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**PHOTOJOURNALISM DURING WAR AND CONFLICT:  
REFLECTIONS OF PRESS PHOTOGRAPHERS ABOUT  
AGENCIES, CONTESTS AND JOURNALISM ETHICS**

**M.A. THESIS**

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**ABBREVIATION**

<b>AFP</b>	Agence France Presse
<b>AP</b>	Associated Press
<b>BBC</b>	British Broadcasting Corporation
<b>BOP</b>	The Best of Photojournalism
<b>GETTY</b>	Getty Images
<b>IFJ</b>	International Federation of Journalists
<b>MAGNUM</b>	Magnum Photo Agency
<b>NOOR</b>	Noor Photo Agency
<b>NPPA</b>	National Press Photographers Association
<b>POYI</b>	Pictures of the Year International
<b>SIPA</b>	Sipa Press
<b>SYGMA</b>	Sygma Photo Agency
<b>UNICEFF</b>	United Nations International Children's Emergency Fund
<b>VII</b>	VII Photo Agency
<b>ZUMA</b>	Zuma Press

## PHOTO LIST

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## ABSTRACT

The visual elements which can be considered as historical documents, have been shedding light to political, economical, cultural and sociological events in the world for centuries. In our days, through the improvements in the digital technologies when the visuality has become an essential part of news, wars and conflicts have become the most essential parts of the photojournalism. The research we have conducted tries to explain, through the eyes of press photographers, the importance of journalism ethics and moral values in regards to the pictures that bring light to wars and conflicts from the moment they are taken until they are pressed; with the receptions of photojournalists on the role and effects of the press and photography agencies and press photography awards.

Our research has been shaped on theoretical readings of subjects such as press photography, journalism ethics, agencies and contests. Within the context of our research subject, semi structured interviews have been conducted with; Franco Pagetti from *VII photos*, freelance press photographer and former VII photographer Balazs Gardi, former *Sipa Photo Agency* photojournalist Coşkun Aral, freelance press photographer Sedat Aral, former *Sipa Moscow Bureau* chief Ahmet Sel, Murad Sezer from *Reuters*, Kürşat Bayhan from the newspaper *Zaman*, Mehmet Demirci from *Zaman USA*, Erhan Sevenler from *Anadolu Agency (AA)*, Bahar Mandan from *Zaman*, Cem Türker from *Akşam*, Mustafa Özer from *Agence France Press (AFP)* and freelance photojournalist Agata Skowronek. In addition to face to face interviews, written interviews that have been conducted with Ed Kashi from *VII Photos* and Dennis Brack of the *Black Star* are presented in our research. In respect to field research open ended and semi structured questions have been asked to photojournalists.

Our research gives place to the thoughts and views of photojournalists on press photography with taking into consideration the ethical and moral values and the roles and functions of prizes and agencies, from the moment a photograph is captured until published. This research firstly reviews, how, through a historical perspective, photographers began working in the battlefield, how press photos began being used in printed media, with what purpose photography agencies got established and which roles they undertook, the place and importance of awards given to press photographs in the sector. In accordance one must firstly mention how these visual elements came to be a part of our daily lives.

Humans have always wanted to pass on events or situations they have encountered. For this reason, from the carved animal drawings on cave walls to the digital dominance of today's media, visuality has had an important place. During the periods when the camera was not yet invented, the press told the news through drawings. These drawings that were two dimensional representations of three dimensional events were the first examples of press photography. With the invention of the camera, journalists began entering the battlefield with their photograph



machines. In 1855 Roger Fenton captured the *Crimean War* and took his place in history as the first war photographer. Fenton's pictures, as was all the photos taken during that time, took the form of engraved in press.

With the printing techniques developing in a parallel way with technology, photographs began being used in newspapers and magazines. During the early periods of press photography, photographers would send the negatives of their shots to agencies via trains, planes and ships. This was a time when the photographers' job would be complete after sending the negatives. The printing of the photograph and development of the story was entirely the editors' duty. In the early stages of press photography, the masses were impressed for they were seeing things they were never able to see before and for that reason the demand rose toward press photographs. In line of the rising demand, the importance of the photo rose as well. For these reasons the early stages of press photography is considered its golden age.

