American University of Central Asia

Journalism and Mass Communications Department

Photo Credibility and News Reporting: Individual Reception Tendency

By

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Contents

Abstract

For today's media not only video but photography has significant role to mass media communication in sense of information immediacy and accuracy. Unlike video, however, photography also has vulnerability to be easily manipulated by digital technology and intentionally framed in limited information capacity. Pervasion of internet in 21st century has made world much closer with full of unauthorized information and digitalized photographs became hard to trace their original sources. For this reason, credibility of photojournalism is often questioned in this era and it causes mistrust of digital photography and further photojournalism. This research is to find current location of photojournalism in terms of credibility studyingperspective of readers. Audiences tend to be dependent on photograph of news article and when the photo is unveiled as fake, the fake photo also tend to decrease overall credibility level of news article.

Keywords: *photojournalism, fake photography, credibility*

Introduction

There was a time when a photography guaranteed reliance of whole article. There was a time, when a photograph in an article made people believe that the article was genuine. Photography has become inseparable from journalism since portable camera was invented. Before, heavy and intricate cameras were used only by professional photographers who had expert optical knowledge. In the flow of time, however, advent of portable camera made anybody easily take photo without complex photo technique knowledge, and helped journalists to convey their news coverage muchfaster and more tangible. Photography in any article madereaders believe that the article is 'real' and something genuine sweeping any question off. That seemed to endow journalists with powerful weapon to fight for truthful coverage forever, at least until digital innovation started to dominate all over the world.

Digital technology devoured what analogue photography achieved less than in quarter of this century. Now almost every cell phone has micro camera module inside, compact digital camera replaced film camera, and SLR (Single Lens Reflex) camera for most semi-professionals and journalists is also converted into digital space. Manipulation has existed in analogue era, but digital manipulation becamemainstream after invention of Photoshop in 1988. Digital era opened uncertainty of photojournalism. Imprudent manipulation of photography and its misuse have been often done in journalism and it caused questions of credibility in digital photography and further photojournalism.

However, direct manipulation isn't only credibility issue. Framing of photography, which causes certain way of thoughts and feeling hindering objective determination, is one of important factors also. Framing had its golden time during wartime especially in World War II and Cold War by mostly connected with political interests. U.S news articles were often

covered with photographs of radical extreme communists to create hatred mood against socialism and communism all over the nation and vice versa in communist nations. The war of ideology continued till the end of Cold War and framing was accepted under the tacit consent. With development of professionalism in journalistic era and with demand of truthful and objective news coverage aroused after the Cold War. Framing became one of the important issues and many framed photographs were blamed during Vietnam War; it even caused distrust against U.S government. Now days the framing issue follows to coverage of terrorism issues, Arab spring, and war in Middle East.Photo recycling can be considered as a part of framing.

How does fake photography influence credibility of photojournalism? One of the concerns of credibility of photojournalism is that internet confuses audience what to trust. According to the statistics in 2011 by CensusBureau of United States, more than one million of online news articles are circulated in U.S. People in all over the world read those articles and seek for updated information. Problem is that average audience is not fully informed how the information is processed; even authorized news companies such as BBC and CNN suffer from fake photo issue; there were fake corpse photo coverage of Syrian massacre by BBC which revealed as recycled in 2012. This fast consumer culture and information abundance make fake information merges with trustworthy sources. As a form of information, photography and photojournalism are also not free from this. Since it is very hard to seek how the information is produced, remaining way is to seek who received the information. This study focuses on how people receive visual information from photojournalistic stories and how they process them by studying how different journalistic photos are received and reacted by audience, especially between fake and real photos. Middle East news coverage covering Gaza collision, Syria civil war, and Iraq issue is to be shown to audience as sample group.

Literature Review

History of fake photography actually has long story from the beginning of the photojournalism. There were manipulations by analogue-methods even though they were hard to be done, and there were many other ways to deceive audience like framing with stage shots. Concerning the classic case of fake photographs, it would be important to know how society reacted towards the fake photojournalism in those times.

Credibility issue has dealt with many scholars and professionals who also concerned of ethics in early era of photojournalism. Many of them specifically focused on ethical and distrust issue, because during the early era of photography in news articles one mistake would be irreparable for there weren't effective feedback system and ways to communicate with readers like today's two-way interactive communication.

For this, Long (1989) concerns how audience and reader can distrust by untruthful news coverage and how difficult to journalists to recover the lost credibility investigating the early fraud photo events. He emphasizes "a sacred trust to be truthful" as a news reporter and a journalist (Long, 1989, p.13). Level of trust in journalists and photographers was high, and even near absolute because there were no other options but to believe; to believe in duty of journalism. In this sense, Long (1989) says "if you destroy the credibility of your work, even in small ways, it destroys the credibility of your newspaper or TV station in the eyes of the people you are covering" (Long, 1989, p. 14).

Strothers (1989) alsoshowed how important the truth and objectivity are to journalists and how difficult the media recovers its image or reputation from distrust of public when they lost their credibility. As he argues "There is no substitute for truth,"Strothers claims that journalist shouldn't make up for lack of facts by staging the event the way the

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journalist thinks it had to be (Strothers, 1989, p. 24-25).

The digital era diluted the ethical deadline to both journalists and audience. But issue still goes on, and it seems not to be changed a lot because the process of credibility happens in individual minds, not in cyber space.

Lester (1991) shows how passive audiences could be mocked by media in the era of yellow journalism. The time of yellow journalism, was actually transition period to the journalism and its profession. The media had to catch people's eyes and it bore most kinds of bad cases in the history of journalism. Of course, many photos were covered without any authentication, and some were exposed as fake. Lester (1991) shows in history that the audience kept to read more sensational and tended to forget the fake coverage (Lester, 1991, p. 72-77).

Issue of passive audience gives variable for this study because most of public tend to be passive information receiver rather than active thinker (Hwang and Jeong, 2009). As time goes, many scholars predicted that the public would be more intelligent and smarter to choose information as the information is categorized and easily accessible in digital era. Nowadays even almost information can be picked by audience and education level has grown up, most people in the world are likely to remain as mere passive receiver who takes whatever information producer & secondary deliverer give (Hwang and Jeong, 2009).

This study focuses on the 'reaction' issue investigating how those both possibly active and passive audiences take credibility of news articles when the photographs shown turns into the fake. Photographs are used to give more accurate and trustworthy accounts of a significant event. Fake photographs are often produced by devious editors& photographers, and sometimes by special interest groups who want to deceive the truth. The more fake photos are shown to public,the more public will "naturally" doubt photographs and text in the

publication (Lester, 1991, p.129-133).

Coleman (2007) suggests different view on audience. In terms of digital image and use of digital camera, audiences have learned how the photographs can be manipulated or doctored. Computer technology is developing day by day and useful tools to change photographs make both photographer and editor do their job easier. Today, computer-aided devices do almost every job of journalism and it has allowed creating of news stories and photographs.Here Coleman (2007) says that it is important for editor "to learn about what an alteration is on a photograph, and what a lie is when a manipulated photo creates an entirely new meaning" (Coleman, 2007, p.65-67)

Here two problems come out; (1) public may become too generous to criticize fake photos and don't care about it and (2) the public may distrust even professional photographs which look like unreal but actually real. When it comes to the later problem, the common audiencesalready knowhow easy it is to manipulate photographs from their digital cameras and computer software. Now days even the built-in cameras within cell phonesshow exceeding performance having 10 mega-pixelswhich allows printing of good-quality photographs. In this background, audiencesmight become more skeptical when they watch good photographs provided by media. From believing that a photograph is a realportrait of a scene, to a photograph which has been altered by manipulation, it highly impacts on every photograph and every news-oriented publication (Coleman, 2007, p.69-72)

Many scholars cover credibility of photography issue with both technological and professional way, however, there are only few studies finding direct reaction from audience. As this study is based on reception and reaction of audience, literatures which focus on photography are needed to be interpreted for receiver oriented perspective.

First, Terry Barret(1986) tosses an idea how the photography can be received and

interpreted by individual level. He describes how the photography is different from other pictures arranging three major characteristics of photography; selectivity, instantaneity, and credibility. Selectivity means that unlike painting which draws something not yet created, photograph is result of chosen part in the world; which is selected from what already exist. Instantaneity can be described in several ways; photography is made "instantly", it shows "instant moment", and it contains certain "instant" time (Barret, 1986, p.12-13).

Since this is study of credibility, mentioned two factors which describe what photography is show that they are useful tool to analyze how photographs can be interpreted comparing other media product such as video and text. Photography is not only selectively produced but also selectively received according to cultural-social identity and individual life-experience. Moreover, description which reveals whole context of the photograph plays crucial role in reception stagebecause photography only contains instant moment(Barret, 1986).

Michael Griffin's (2010) study focuses on how war images easily seduce emotionally and affect people's decision making about good and evil. He found that "images of war especially appeal to these human predilections for emotional identification." (Griffin, 2010, pp.7-25) It means that war photographs easily make people into think that "we can experience human events vicariously" (Griffin, 2010, pp.31-40). The study also found that people are easily seducedeven if they possibly know the photograph is only revealing small portion of whole picture as intended by photographer. In the other words, audiences know that the photograph is framed but still they are vulnerable to emotion exposure (Griffin, 2010).

Michael Griffin (2010) says not only about war images; se states that general photography documentary and news images should not be confused. The general public has tendency to put them on the same category and sometimes they are confused by documentary scenes to hard news coverage. Documentary images which are made from interest of

entertainment fiction fundamentally differ from news article, "no matter how much the news produced by entertainment conglomerates" (Griffin, 2010).

On the other side, Robin Anderson (1989) tries to focus on more "truthful" side of photojournalism in war coveragenevertheless he shares some points about image influence to public. Anderson (1989) found how devoted and professional works can give positive influence to the society and how the images of war can influence and affect social movement in right way. As war images are another war of ideology, photojournalism might be never free from political interests, but at the same time photojournalism endows people what to think and what is the right way to deal with current problem (Anderson, 1989, p.97-102).

Current Middle East is in war. Concerning this, both Anderson and Griffin's findings give the way how the photographs should be arranged in research period and how they should be shown in order to minimize analytical errors.

As this study's key issue is credibility, Dave Hochanadel (2009) and Blu Tirohl (2000) also give notion of level of credibility according to various institutions and particular images they have created.

Hochanadel's (2009) study gives practical proposition in digital era and photo manipulation. His study deals with overall photo manipulation and current codes of ethics under institution level such as NPPA (The National Press Photographers Association) and their problems. Hochanadel (2009) says that the solution is clear because the problem is also clear. Even if sometimes manipulation makes great impact which original cannot, "the reason news photos are powerful is not because they're perfect; it's because they're real." He suggests that photojournalistic system should have "enough flexibility" to meet public's demand for real photography (Hochanadel, 2009).

