to findings by the Pew Research Center for the People and the Press, “a paltry 29 percent of American adults believe news organizations correctly report the facts. Twenty four years ago, that figure was 55 percent” (Zuppa, 2009). We can hypothesize that what Brian Walski did would have had very little impact on the public’s opinion of the Iraq war coverage had the newspapers not made a scandal out of it.

Newton, Julianne Hickerson (2001). *The Burden of Visual Truth: The Role of Photojournalism in Mediating Reality*, p. 8, p. 45, p. 90, p. 102, p. 177, p. 178, p. 184. New Jersey: Lawrence Erlbaum Associates. [Accessed on 3 November 2009].

Sontag, Susan (1979). *On Photography*, p. 169, p. 192, p. 206. England: Penguin Books. [Accessed on 5 November 2009].

Zuppa, Chris (2009). *Looking at the truth of a photo*, *St. Petersburg Times*, 11 October. [online] Available from: <<http://www.tampabay.com/news/perspective/article1042642.ece>> [Accessed on 31 October 2009].

Research findings

Photographer Brian Walski was working in Iraq on behalf of the *Los Angeles Times*, in the early stages of the war. He was a respectable photographer who had previously won the Photographer of the Year 2001 award. During his coverage of the war he was working under extremely stressful and tiring conditions, not sleeping for 36 hours according to his friends Don Bartletti. Walski was located in the outskirts of the southern city of Basra, by Al Zubayr bridge, where civilians were gathering in hope of fleeing the tumultuous city. A skirmish had broken out between Iraqi soldiers and the British, who were manning the bridge checkpoint.

Following the incident, the photographer decided to compose a picture out of two separate photographs taken earlier, and send it to his editors for publication. The picture just showed a British soldier shouting and motioning for the Iraqi civilians to take cover as the position had come under fire. No direct violence was however visible on the photograph and the people looked reasonably calm. After it got published on the newspaper's front page, as well as on the front page of the *Hartford Courant*, the picture's alteration was discovered. Walski was accused of unethical behaviour and got dismissed from the paper. When asked to justify his actions, he answered with honesty that he was just after a better picture. He did not try to give any excuses. Some people hypothesized that the tough circumstances made him do it, as he wasn't thinking clearly. Walski said he knew what he was doing, but was not thinking of the consequences. Many journalists and photographers seemed sympathetic towards his situation but denounced his actions, claiming that the incident would undermine photojournalists' credibility. This led us to question what that credibility is based on and whether that is in fact the real issue on hand.

Following Walski's dismissal, the newspapers published an editor's note containing the original photographs, a brief exposition of the incident and their ethical stance on the matter. We came to understand that, in fact, the message Walski's picture was conveying had not been altered, even though the picture itself had. The editors therefore seemed to use the photographer as a scapegoat in order to attempt to proclaim their own questioned truthfulness. The real issue is not in regard to the photographer's modus operandi, but to the inexistent objectivity and the corruption that lies within the 'news industry'.

News are produced and sold in a true capitalist fashion, in a way comparable to Hollywood cinema. It is about getting as many viewers/readers as possible, using blaring headlines and effective images, no matter what 'reality' is being portrayed. In fact, the reality that is