With time and in parallel to technological advancements the production and publication of photographs became faster and so the consumption of photographs has been increased in the same order. Today people who are connected to each other through webs can hear of events that happen at opposite ends of the world within minutes and even watch them live as they are happening. This situation has, as Manuel Castels put forth, connected communities to each other and created one big web community. In other words, the whole world has turned to a global village that is connected through webs as Marshall McLuhan states in his '*global village*' theory. Without doubt, the fast transfer of information has increased the power and importance of media.

The *Vietnam War* (1955-1975) is defined as the first example of how important visuality is and the effects of media on people. Because of the circulation and publishing of the *Vietnam War* related images, an anti war public opinion was established. With the advancement of technology, war entered the homes of ordinary people. As Susan Sontag put, the pain of others and people's atrocities have become the sights and sounds of our living rooms. Another war, that showed the scope of the power of media after the *Vietnam War*, was the *Gulf War* (1990-1991). CNN, which began showing live 24 hour coverage of the war, enabled people to watch every moment of the war from their homes. The images related to the Gulf War showed the violence of the war. Finally, the worldwide live viewings of the attacks made on the twin towers on September 11 2001, has been an indication of the boundaries, or the lack thereof, of media.

In our days practice of journalism in which visuality has gained a significant place in media and communication studies, when the historical place of war and battle images and by whom and how they are produced is researched; we see photography agencies such as MAGNUM, SIPA, SIGMA, GAMA and Blackstar as well as news agencies such as Reuters, AFP and AP play an important role in producing, distributing and publishing visual elements. The interest and demand towards war images after World War II have enabled a large market in this field to be established. The general photography agencies were established by photographers, for photographers to meet the needs of the market. To this day, these agencies have influenced press photography and press photographers in a positive way towards occupational organization and ethics. Indeed, with the advanced technologies and the emergence of photograph banks, the economical side of the profession showed itself

and the majority of the agencies which had been working the old fashioned way have either been bought by institutions such as *Corbis* or *Getty Images* or went under new management. These destructions capitalism have brought forth caused freelance photographers, whom were trying to maintain their ties with the capitalist world, to establish boutique agencies. *VII* and *Noor* agencies are considered the most important examples of boutique agencies. Usually preferring to work on subjects such as human rights, war and natural disasters which interest the community, these agencies clearly state their establishment purposes in their establishment texts, which are to report and transfer all the wars, destructions, battles and downfalls to whom are unable to witness and be present.

Aside from photograph agencies which work in photo interviews, big news agencies such as *Reuters*, *AFP* and *AP* have a considerable place in the news photography market. These agencies which work with press photographers from all around the world with their huge photograph archives and high budgets provide an important portion of the news photographs that circle through the newspapers, magazines and online publishing today. The majority of the photos that take place in the market of hot news photographs are held by news agencies. Respectable photography agencies, mostly by orders, work on specific subjects to prepare photo interviews. Agencies which famous photographers like James Nachtwey, Steve McCurry, Ed Kashi have established or are a part of, introduce their photographs to the market through their names. News agencies however share their visual material worldwide as a result of the deals they have made with press institutions all over the world. The common point both press agencies and photography agencies have is that they both pay importance to award winning photographs and photographers.

Prestigious awards such as press photography awards given by; *World Press Photo*, *Best of Photojournalism*, *Pictures of the Year International*, *Robert Capa Gold Medal* and *Pulitzer* are very important to press photographers whom can make a name for themselves and the photographs in that they can increase their global audience. These awards open up new doors and job opportunities for photographers as well as enable the award winning photographs to be published around the whole world and let them be seen by more people. The photography and press agencies, which are aware of the place these contests have in this sector, work with award winning photographers and their photographs and increase their renown and respect.

Another subject that should be looked into is that under what ethical principals are the photographs, which agencies and the award giving institutions perform important duties in their production, publishing and distribution processes, produced, got prepared for print and given awards to. The photograph, since the moment of choosing the object to be shot until its print, has an open for manipulation tool of news quality. For this reason press photographers are required to follow certain ethical rules. From time to time photographers try to tell an event in complete with just one frame of their choice. Taking a picture and eliminating some to choose which to send to the editors especially in environments where, violence, destructions, weapons, deaths, injuries, losses and violations are present, is a job that requires discipline. Because press photographers are journalists who use both words and visuals to tell an event and like every journalist their most important duty is to tell events as how they really happen. For this reason the photographs they choose should be closed to manipulation. During the conversations we've had, journalists

explain that in the settings in which they take photos, they act upon their own moral values.