Tirohl (2000) found similar concerns over photojournalism in different side; alteration of meaning. Considering the timeline when his study is done digital photography

was in infantry level, and his study becomes lot more meaningful because the notion of his study "alteration meaning" shows something more than manipulation. In his study Tirohl warns that meaning alteration of photography by digital technology might make skeptical view towards photojournalism (Tirohl, 2000, p.340-351).

Meanwhile, Halpern(2004) and Collaer(2005) studied different visual& cognitive reception between male and female. Because this study deals with photojournalism which also has relationship with visual communication and related psychological studies, different visual & cognitive reception between different sexes has enough possibility which also might effect on the study result.

Halpern(2004) found sex different from cognitive test which reveals that female and male show different average patterns and scores on cognitive ability tests. According to the research result, female students tend to be better to find answers from which is similar to experienced material, especially the material was "learned" in school while male students tend to be better to find answers from visuo-spatial tests and knowledgeable about geographical problems (Halpern, 2004, pp. 135-139).

Collaer (2005) also found sex differences instudy of visuo-spatial abilities. The study contained task study of standardized paper-and-pencil and computerized tasks to find out different way-finding ability and geographical knowledge. Collaer (2005) suggests "sex differences may relate to differences in processing strategies, discrete underlying processes, or expectations" (Collaer, 2005, pp. 172-199). Furthermore, biological factors such as neural structure and its function and exposurefrom certain sex hormone may affect to the differences, and social factors such as formal &informal learning experiences and social stereotypes also can jointly relate to those differences (Halpern and Collaer, 2005, pp. 200-212).

These studies show that the visual reception process of audience and readers of photojournalism might bear difference in reaction of fake photojournalism and credibility

level of news article when they encounter fake photojournalism. However, this study only finds out differences from statistical data of sample audience and more focuses on general audience because of some essential limitations.

Overall, photography has been developed its both encoding and decoding skills so today's photography cannot be judged by only factor how it is manipulated. Now how it is received is important, and how it is interpreted became more important. In this concern, two questions float on the surface:

RQ1: How do people make sense viewing betweenphotography and text in newscoverage?

RQ2: How fake photography influences on overall credibility of coverage?

Research Method

Overview

To investigate factors which influence on level of credibility by audience, maybe it is the most effective way to invite professional journalists from various institutions during seminars. However, because of limitations such as social status of author, it is almost unpractical to conduct. Instead, this study will gather information rather in active-information gathering way; making open seminar inviting students of sampled university American Univercity of Central Asia (AUCA) and reaction collecting by survey.

Respondents

Reaction research generally doesn't depend on intelligence or knowledge but instead emotion and intuition because the instant information conveying characteristics. However, in terms of media literacy, it would be better to avoid more-like yet adolescence and to approach on juniors and seniors who probably have more experience with media and who may have more critic and analytic ability towards media outlets. It also aims to touch level of educated public. Concerning allocated department of respondents, since media and news articles are exposure regardless of profession and there is no trait which reveals that certain profession has peculiar tendency to interpret differently than others. So, basically most audienceswere invited from juniors and seniorsregardless of variety of department.

Procedure

To make sure that sample audiences are learned about what the photo credibility and fake photo are and how it happens, an informative presentation preceded survey

filling.Presentation is made of Power Point with 13slides running about 7~10 minutes (Figure 1). After the presentation, the survey form was delivered to audiences. Total spending time including presentation and survey filling came around 20~25 minutes.

Survey Form

Survey form consists of both multiple choice and written explanation types to get specific idea of individuals and accurate analysis. Basically the survey is divided into three part; (1) photo dependency, (2) detailed credibility acceptance among three types of fake photograph, (3)individual impressioninquiry of credibility relationship between photo and text in articles.

Figure 1. Part of informative presentation

Figure 1. The figure contains screenshot of Reuters' framed photographs.

Online Survey

Online survey has also made to collect more data from AUCA Junior & senior students who are active in the internet along with offline survey. The survey was distributed

via Facebook AUCA students group and E-mail. Due to the process of data collection,the presentation of the survey was needed to change for accurate information conveying as in offline presentation. So, some of structures were changed and explanation of each slide was added in form of text next to the contents (see Figure 2)
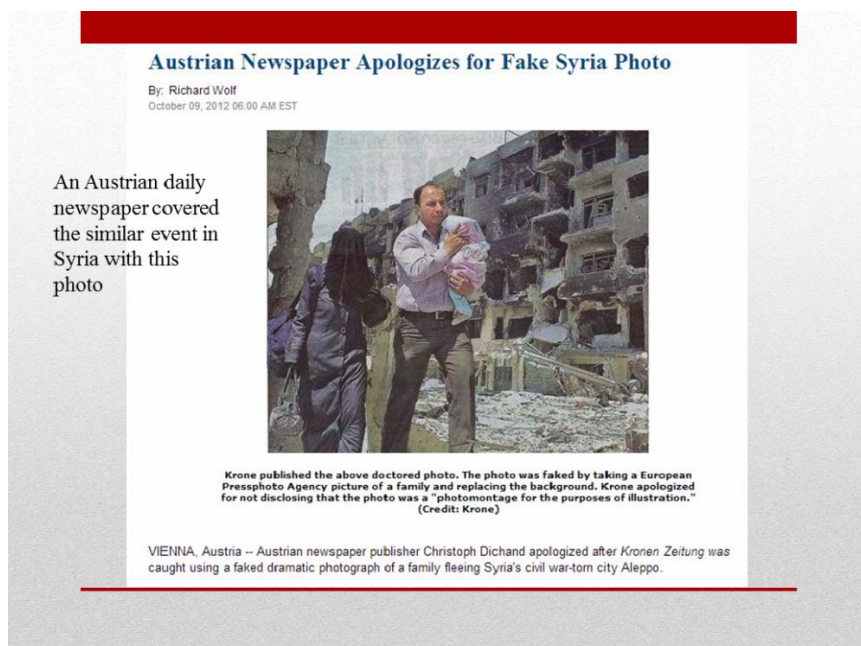
Figure 2. Part of informative presentation

Figure 2. Slide of presentationtext explains contents on left side

Fake Photography

People sometimes misunderstand that fake photography is result of computer processing. It is partly true because todayanalogue film photography remains as relic; today over the 95% of camera industry is occupied by digital cameras (Research and Market, 2010). However, there were always means to manipulate the photographs before the emergence of digital innovation; just digital made it easier and quicker.

To make definition of fake photography, there should be definite line between what fake photography is and what is professional. For that, the NPPA's code of ethics (see Appendix 3)shows how a visual journalist should act and avoid unethical behavior. In terms of ethics, fake photo is considered as unethical result of photojournalism. Basically fake photography is to deceive audience either intentionally or accidently.

The fake photography itself has quite wide range. There are many things which can be considered as fake photography.This study divides the fake photography into three types; manipulation, recycling, and framing.

Manipulation

Manipulation can be counted as direct visual deception. It means manipulated photography contains (or lacks) something that didn't exist (or was) in the original photo at the first time. Background alteration and object elimination are representative methods to create manipulated photography.

In other area such as pure art, artistic photography, computer graphics (CG), magazine, and almost all visual area except for journalism, manipulation is well adapted and considered as revolutionary technology; especially in computer graphics. Manipulation is often used to provide inspiration in art, and computer graphics uses picture manipulation to

create a spectacular scene in movie industry.

However, the first requirements of journalism are accuracy and truthfulness; journalism is not an art. Photo manipulation in journalistic use may confuse and mislead the public.

Recycling

Recycling is a form of fake photography which confuses audience by using a photography which is used in different coverage in the same issue and sometimes in totally different theme. The recycled fake photography is often disclosed in war coverage; there have been recycled fake photographs from Afghanistan warfare to recent Syria civil war & Gaza conflict issue.

Generally recycled fake photography doesn't reveal its original source and who took the photograph, and it disguise as the hot-fitting photograph to the news which is covered with. Even if it is the photograph which is covered by same author with similar issue, it still remains as fake photography because the photograph itself doesn't say about the news which is covered with the recycled photograph.

Framing

Framing, as it rarely manipulates the photography itself, is rather contextual deception than visual. In other words, framing means that a photograph is intentionally 'framed' to drag out intended emotions or certain public opinion. Framed fake photography contains cropping and stage shots.

Framing could be considered as the most complicated and difficult to judge among three types, because it doesn't contain direct manipulation of the picture and even if it is framed audiences hardly understand and find out what is wrong with the framed fake

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photography. It gives great difficulty to make line between what is framed and what is not.

Also there are many situations when framing has something to do with political interests, often under the name of national security and patriotism. The representativeexample is Cold War. Today, the political interests became more complex and hidden, and it bears unfair and partial photojournalism over the world.

Analysis of Data

The data was collected during 2 months and gathered 40 answers in offline presentation seminar, 5 e-mail answers from junior students of AUCA who went to abroad for exchange program, and 0 answers from Facebook uploading; total 45 answers. There were 2 answers without description. Among the data, 15 (33%) are male and 30 (67%) are female, and 23 (51%) senior and 22 (49%) junior students.

First part (question number 1 ~ 3) is to find out visual dependent tendency. Second part (question number 4 ~ 7) is to acknowledge detailed credibility acceptance among three types of fake photography. The third part (question number 8) finds out overall feeling and impression towards fake photography and current photojournalism. Eighth question is description type. (See appendix 2 for survey questions)

Visual dependency

First question has 45 answers and among the 45 answers 21 (47%) are given to strongly agree, 22 (49%) to agree, and 2 (4%) to disagree.
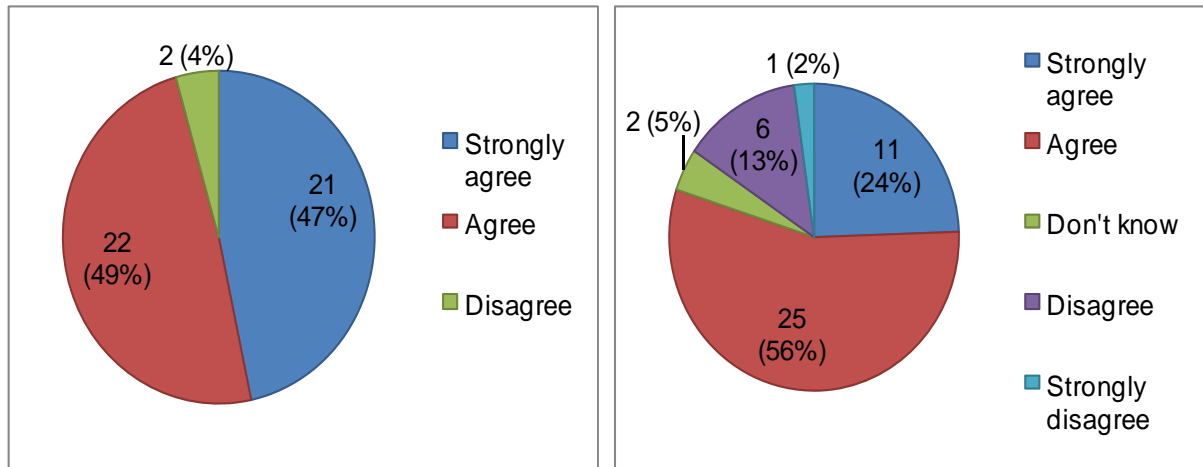
Figure 3. Answer distribution table

Figure 3. Left diagram shows answers of Question #1, and right of Question #2

Second question also has 45 answers and among the 45 answers 11 (24%) are given to strongly agree, 25 (56%) to agree, 2 (5%) to don't know, 6 (13%) to disagree, and 1 (2%) to strongly disagree (See Figure 3).