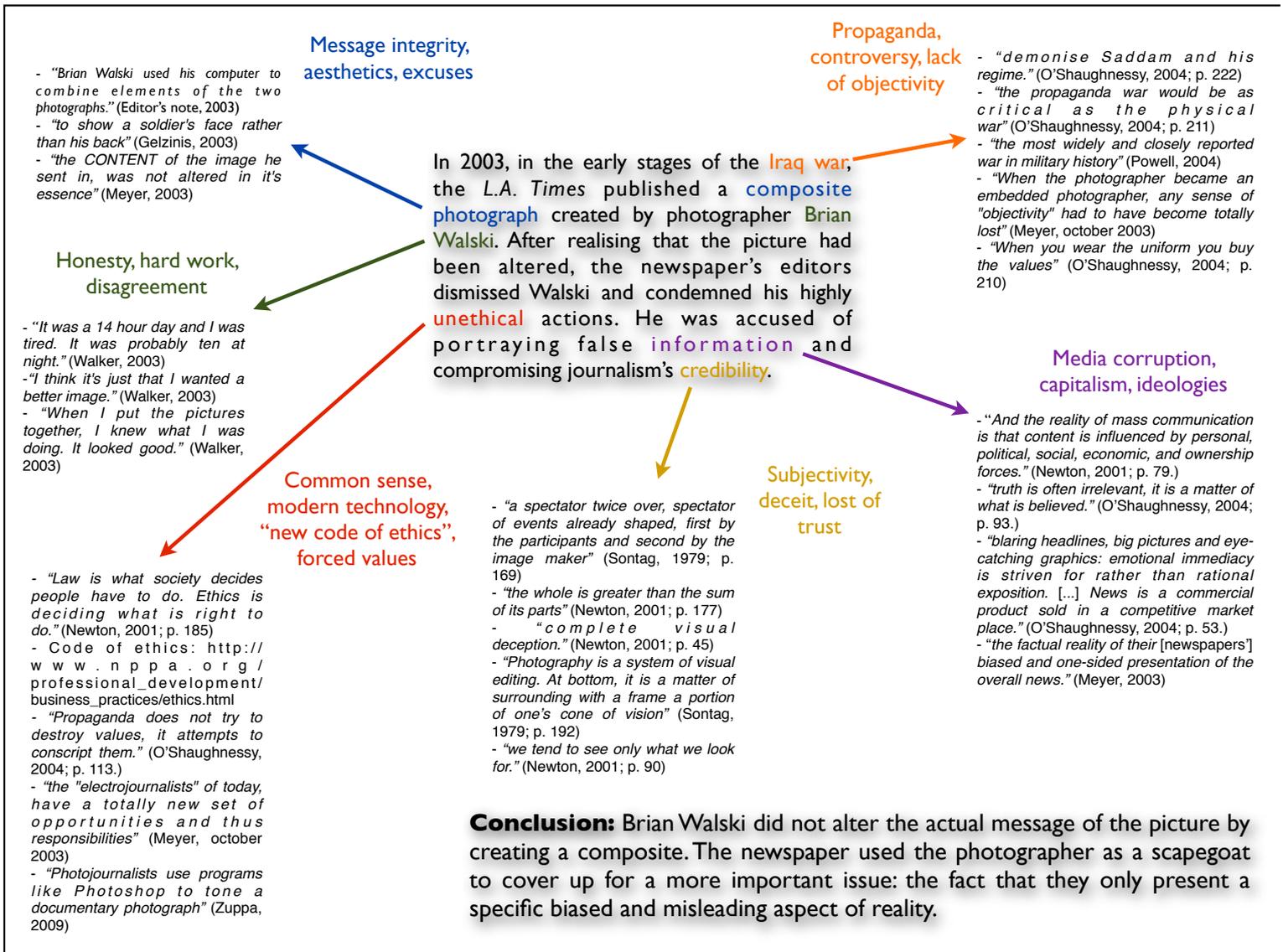
shown has very little to do with the overall truth, and is generally put forward for the ideological benefit of the powers that be. We are victims of modern insidious propaganda. The Iraq war was a haven for such activity, first with the arguments for the invasion and then with the constant disinformation and apologia for the military's deeds. Embedded journalism was the pinnacle of governments' influence on media: it destroyed any form of objectivity. Although Brian Walski's picture did not arise from embedded journalism, it was created in the context of a highly criticised and controversial war.

Photographs give us a simplified and superficial view of what is happening. The viewer looks at a portrayed event from a different perspective than the image maker, or even than the individuals directly involved. Since the viewer does not directly 'experience' the event and only sees a certain frame of the bigger picture, a photograph can never present the complete truth of a situation.

With the advancement of photographic technology and the increasingly deceitful and fraudulent media, photojournalism's credibility seems to wane. The generally accepted 'code of ethics' does not invariably apply and the truth of a situation is rarely faithfully rendered.

Ultimately, Brian Walski was dismissed for doing his job and caring too much, he worked hard and simply tried to come up with a better picture. He did not change the message of the original photographs, and that is something we have to take into consideration. This applies to any moment we analyse a photojournalistic work; we have to ask ourselves: what is the message of this photograph? Does it reveal anything about the true context?

Annexe: I-map



Bibliography

Editor's Note (1 April 2003). *Los Angeles Times* [online] Available from: <<http://www.sree.net/teaching/lateditors.html>> [Accessed on 22 October 2009].

Gelzinis, Peter (2003). WAR IN IRAQ; Trying to understand a former colleague's lapse in judgment. *Boston Herald*, 3 April. [online] Boston Herald Library, Provided by ProQuest Information and Learning. Available from: <http://global.factiva.com/aa/?ref=bhld000020030404dz4300023&pp=1&fcpil=en&napc=p&sa_from=>> [Accessed on 2 November 2009].

Hartford Courant [Front Page] (2003). 31st March, p.1. [online] Available from: <<http://www.poynter.org/resource/28082/HartfordCourant.pdf>> [Accessed on 30 October 2003].

Hartford Courant (2003). *Editor's Note: Altered Photograph*, 2 April, p. 5. [online] Available from: <<http://www.poynter.org/resource/28082/HartfordCourantcorrection.pdf>> [Accessed on 30 October 2009].