After the photograph is taken, the changes those are to be made upon them gives reason for another ethical debate. What are the limits of photo editing? Photograph and press agencies have very strict policies on usage of programs such as *Photoshop* and the like. We can say in accordance with our field research that, in a press photo, anything that was not in the frame during the moment of shooting should not be in the photograph and anything that was there should not be removed. Cropping should be avoided as long as it is not needed and no changes should be made to colors and lighting. However, if the photographer could not get close enough to the frame he/she wanted to capture or the light was insufficient, changes can be made in the name of telling the event better. Even though with these strict rules however, the limitlessness of digital technology have caused an increase in manipulations and changes made to photographs. The award giving institutions are very cautious if the photos have changes in them or not. In circumstances where any similar manipulation is identified, the contender is disqualified or the prize is withdrawn if any award has been given before the uncovering.

Manipulations made in a digital environment are recognizable although any manipulations that are made in the original environment of the shooting, such as posing the object, are hard to spot. In this context, the embedded way of working of press photographers brings forth a debate that raises doubts in regards to manipulations made on the field. Embedded reporters move with the battalions that accompany them and they may take photos of events that are permitted by the contracts they sign. In light of some of the conversations we have had, we can say that, embedded journalism proves troublesome in subjects such as freedom of press and news acting as a propaganda medium. Some of the reporters we have interviewed think some people need to work as embedded photographers because of the way they have access to areas many areas other reporters don't and how they can witness firsthand the lives of soldiers. The majority of the press photographers we have seen state that the pictures many embedded photographers have taken in recent years increase the awareness of people about war. In this context we can conclude that; even though embedded press photography is suitable for use as a propaganda tool and is open to manipulation, if conducted with moral values and showing events as how they are, in mind, it is a work style that can produce good press photographs.

As a result; as seen by the research, from the first practices of press photography to our day, press photographers have transmitted, historical events, wars and conflicts, the destruction and losses these events brought, to the world through their own eyes. With the aid of the photograph agencies established by press photographers for press photographers, press photography has improved and the use of photographs has become widespread. Aside from these agencies, with their authority on photographing hot events and their huge photograph archives, news agencies enable the photographs from all around the world to be seen by people everywhere. Respectable photography contests on the other hand give way to the increase of this exposure of the photographs and the printing of award winning photographs. Nowadays, the exhibitions consisting of these award winning photos travel the whole world. These exhibitions ensure that the photos reach the masses and people are aware of what is going on in the world.

As seen in the field research we have conducted, there are ethical rules that photographers have to follow from the moment a picture is taken to it reaching the public. Sometimes a bad editing done by a photographer or editor may cause in a bad interpretation of that photo or manipulation. For this reason agencies and institutions that hold press photography contests have contributed to the creation of an ethical code in the field of press photography by working alongside tight ethical rules. Indeed, as the press photographers we have conversed with state, the real issue is the moral view of the photographer himself. The photographer is not working against the occupational ethical rules if he can seek out the conditions; the photo can lead to instead of looking out for his own gains.

Lastly, as this study was being completed, we have to state that wars have begun in four corners of the world. Conflicts took place as well as terrorist attacks in *Syria, Egypt, Thailand, Libya, Gaza* and even *Turkey*. Civilians have lost their lives during the interception of *Mavi Marmara* by *Israel*. The war on terror of The *United States of America* which began in 2001 has reached its ultimate goal and *Osama Bin Laden* has been captured dead. News photographs have been taken while all these events were happening. Indeed, there will be more wars to come long after this study is completed, press photographers will take photos of these wars and the media will continue to print them, some of the photos will receive awards and lastly, societies will continue to witness these images.

## RESUME

Les éléments visuels qui sont comme des documents historiques, éclairent les événements politiques, économiques, culturels et sociologiques de ce monde depuis des centaines d'années. Pendant que la visualité devient l'élément indispensable des informations grâce à la technologie qui se développe et qui change, dans ce monde global où nous sommes entourés des éléments visuels, les guerres et les conflits sont devenus les matériels les plus importants de ces éléments visuels. Cette recherche que nous avons effectuée, essaie d'expliquer avec l'œil des photographes de presse, le rôle et l'importance de l'éthique du journalisme et des valeurs morales, dans le processus du moment où les photos éclairant les guerres et les conflits sont prises jusqu'à ce qu'elles soient imprimées, au regard du rôle des agences de photos et de presse et des prix des photos de presse et au regard de leurs effets sur le métier dans ce processus.