Overall, in the first question 96% of respondents agreed that the photography is important and helpful to tell story in news articles and in the second question 80% of respondents agreed that a news article must contain at least one photograph. It shows that sample audiencesarelikely to be dependent on visual information rather than text information.
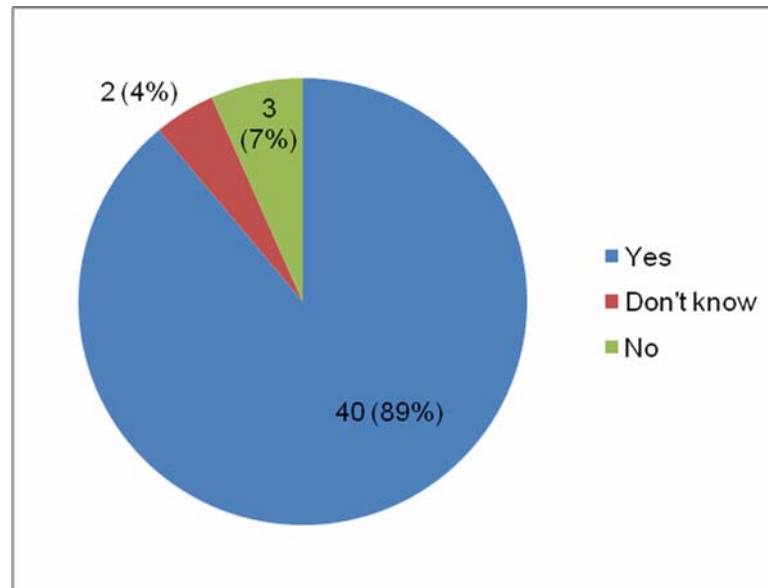
Figure 4. Answer distribution status of Question #3

Figure 4. Dominant respondents agreed that the photography shapes atmosphere of whole article.

The third question has 45answers and among the answers 40 (89%)are given to yes, 2 (4%) to don't know, and 3 (7%) to no (See Figure 4).

Among the 40 given to yes, the most answers said that a photograph gives "information" of the story as dominant.Following agreed answers showed that the photography give "feeling" and "emotion" to the story, it endows "reality" to news article, and it "attract" public and help to "understand" the whole article.

Among 2 given to don't know, both of them showed uncertainty of atmospheric influences of photograph although they agreed the personal influence.
Those 3 giving to no largely consider the importance of text and their message as good news rather than visual information; a news story should tell the story itself by text rather than depending on the visual information.

Acceptability

Acceptability part finds out the thoughts and reactions of sample group about three types of fake photography asking to choose the most unacceptable one and figures out

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whether each fake type influences the credibility of whole story or not, and why.

Fourth question has 43 (96%) answers and 2 (4%) non-mentioned answers. Among the 43 answers, 23 (53%) are given to manipulation, 8 (19%) to framing, and 12 (28%) to recycling (See Figure 5).

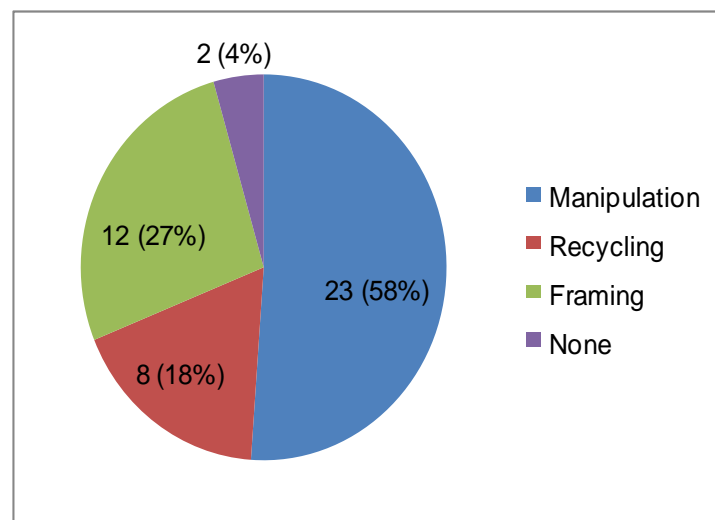Figure 5. Answer distribution status of Question #4

Figure 5. More than half chose the manipulation as the most unacceptable fake photojournalism

Those 23 who chose the manipulation as the most unacceptable mostly maintained that the manipulation "changes" the "reality" of the picture totally and it leads people to be deceived. Although the recycled and framed fake photographs are also unacceptable, at least they may show the "real" scene of the places. The term 'reality' and 'change' both appeared in survey six times each. The term 'real' appeared four times.

Those 12 chose the recycling as the most unacceptable are in two opinions; (1) it is not a real event of the coverage dealing with the recycled fake photographs, (2) it is plagiarism, which is stealing from original author. In this case, respondents more concerned about reality of event in the contextual perspective, rather than reality of photograph.

Those 8 chose the framing is the most unacceptable concerned that the framed fake

photographs mislead audiences to bring wrong public opinions. Some used the term "abuse" the reader's belief to the media, and mentioned the term "ethics" of journalism is abandoned to get more attractive scene. The 1 from 2 didn't choose anything from the three said all of them are not acceptable, because all"can change the whole meaning and picture of what is happening in reality."

Fifth question has 45 answers and among the answers 34 (76%) are given to yes, 5 (11%) to don't know, and 6 (13%) to no (See Figure 6).

Those 34 answered the manipulation makes whole article as not credible have similar answer patterns with those who picked the manipulation as most unacceptable. Most of them answered that even if the text is telling truth, manipulated photographs totally change reality of article. To respondents, if the photo is manipulated it means that the photographer is not credible because the manipulated photograph makes totally different story. The author manipulates audiences' imagination of the story. Also, many of answer considered picture as evidence of the story. If the photograph is manipulated, it also manipulates the whole article to lose its credibility because it cannot be credible without credible evidence.

Those 5 weren't sure about influence seemed that they had no definite line between journalistic photography and commercial photography.

Those 6 answered the manipulation doesn't make whole article as not credible mostly emphasized the importance of text than visual attraction, and one expected the visually learned audiences have ability to filter between two information forms. One of them answered that today's development of technology made people mostly know that not every picture they saw can be necessarily factual in its depiction of reality.

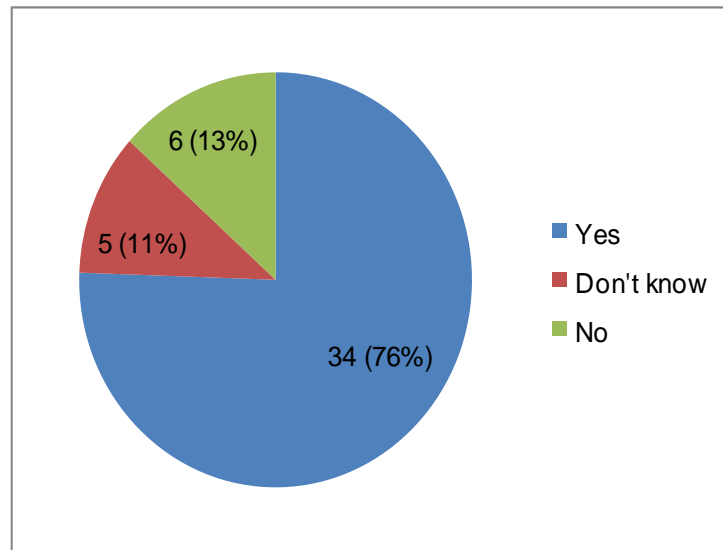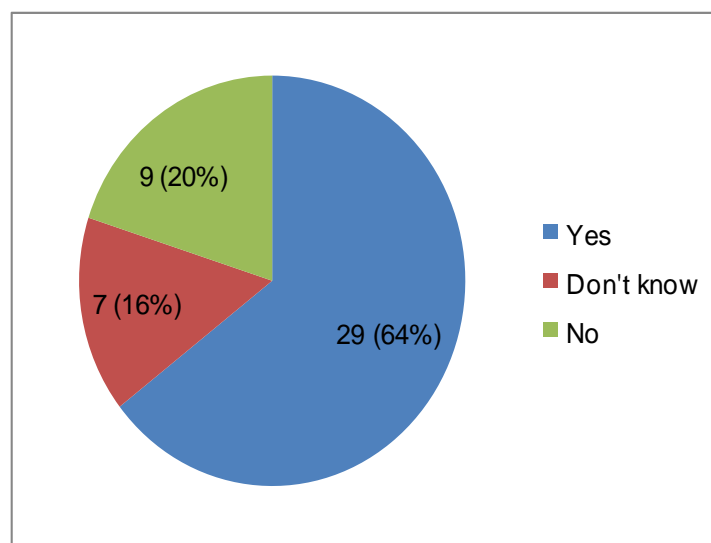Figure6. Answer distribution status of Question #5

Figure 6. Three of four agreed that the manipulation makes whole article as not credible.

Sixth question has 45 answers and among them 29 (64%) are given to yes, 7 (16%) to don't know, and 9 (20%) to no (See Figure 7).