Irby, Kenneth (2 April 2003 at 12:00 am). *L.A. Times Photographer Fired Over Altered Image*. [online] Poynter Online. Poynter Center for the Study of Ethics and American Institutions. Available from: <http://www.poynter.org/content/content_view.asp?id=28082> [Accessed on 28 October 2009].

Magnier, Mark (2003). Panic and Human Shields in Basra (front page only). *Los Angeles Times*, 31st March, p. 1. [online] Available from: <<http://www.poynter.org/resource/28082/LATimes.pdf>> [Accessed on 30 October 2009].

Meyer, Pedro (2003). *The LA Times fires a photographer*. [online] ZoneZero. Available from: <<http://zonezero.com/magazine/articles/altered/altered.html>> [Accessed on 26 October 2009].

Meyer, Pedro (October 2003). *In defense of photographer Patrick Schneider and the fictions of a "Code of Ethics"*. [online] ZoneZero. Available from: <<http://www.zonezero.com/editorial/octubre03/october.html>> [Accessed on 26 October 2009].

New Oxford American Dictionary (2005-2009). Version 2.1 (80). [electronic] Mac OS X, Apple Inc. [Accessed on 8 November 2009].

Newton, Julianne Hickerson (2001). *The Burden of Visual Truth: The Role of Photojournalism in Mediating Reality*, p. 5, p. 8, p. 45, p. 78, p. 79, p. 80, p. 90, p. 102, p. 177, p. 178, p. 184, p. 185. New Jersey: Lawrence Erlbaum Associates. [Accessed on 3 November 2009].

NPPA (2009). *History*. [online] National Press Photographers Association. Available from: <http://www.nppa.org/about_us/history/> [Accessed on 30th October 2009].

NPPA (2009). *Mission Statement*. [online] National Press Photographers Association. Available from: <http://www.nppa.org/about_us/> [Accessed on 30th October 2009].

NPPA (2009). *NPPA Code of Ethics*. [online] National Press Photographers Association. Available from: <http://www.nppa.org/professional_development/business_practices/ethics.html> [Accessed on 30th October 2009].

Office of the Press Secretary, The White House (2003) *President Bush Meets with Prime Minister Blair, Remarks by the President and British Prime Minister Tony Blair*, The White House, The Cross Hall, 31 January 2003. [online] Available from: <<http://georgewbush-whitehouse.archives.gov/news/releases/2003/03/20030322.html>> [Accessed on 1 November 2009].

O'Shaughnessy, Nicholas Jackson (2004). *Politics and propaganda, weapons of mass seduction*, p. 52, p. 53, p. 93, p. 113, p. 133, p. 210, p. 211, p. 212, p. 213, p. 222, p. 225, p. 226. Great Britain: Manchester University Press. [Accessed on 6 November 2009].

Powell, Bonnie Azab (15 March 2004). *Reporters, commentators visit Berkeley to conduct in-depth postmortem of Iraq war coverage*. [online] UC Berkeley, NewsCenter. Available from: <http://www.berkeley.edu/news/media/releases/2004/03/15_mediatarwar.shtml> [Accessed on 1 November 2009].

Singal, Jesse; Lim, Christine; and Stephey, M.J. (2009). *Six Years In Iraq, March 2003, Shock And Awe*. [online] Time Inc. Available from: <<http://www.time.com/time/2007/iraq/1.html>> [Accessed on 26 October 2009].

Sontag, Susan (1979). *On Photography*, p. 168, p. 169, p. 192, p. 206. England: Penguin Books. [Accessed on 5 November 2009].

Van Riper, Frank (9 April 2003). *Manipulating Truth, Losing Credibility*. [online] *Washington Post*. Available from: <<http://www.washingtonpost.com/wp-srv/photo/essays/vanRiper/030409.htm>> [Accessed on 22 October 2009].

Walker, David (7 May 2003). *Brian Walski Discusses his Doctored Photo*, Photo District News. [online] AllBusiness.com, Inc. Available from: <<http://www.allbusiness.com/retail-trade/miscellaneous-retail-retail-stores-not/4450879-1.html>> [Accessed on 28 October 2009].

Wikipedia (last modified on 9 February 2009 at 18:30). *Brian Walski*. [online] Wikimedia Foundation Inc. Available from: <http://en.wikipedia.org/wiki/Brian_Walski> [Accessed 22 October 2009].

Zuppa, Chris (2009). *Looking at the truth of a photo*, *St. Petersburg Times*, 11 October. [online] Available from: <<http://www.tampabay.com/news/perspective/article1042642.ece>> [Accessed on 31 October 2009].