Notre recherche est formée en étant basée sur les lectures théoriques au sujet de la photographie de presse, de l'éthique de journalisme, des agences et des compétitions. Dans le contenu de notre sujet, des entretiens semi-structurés face à face se sont réalisés avec Franco Pagetti de *VII Photos*, Balazs Gardi photographe libre de presse et ancien photographe de *VII*, Coşkun Aral ancien photojournaliste de *Sipa Presse*, Sedat Aral photographe libre de presse, Ahmet Sel ancien chef du bureau de *Moscou de Sipa Presse*, Murad Sezer à *Reuters*, Kürşat Bayhan du *Journal de Zaman*, Mehmet Demirci de *Zaman USA* à *Zaman USA*, Erhan Sevenler de *l'Agence de Anadolu (AA)*, Bahar Mandan du *Journal de Zaman*, Cem Türker du *Journal de Akşam*, Mustafa Özer de *l'Agence France Press (AFP)* et Agata Skowronek photojournaliste libre. En dehors de ceux-là, notre recherche contient aussi des entretiens écrits réalisés avec Ed Kashi de *VII Photos* et Dennis Brack de *Black Star*. Dans le cadre de recherche de travail sur le terrain, des questions ouvertes semi-structurées ont été posées aux photojournalistes.

Notre recherche comprend les pensées des photographes de presse au sujet des rôles et des fonctions des agences et des prix dans le processus du moment où la photo est prise jusqu'au moment où elle est imprimée et comprend aussi leurs opinions à propos de la photographie de presse au regard de l'éthique professionnelle et des valeurs morales. Dans le contenu de la recherche, il est observé d'abord avec un perspectif historique comment les photographes ont commencé à travailler dans le champ de bataille, comment les photos de presse ont commencé à être utilisés dans la presse écrite, pour quels buts sont fondés les agences de photos et quels rôles entreprennent-t-elles, la place et l'importance des prix attribués aux photos de presse dans le secteur. En ce sens, il convient d'abord de rappeler combien tous ces éléments visuels font partie de notre vie.

L'espèce humaine a toujours voulu transférer l'événement ou la situation qu'elle a vue. De ce fait, la visualité a toujours eu une position importante depuis les dessins creusés sur les murs des grottes jusqu'à nos jours où les médias numériques dominent. Dans l'époque où l'appareil photo n'était pas encore inventé, la presse écrite transférait les événements avec des dessins au fusain. Ces dessins qui sont les projections bidimensionnelles d'un événement tridimensionnel ont constitué les premiers exemples de la photographie de presse. Avec l'invention de la caméra, les journalistes ont commencé à entrer dans le champ de bataille avec leurs appareils photos. En 1855 *Roger Fenton* a photographié la *Guerre de Crimée* et a fait l'histoire en tant que le premier photographe de guerre. Les photos de *Fenton* ont pris place dans la presse écrite en forme de gravure tout comme les autres photos prises à cette époque.

Avec le développement des techniques d'imprimerie d'une façon parallèle avec la technologie, les photos ont commencé à être utilisées d'une façon plus répandue dans les journaux et les revues. Dans les premiers temps de la photographie de presse, les photographes envoyaient aux agences les négatifs des photos qu'ils prenaient par l'intermédiaire des trains, des avions ou des bateaux. A cette époque, le travail du photographe se terminait au moment où il prenait la photo et qu'il envoyait le négatif à l'agence. L'imprimerie de la photo et la formation des informations était totalement dans le domaine de production de l'éditeur. Le fait de voir ce qui n'a jamais été vu dans les premières phases de la photographie de presse avait assez influencé les communautés et les demandes envers les photos de presse avaient augmenté. En proportion directe avec les demandes croissantes, l'importance de la photo avait aussi augmenté. De ce fait, les premières années de la photographie de presse sont décrites telles que sa période d'or.

Avec le temps, parallèlement aux développements technologiques, la production et l'imprimerie de la photo se sont accélérées et toutefois la consommation a également augmenté. De nos jours, les gens qui sont liés avec des réseaux sont capables de voir dans quelques minutes un événement qui se déroule à un autre bout du monde, peut même voir l'évènement en directe à l'instant même grâce au développement de la technologie numérique. Comme le précise aussi *Manuel Castels*, cette situation a connecté les communautés et a créé une grande communauté de réseau. En d'autres termes, comme en parle *Marshall McLuhan* dans sa théorie de "village global", le monde entier est devenu un village global connecté. Sans doute, la circulation si rapide de l'information a augmenté encore plus la puissance et l'importance des médias.