Figure7. Answer distribution status of Question #6

Figure 7. More than 60 percent of respondents agreed that recycling makes whole article as not credible

Those 29 answered the recycling makes whole article as not credible also has similar pattern to answer of fourth question; it has mainly two opinions saying the recycling is "misrepresentation" of reality which makes truth in some place as fake and it is "unethical" behavior which misleads readers and stealing a photograph. Respondents concerned that the photograph which is taken in specific time and particular place can misrepresent the current event;time changes and things could be looked different now, but people believe what isshowedto their eyes.Furthermore, the photograph is not related to the original topic of the article; maybe the initial goal of this photo was totally different. Some of them considered the recycling as sort of manipulation, even though it mightdepict truth at the scene of the photograph.

Those 7 weren't sure about the influence have common opinion that "it depends" on situation and author who covers issue. In some cases the recycling might have effective result to understand news story.

Those 9 answered the recycling doesn't make whole article as not credible tend to focus on contextual meaning of recycled photography and on specific situations when there is no way to get a photograph. Even if the recycled photo depicts different situation, it barely influence to the credibility of article because the context is similar to the text. Also, most of answers are skeptical to influence of recycling to whole article and expect that only reputation of the journalist would be harmed. One answered that if there is no photograph to the news coverage and the coverage really needs visual effect, the author might recycle a photograph to convey vivid image of the coverage in condition of that the photograph fits to the coverage.

Seventh question has 45 answers and among them 28 (62%) are given to yes, 7

(16%) to don't know, and 10 (22%) to no (Figure 8).

Figure8 – Answer distribution status of Question #7
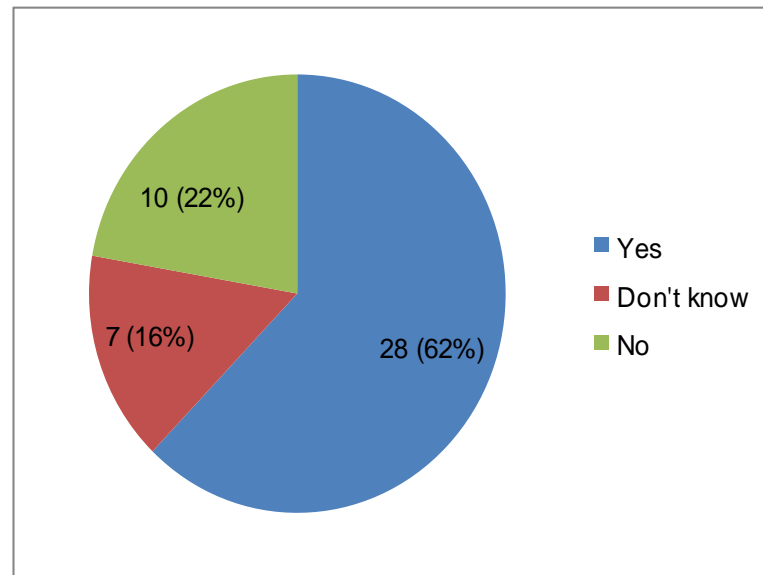

Figure 8. more than 60% of respondents agreed that framing makes whole article as not credible.

      Those 28 answered the framing makes whole article as not credible mainly focus on three keywords; attitude, dragging, and frame. The framed photograph changes "attitude" of readers towards the situation and article, and it makes text also to be shown in changed attitude. In the same sense, the framed photograph is to drag intended emotion and feeling, and in the "dragged" status the article cannot be objective too leading the article as not credible. Also, the framed photograph "frames" the view of audience hindering thinking whole image of the situation, and if the audiences areframed, the article cannot be objective; it makes the entire article as not credible.Many concerns that they (framed photographs) don't show the whole picture, or other aspects of the story or situation; it makes the article not as credible as it would be with the "unframed" photograph. Moreover, the answers emphasize that framed pictures hide other facts of the story, or the truth in other words, what is bad for objective journalism.

      Those 7 answered as not sure, have similar opinion with those who answered

previous question as don't know; it "depends" on situation and condition of issue. Those 10 answered the framing doesn't make whole article as not credible, the major concerns about "perspective" of photographer. Every photographer has different perspective on different issues, and in this meaning the framed photographs don't necessarily deprive credibility from the article. Also some focus on "accent" of photograph maintaining that the accent in the framed photograph sometimes help to understand what is going around quickly than not-framed one. One answer concerns about media literacy; if audiences are interested in one topic, they find other related news stories. In this case, framed photograph doesn't have much influence to credibility of article.

Overall, it seems to be a choice between visual deception andcontextual deception in fourth question. About half of respondents chose visual deception (manipulation) as most unacceptable, and less chose contextual deception as unacceptable. It shows major respondents are more sensitive to direct visual manipulation.Also it continues to rest fifth-sixth-seventh questions about credibility influence. Among 23 answers who picked up manipulation as the most unacceptable, 20 (87%) answered the manipulated fake photograph makes the whole article as not credible, among 12 who picked up recycling as the most unacceptable, 11 (92%) answered the recycled fake photograph makes the whole article as not credible, and among 8 who picked up framing as the most unacceptable, 7 (88%) answered the framed fake photograph makes the whole article as not credible. Among 45 answers, 15 (33%) answered all types of fake photography makes the whole article as not credible (See Figure 9).

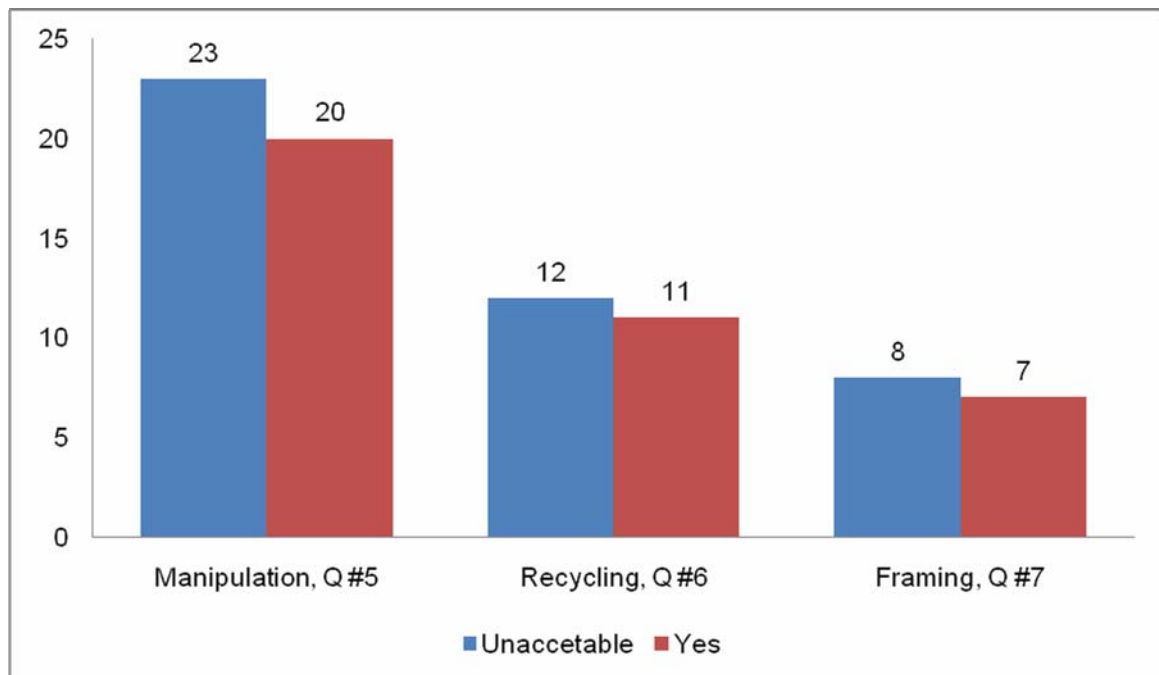Figure9. Corresponding relativity between Question #4 and #5, #6, #7

Figure 9. Blue bar shows who chose each corresponding fake types and red bar shows who answered yes to each corresponding three questions from those who chose each fake type.

Fake photography's influences on news coverage

Eighth question tries to sum up previous questions and leads general impression of fake photography and its influences. First of all, stunning fact from answers is that many respondentswere the first-hand experienced from this presentation about the notion of fake photography; they didn't know or concerned about fake photography before I learned them. Some of them have contacted with fake photography, but they seem to forget for a while untilI reminded them with the presentation. Few are aware of the fake photography and only some of the few concerned about media credibility.

Because the eighth question requires only described answer, the answers are categorized by two types and two subtypes of respond tendency according to the credibility pattern and credibility level.

Type 1 (T1) refers to a status that a respondent has distrust tendency in photojournalism after s/he watch news article with fake photograph. Type 1.1 (T1.1) refers to

a status that those also have distrust tendency in news article itself (text) among the respondents who have Type 1. Type 1.2 (T1.2) refers to a status that those still trust the news article itself even if the photo is fake photograph. Type 2 refers to a status that a respondent still has trust tendency in photograph in different news articles and photojournalism.

    As a result, the survey received 40 answers from 45 and 5 answers contain no answers oranswers that make no sense. Among 40 answers, 38 respondents' answer type appears as T1 and 2 as T2. Among the 38 T1 answers 27 appears as T1.1 and 11 as T1.2. Also, among 40 answers, 14 (35%) say that the presentation is the first time to know about what the fake photojournalism is (majority say "didn't know or think about it") and to come in contact with the fake photojournalism. Only 3 (8%) show that they have former experience of fake photojournalism. 4 (10%) answers used direct term 'disappointed' to the fake photojournalism (See Figure 10).

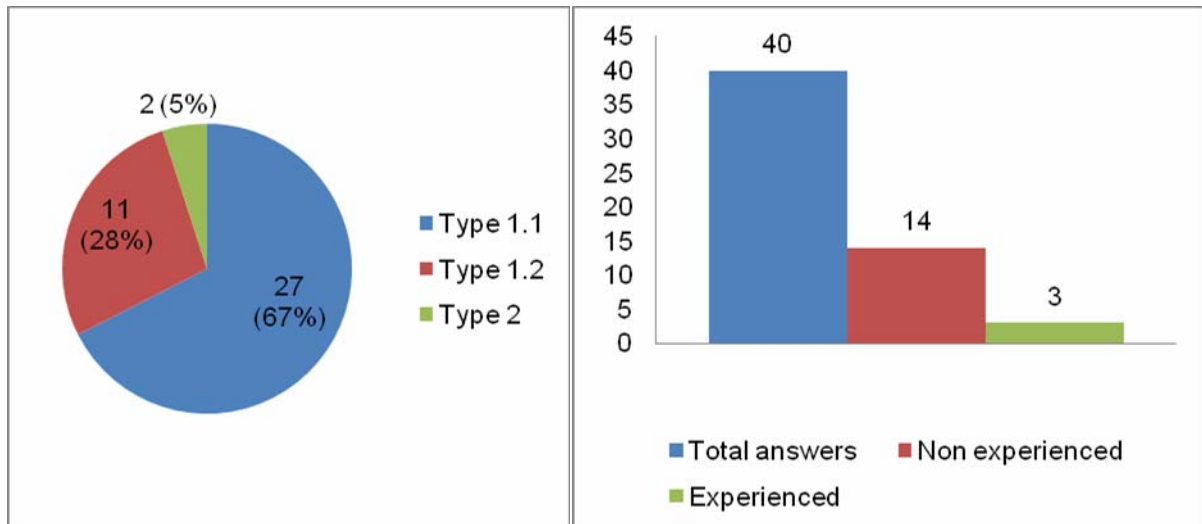Figure10. Answer types analysis status

Figure 10. Left figure shows the answer type distribution statusand right figure refers to familiarity status about fake photograph

Sexdifference

Different credibility tendency between male and female is found from most answers. To compare, the mean of value (M = sum of value of answers / total count of answer) is calculated in first and second question. The mean of value is calculated in the notion of percent;each agreement status value is given from 100 to 0 gradually(strongly agree – 100, agree – 75, don't know – 50, disagree – 25, strongly disagree – 0). If the M is close to 100 it means answers tend to be more strongly agreed, if the M is close to 50, answers tend to be neutral, and if the M is close to 0, it means answers tend to be strongly disagreed. M(m) refers to M of male and M(f) to M of female.

In the first question, among the 15 males' answers 4 (27%) are given to strongly agree, 10 (67%) to agree, and 1 (6%) to disagree; M(m)=78.3. Among the 30 females' answers 17 (57%) are given to strongly agree, 12 (40%) to agree, and 1 (3%) to disagree; M(f)=87.5

In the second question, among the males' answers 3 (20%) are given to strongly

agree, 8 (54%) to agree, 2 (13%) to don't know, and 2 (13%) to disagree; M(m)=70. Among the females' answers 8 (27%) are given to strongly agree, 17 (57%) to agree, 4 (13%) to disagree, and 1 (3%) to strongly disagree; M(f)=72.5.

In third question, among the males' answers 13 (87%) are given to yes and 2 (13%) to no. Among the females' answers 27 (90%) are given to yes, 2 (7%) to don't know, and 1 (3%) to no. Both male and female answer results follow the general result.

Both male and females' answers agreed the importance of photograph in news articles, but female respondents more tend to consider that the photography is important to tell story in news articles than male do. Meanwhile, both male and female respondents showed similar tendency in second question (See Figure 11).
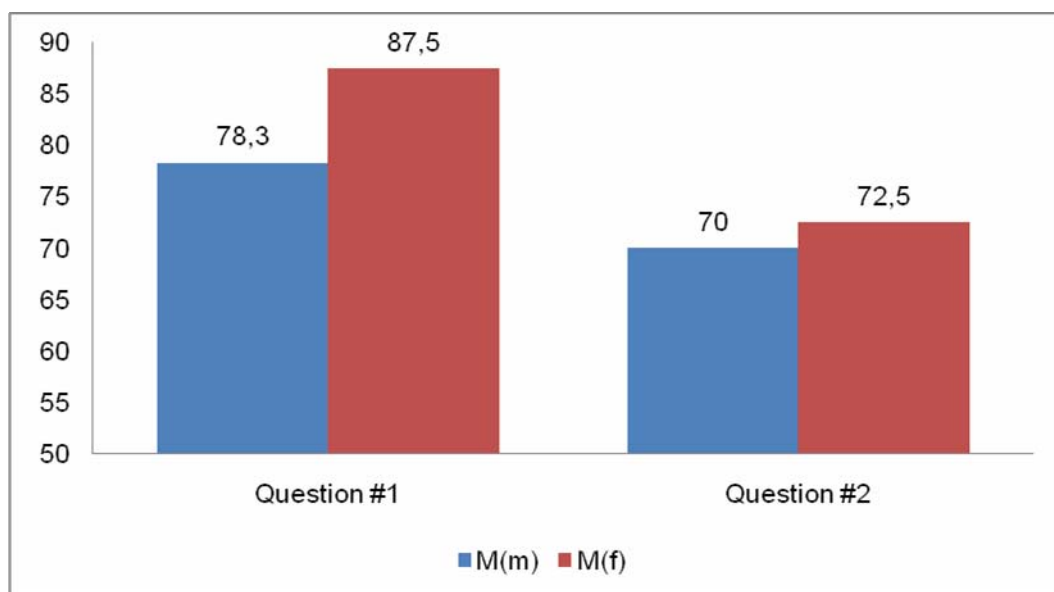
Figure11. Mean comparison chart

Figure 11. Blue bar refers to male and red bar to female.

In fourth question, among the males' answers 7 (47%) are given to manipulation as most unacceptable fake photography, 3 (20%) to recycling, 3 (20%), framing, and 2 (13%) didn't choose anything. Among the females' answers 16 (53%) are given to manipulation as most unacceptable fake photography, 9 (30%) to recycling, and 5 (17%) to framing (See

figure 12).

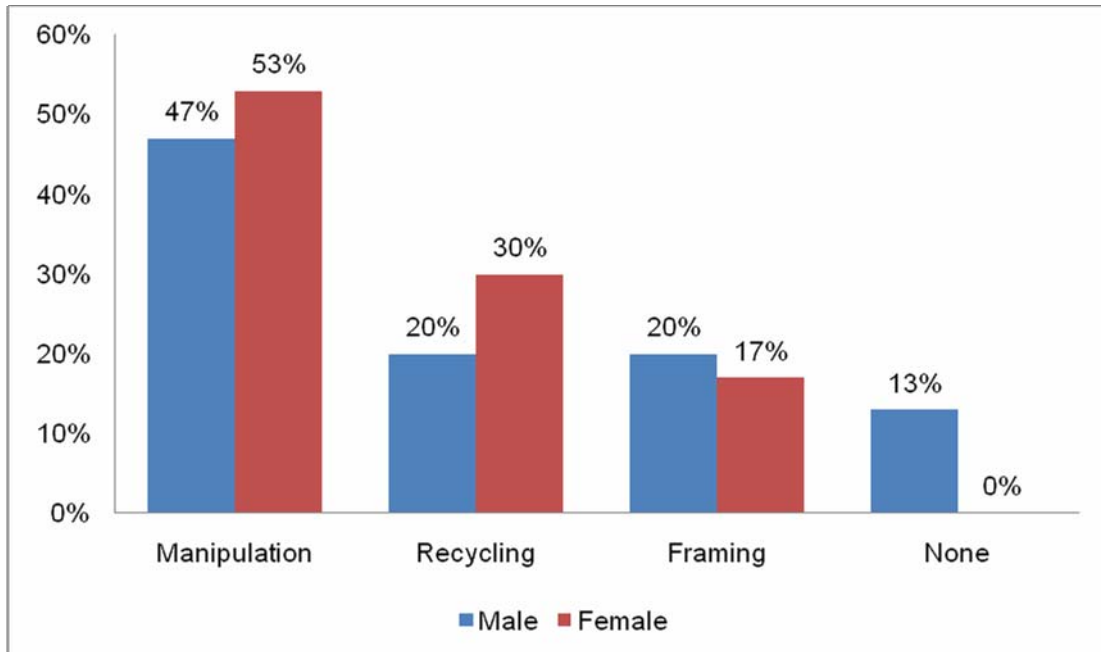Figure12. Sex difference status of Question #4

Figure 12. Sum of each bar in the same color becomes 100%

Generally acceptability answers show similar tendency in sex comparison, however female respondents tend to choose recycling more than male respondents do in 10 percent points and manipulation in 6 percent points.

In fifth question, among the males' answers 8 (53%) are given to yes, 4 (27%) to don't know, and 3 (20%) to no. Among the females' answers 26 (87%) are given to yes, 1 (3%) to don't know, and 3 (10%) to no (See Figure 13).

In case of fifth question, the sex difference is shown most definitely among the answers. Dominant female respondents answered that the manipulated fake photograph makes the whole article as not credible while about half male respondents answered so. It shows that female respondents more tend to be affected by direct visual deception than male respondents do.
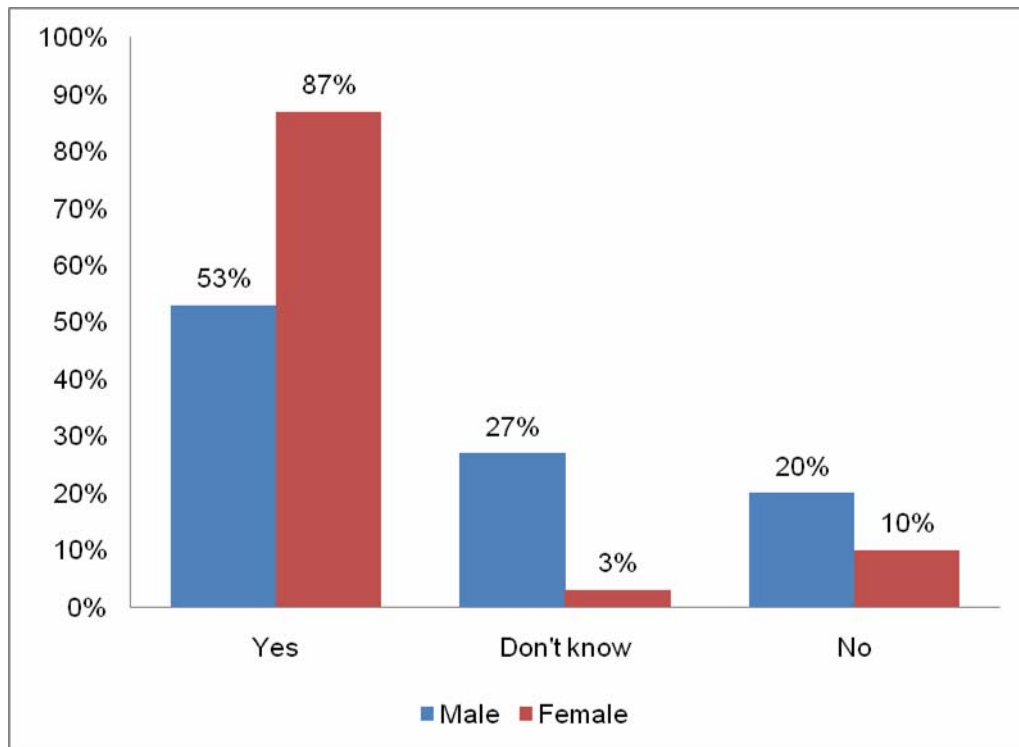
Figure13. Sex difference status of Question #5

Figure 13. Female respondents tend to be more sensitive to manipulation than male

In sixth question, among the males' answers 11 (73%) are given to yes and 4 (27%) to no. Among the females' answers 18 (60%) are given to yes, 7 (23%) to don't know, and 5 (17%) to no (See Figure 14).

In contrast to previous question's answers, more male respondents answered that the recycled fake photograph makes the whole article not credible than female respondents did by 13 percent points. There are more females who are not sure about it than who say the recycling doesn't make whole article as not credible.

In seventh question, among the males' answers 8 (53%) are given to yes, 2 (13%) to don't know, and 5 (34%) to no. Among the females' answers, 20 (66%) are given to yes, 5 (17%) to don't know, and 5 (17%) to no (See Figure 15).

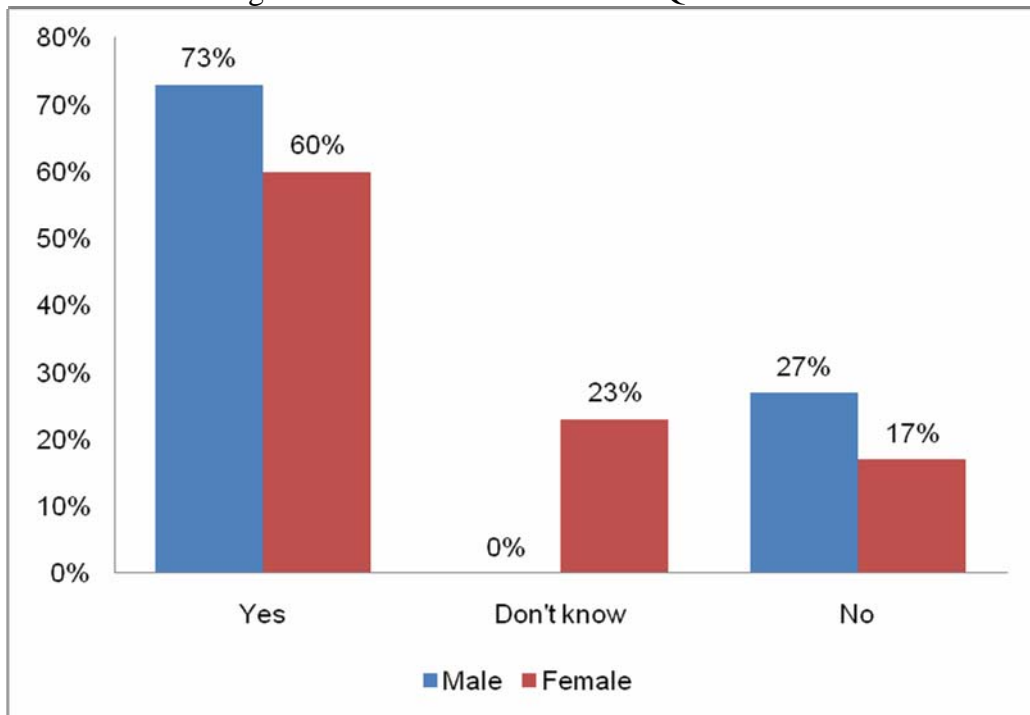Figure14. Sex difference status of Question #6

Figure 14. Overall male and female have similar answer distribution.

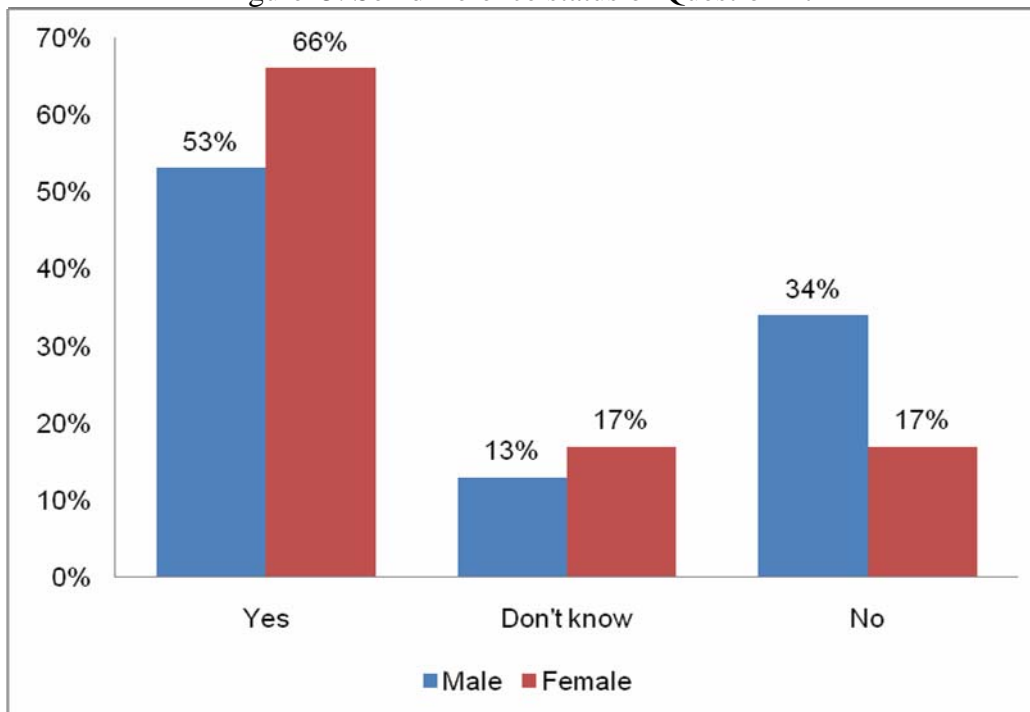Figure15. Sex difference status of Question #7

Figure 15. Male respondents tend to be more negative to the credibility connection between framed fake photography and news article than female

Difference between years of study

Different credibility tendency between juniors and seniors is found that almost every question shows similar tendency between both of them. It suggests that the education level from junior and senior barely affect to the credibility tendency. M(j) refers to M of junior and M(s) to M of senior.

In the first question, among 23 seniors' answers 13 (57%) are given to strongly agree, 8 (35%) to agree, and 2 (8%) to disagree; M(s)= 84.8. Among the 22 juniors' answers 8 (36%) are given to strongly agree and 14 (64%) to agree; M(j)= 84.1.

In second question, among the seniors' answers9 (39%) are given to strongly agree, 10 (43%) to agree, 2 (8%) to don't know, 1 (5%) to disagree, and 1(5%) to strongly disagree; M(s)= 77.2. Among the juniors' answers 2 (9%) are given to strongly agree, 15 (68%) to agree, and 5 (23%) to disagree; M(j)= 65.9 (See Figure 16).
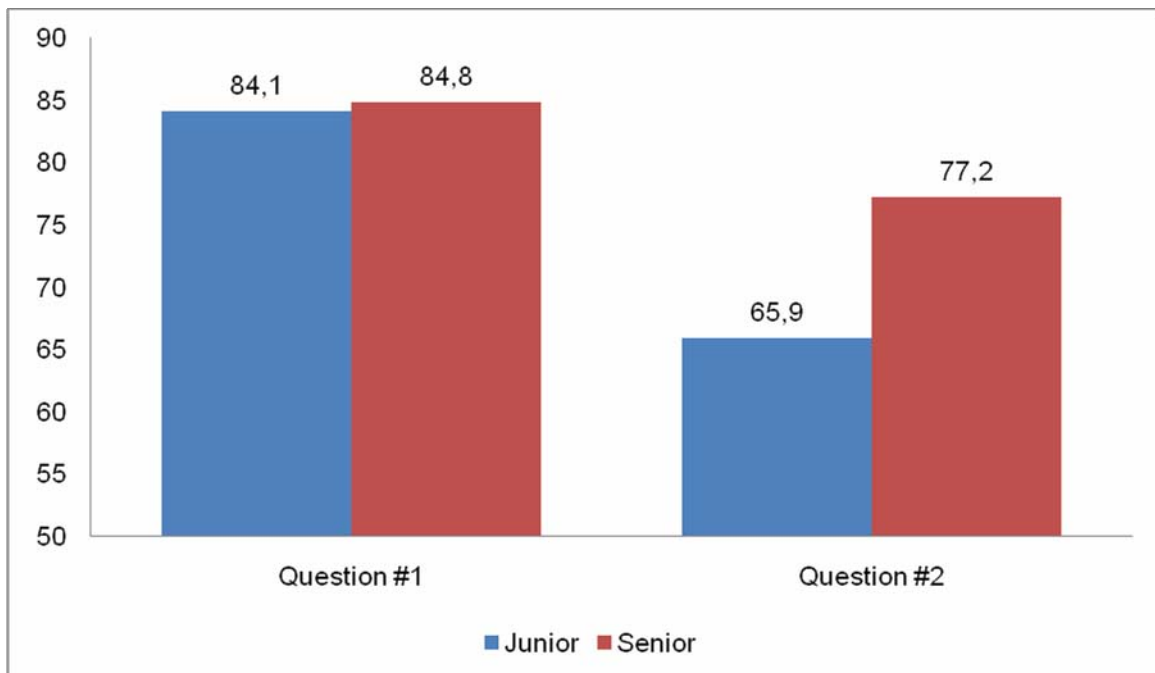
Figure16. Mean comparison chart

Figure 16. Overall, junior and senior have similar visual dependence distribution status.

In third question, among the seniors' answers 21 (92%) are given to yes, 1 (4%) to don't know, and 1 (4%) to no. Among the juniors' answers 19 (85%) are given to yes, 1 (5%) to don't know, and 2 (10%) to no.

The result of photo dependency questions among juniors and seniors shows that either junior or senior respondents tend to be dependent on photography in news articles.

In fourth questions, among the seniors' answers 12 (52%) are given to manipulation as the most unacceptable, 6 (26%) to recycling, and 5 (22%) to framing. Among the juniors' answers 11 (50%) are given to manipulation as the most unacceptable, 6 (27%) to recycling, 3 (14%) to framing, and 2 (9%) didn't choose anything (See Figure 17). The acceptability comparison between juniors and seniors also shows that there is small difference between them.

Figure17.Year difference status of Question #4
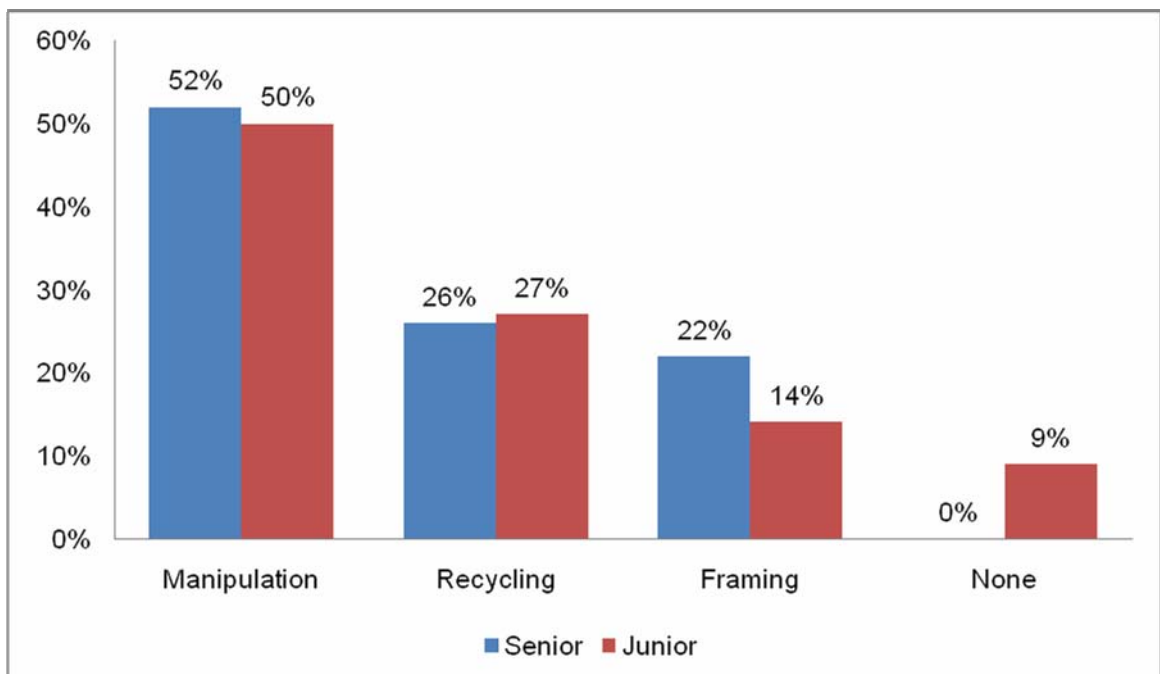
Figure 17. Junior and senior have similar acceptability distribution status.

In fifth question, among the seniors' answers 17 (74%) are given to yes, 3 (13%) to don't know, and 3 (13%) to no. Among the juniors' answers 17 (77%) are given to yes, 2 (9%) to don't know, and 3 (14%) to no (See Figure 18).

Figure18. Year difference status of Question #5
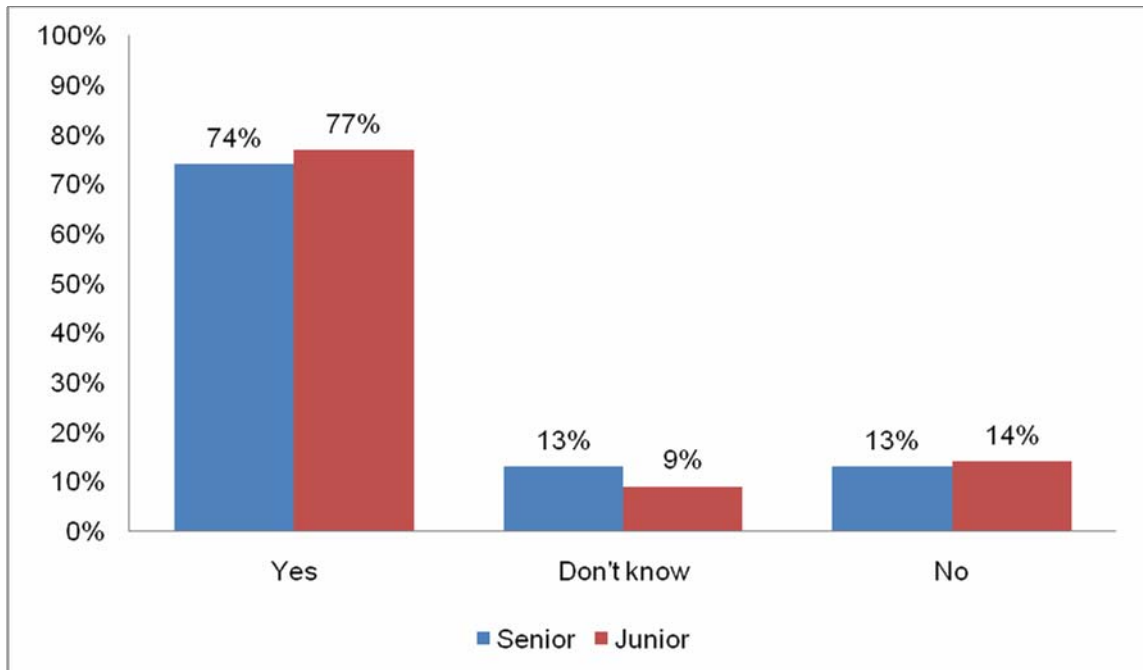
Figure 18. Both junior and senior respondents mostly agree that the manipulation makes whole article as not credible.

In sixth question, among the seniors' answers 15 (65%) are given to yes, 3 (13%) to don't know, and 5 (22%) to no. Among the juniors' answers 14 (64%) are given to yes, 4 (18%) to don't know, and 4 (18%) to no (See Figure 19).

In seventh question, among the seniors' answers 15 (65%) are given to yes, 4 (17.5%) to don't know, and 4 (17.5%) to no. Among the juniors' answers 13 (59%) are given to yes, 3 (14%) to don't know, and 6 (27%) to no (See Figure 20).

Figure19.Yeardifference status of Question #6

Figure 19. Both junior and senior respondents generally agree that the recycling makes whole article as not credible.
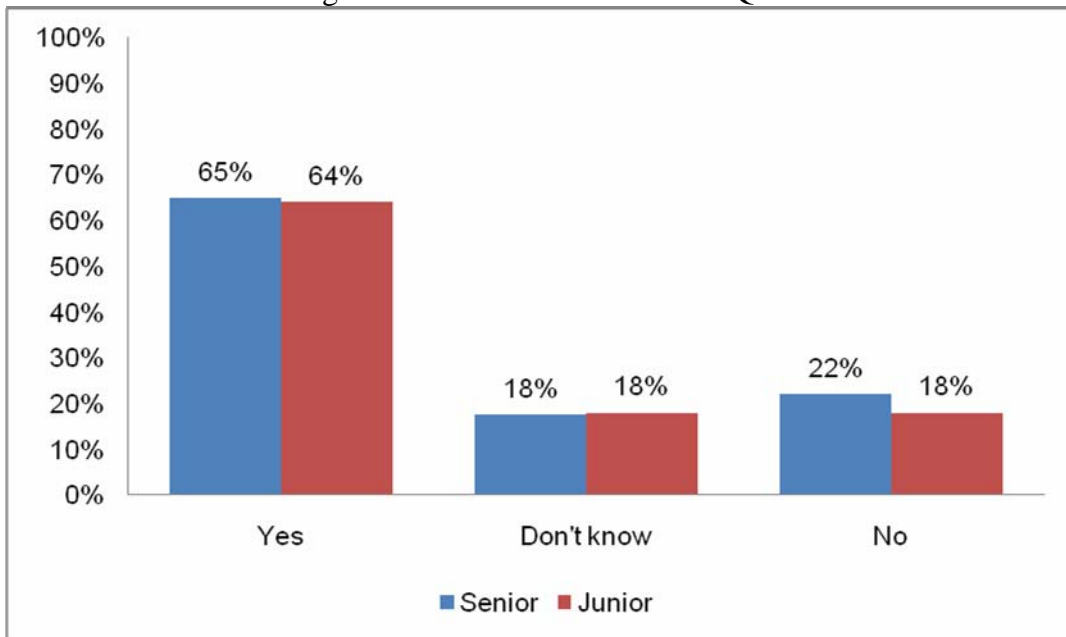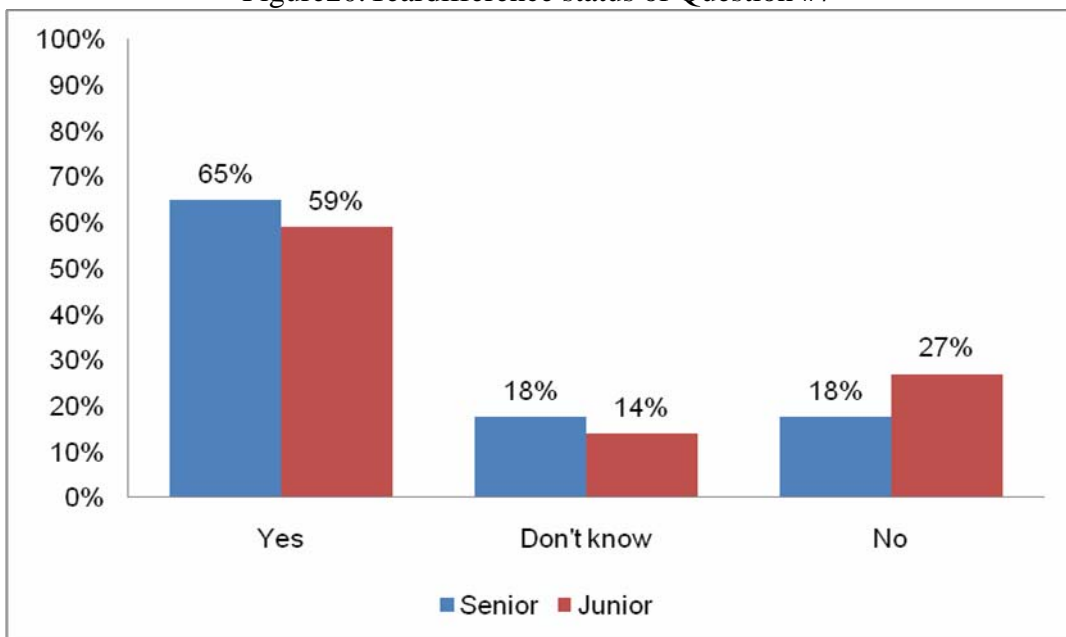
Figure20.Yeardifference status of Question #7

Figure 20. Both junior and senior respondents generally agree that the framing makes whole article as not credible.

Conclusions and Discussions

It seems that the more a person is dependent on visualization, the more the person loses the credibility of a news article when a photograph in the article is revealed as fake photograph. However, there are something more to think about. When it comes to the mass media, visualization and media literacy should be considered in the samehorizon; ability of visual analysis connects to the ability of media literacy. In other words, those who usually receive what the photography is showing without any critical thinking are easily to lose what the text (context) is really telling. It relates with the result of this study; relationship between photo dependency and credibility level. Or it might be related with human's deeper information analysis mechanism becausevisualization in media reinforces the culture ofcapitalism, myths of technology, and simplistic views of globalization (Duffelmeyer, 2004, pp.166-175).

Now the photojournalism is going to fast-consumer product. New York Times' dailyonline circulation reached about 180,000 in the end of 2011, and bunches of photograph are attached to those online news articles. Many photographs flit over the eyes and disappear without enough time to think of them. In this circumstance, the readers become vulnerable to fake photojournalism and might never know whether there were fake photographs just like those 14 respondents who answered the research presentation is the first experience of fake photojournalism. In this glance, this study will help to assume the (dis)credibility level towards news media and relationship between photojournalism and related news coverage when public find out fake photojournalism in daily news circulation.

Analyzing research questions

The research questions are set in the way to seek credibility concern of fake

photojournalism from sample audience group.

RQ1: How do people make sense viewing between photography and text in news coverage?

RQ2: How fake photography influences on overall credibility of coverage?

RQ1 is set to know how people connect photography to the news article and how they are dependent to the photography to understand the news article. RQ2, on the other hand, finds whether the distrusted fake photojournalism affect the whole news article or not. Because the photojournalism is connected to overall news media, if the fake photography affects to the coverage, it might make huge wound to the journalism.

Sample audience group deeply connected the photography to the news article. To them, photography seems to help to understand context of the article, and sometimes photography itself create context of the whole article; it means the photography takes huge role in understanding news articles. Also, the sample audience group largely connected the credibility of photojournalism to the credibility of news coverage. In this study, the fake photography is divided into three types, and all of them showed similar credibility connection to the news coverage. Especially, respondents chose the manipulation as the most unacceptable and the most affective one to the credibility of news coverage; it means that respondents are more sensitive to the direct visual deception rather than contextual such as framing. In average less than 35% of respondents could separate (or analyze to filter) the credibility of photojournalism and news coverage.

To generalize, audiences seem to connect the photojournalism to the news coverage in positive way and this connection also can affectin negative way when the photojournalism is in question of credibility.

Research limitation

Since this study focuses on general credibility issue of photojournalism and relationship between related news coverage and there are only few things to find out with the reaction of sample audience group, the study cannot touch the in-depth details and detailed psychological mechanisms about how the credibility concern occur and how it relates with overall credibility of journalism in specific way. The fact that this study had to learn sample audiences to draw appropriate data also made the investigation steps simpler because audiences easily lost their interest as the procedure became longer. This is why the survey had minimum questionnaire numbers and adopted to ask description of their thoughts; so that the quality of the survey would be maintained.

There also might be difference between the study and reality because the general public is not like sample audience group. The sample audience group is decided to be students who are educated in high-year of study in sample-university. This study assumes that those sample audience group as potential general public; so that the study can apply the result of investigation to cope with ordinary public containing who don't have college or university education level. It is to offset the credibility tendency between ordinary and educated. So, in the reality the result would be totally different; the public might be more critical or more vulnerable to the visual deception in media.

Sex unbalance becomes huge variable too. The sample university, American University of Central Asia, has sex ratio as almost 1:2 (male:female) and the presentation-survey seminars were held as open seminar. As a result, among the 45 respondents only 15 are male and 30 are female. Becausedata of femalerespondents double the male's number, the sex difference could not be compared in equally measured status. It might bear different

results in different research and real life.

Future study

Althoughthere are some constraints to be considered as totally confident, this study lightens the way of future credibility studies where only few studies have found yet, and it shows some directions how the credibility of photojournalism should be investigated.

For this study majorly focuses on credibility tendency in more individual level, the future study might investigate credibility concern in mob-level. There are differences between how individual receives the information and reacts to it solely and how individual receives the same information and reacts to it when the individual belongs to group or organization (Berk, 1974, pp.355-370). Especially the mass media, which affects to unspecified number of the general public, has relationship withMob-psychology and this scientific research would give different ways how the credibility concern can be adopted in massive public level.

Furthermore, the cultural difference should not be neglected. Different societies have different cultures, and the cultures possibly impact the visual cognitive ability and change the media literacy shaping certain idea or preconception. So, different cultures might react differently when they encountered fake photojournalism and there might be different reaction tendency in sensitivity of direct-indirect visual deception.

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APPENDIX 1

Survey form

Name (optional) _____

Department & year of study _____

Gender

<u>Male</u>   <u>Female</u>

Photo credibility Survey Form

Researcher: Han Ui Jin

   *this survey is to enlighten for future photojournalism based on your graceful participation.

Please check & write your opinion on following questions

1. Photography is important and helpful to tell story in news articles

   (1) Strongly Agree (2) Agree (3) I don't know (4) Disagree (5) Strongly Disagree

2. A news article must contain at least one photograph

   (1) Strongly Agree (2) Agree (3) I don't know (4) Disagree (5) Strongly Disagree

3. Generally Photography in news article shapes atmosphere of whole story

   (1) Yes   (2) I don't know   (3) No

   Please, briefly describe your answer

4. There are mainly three types of fake photos:

Manipulation – Photoshoped such as background switching and object removing from photo
Recycled – Using photos used by previous story and pretending it as new one

Framed – Intentionally framed to drag out intended emotions or certain public opinion

Please pick one as the most unacceptable and answer why it is unacceptable

5. Manipulated photographs make whole article as not credible

    (1) Yes   (2) I don't know   (3) No

    Please briefly describe your answer

6. Recycled photographs make whole article as not credible

    (1) Yes   (2) I don't know   (3) No

    Please briefly describe your answer

7. Framed photographs make whole article as not credible

    (1) Yes   (2) I don't know   (3) No

    Please briefly describe your answer

8. In presentation you watched several news stories with fake photographs.

How did you feel about the stories and how did you perceive credibility of the stories when the photos were revealed as fake?

Please draft your impression

    Thank You for your participation!

APPENDIX 2

Respondents table

No.	Name	Sex	Department	Year
1	Daniyar	Male	SFW	3
2	Anony_1	Female	ANTH	4
3	Anony_2	Female	SOC	4
4	Anony_3	Male	AS	4
5	Kanykei	Female	EUS	4
6	cholpon E	Female	PSY	3
7	Saikal	Female	ICP	4
8	Naima	Female	ANTH	3
9	Yevgeniya	Female	JMC	3
10	Anony_4	Male	JMC	3
11	Anony_5	Female	JMC	4
12	Ignat	Male	BA	3
13	Jhibek	Female	PSY	3
14	madina	Female	PSY	3
15	aigul	Female	SOC	4
16	Ilgiz	Male	ECO	3
17	nelofar	Female	SOC	4
18	myrzabek	Male	ICP	4
19	Astra	Female	JMC	3
20	madina	Female	BA	3
21	Ailwza	Female	EUS	4
22	madina	Female	SOC	4
23	senny	Female	SOC	4
24	aman	Male	ANTH	4
25	Noori	Female	SOC	4
26	Izzat	Male	FBL	3
27	Osman	Male	JMC	4
28	Anony_6	Female	JMC	4
29	Anony_7	Female	ECO	3
30	Yane	Male	PSY	3
31	Salavat	Female	IBL	3
32	timur	Male	SFW	3

33	sultan	Male	BA	4
34	Anony_8	Female	JMC	4
35	maya	Female	JMC	4
36	Anony_9	Female	AS	3
37	Svetlana	Female	JMC	4
38	Anony_10	Male	BA	4
39	Anony_11	Female	AS	3
40	Janyl	Female	ECO	4
41	Aaron	Male	JMC	4
42	Anony_12	Female	JMC	3
43	Mariia	Female	JMC	3
44	Sergei	Male	JMC	3
45	Lynn	Female	JMC	3

APPENDIX 3

NPPA's code of ethics

The National Press Photographers Association, a professional society that promotes the highest standards in visual journalism, acknowledges concern for every person's need both to be fully informed about public events and to be recognized as part of the world in which we live.

Visual journalists operate as trustees of the public. Our primary role is to report visually on the significant events and varied viewpoints in our common world. Our primary goal is the faithful and comprehensive depiction of the subject at hand. As visual journalists, we have the responsibility to document society and to preserve its history through images.

Photographic and video images can reveal great truths, expose wrongdoing and neglect, inspire hope and understanding and connect people around the globe through the language of visual understanding. Photographs can also cause great harm if they are callously intrusive or are manipulated.

This code is intended to promote the highest quality in all forms of visual journalism and to strengthen public confidence in the profession. It is also meant to serve as an educational tool both for those who practice and for those who appreciate photojournalism. To that end, The National Press Photographers Association sets forth the following.

CODE OF ETHICS

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

1. Be accurate and comprehensive in the representation of subjects.
2. Resist being manipulated by staged photo opportunities.
3. Be complete and provide context when photographing or recording subjects. Avoid stereotyping individuals and groups. Recognize and work to avoid presenting one's own biases in the work.
4. Treat all subjects with respect and dignity. Give special consideration to vulnerable subjects and compassion to victims of crime or tragedy. Intrude on private moments of grief only when the public has an overriding and justifiable need to see.

5.   While photographing subjects do not intentionally contribute to, alter, or seek to alter or influence events.

6.   Editing should maintain the integrity of the photographic images' content and context. Do not manipulate images or add or alter sound in any way that can mislead viewers or misrepresent subjects.

7.   Do not pay sources or subjects or reward them materially for information or participation.

8.   Do not accept gifts, favors, or compensation from those who might seek to influence coverage.

9.   Do not intentionally sabotage the efforts of other journalists.

Ideally, visual journalists should:

1.   Strive to ensure that the public's business is conducted in public. Defend the rights of access for all journalists.

2.   Think proactively, as a student of psychology, sociology, politics and art to develop a unique vision and presentation. Work with a voracious appetite for current events and contemporary visual media.

3.   Strive for total and unrestricted access to subjects, recommend alternatives to shallow or rushed opportunities, seek a diversity of viewpoints, and work to show unpopular or unnoticed points of view.

4.   Avoid political, civic and business involvements or other employment that compromise or give the appearance of compromising one's own journalistic independence.

5.   Strive to be unobtrusive and humble in dealing with subjects.

6.   Respect the integrity of the photographic moment.

7.   Strive by example and influence to maintain the spirit and high standards expressed in this code. When confronted with situations in which the proper action is not clear, seek the counsel of those who exhibit the highest standards of the profession. Visual journalists should continuously study their craft and the ethics that guide it.