*La Guerre de Viêt Nam* (1955-1975) est défini tel que le premier indice de combien la visualité est importante et de l'influence des médias sur les gens. La circulation des visuels relatifs à *La Guerre de Viêt Nam* et grâce à l'imprimerie, une opinion publique a été formée contre la guerre. En résultat du fait que la technologie soit devenue si forte, la guerre est entrée dans la maison des gens ordinaires. Comme le dit aussi *Susan Sontag*, la peine des autres et la cruauté des gens sont devenus les voix et les images de nos salles à la maison. Par la suite de *La Guerre de Viêt Nam*, une autre guerre montrant le degré de la puissance des médias a été *La Guerre du Golfe* (1990-1991). Lors de la période de *La Guerre du Golfe*, *CNN* qui a commencé à diffuser en directe pendant 24 heures, a permis aux gens de suivre chaque moment de la guerre de chez eux. Quant aux éléments visuels relatifs à *La Guerre du Golfe*, ils révèlent la violence de la guerre. Et dernièrement, le fait que les attaques exercées aux Tours Jumelles le 11

Septembre 2011 aient pu être vues en directe à l'instant même partout dans le monde, a été l'indice des limites des médias ou plutôt montraient combien les médias n'avait pas de limites.

Dans la pratique de journalisme de nos jours où la visualité a pris un rôle très important au regard des médias et des travaux de communication, lorsqu'on observe le rôle des photos de guerre et de conflit dans l'histoire et par qui et de quelle façon ces photos avaient été produites; on voit que des agences de photos telles que *Magnum*, *Sipa*, *Sygma*, *Gama* et *BlackStar* et des agences d'informations telles que *Reuteurs*, *AFP* et *AP* jouent un rôle important dans la production, la distribution et l'imprimerie de la visualité.

Par la suite de la Deuxième Guerre Mondiale, la demande et l'intérêt envers les photos de guerre a permis la formation d'un marché large dans ce domaine. Les agences de photos traditionnelles ont été fondées par les photographes pour les photographes pour but de satisfaire les besoins de ce marché. Les agences de photos ont eu des effets positifs sur la photographie de presse et sur les photographes de presse au regard de l'organisation professionnelle et de l'éthique professionnelle depuis les premières années qu'elles ont été fondées jusqu'à nos jours. Ainsi, avec les technologies avancées et l'apparition des banques de photos, la face économique de l'affaire est passée au premier plan et la grande majorité des agences travaillant avec la méthode classique ont changé de main ou ont été achetées par des établissements tels que *Corbis* ou *Getty Images*. En raison de ces destructions qu'a amenées le capitalisme, les photographes qui veulent travailler libre ont eu tendance à fonder des agences boutiques essayant de ne pas rester en dehors du monde capital, en suivant les derniers développements de la technologie. Les agences de *VII* et *Noor* sont les exemples les plus importantes parmi les agences boutiques de photos. Ces agences qui ont généralement tendance à travailler aux sujets qui intéressent les sociétés civiles, comme par exemple les droits de l'homme, les guerres et les désastres d'environnement, précisent clairement leur philosophie de fondation dans leurs textes et décrivent que leurs objectif principal est d'expliquer et de transférer toutes ces destructions, ces guerres, ces conflits et ces chutes que personne ne peut aller voir.

En dehors des agences de photos qui travaillent souvent des photos-reportages, des grandes agences d'informations telles que *Reuters*, *AFP* et *AP* ont une position importante dans le marché de photo. Avec leurs archives larges de photos et leurs budgets élevés, ces agences qui travaillent avec des photographes de presse de partout dans le monde, procurent aujourd'hui une grande partie des photos de journalisme partagées sur les journaux, les revues, et la diffusion d'internet. Les agences d'informations, tiennent en main une grande partie des photos qui se trouvent notamment dans le marché des photos de nouvelles chaudes. Les agences prestigieuses de photos préparent des photos-reportages, la plupart du temps sur commande, en travaillant sur un sujet spécifique. Ces agences qui sont fondées par des photographes célèbres tels que James Nachtwey, Steve McCurry, Ed Kashi ou dont ces personnes en font part, lancent les photos prises dans le marché généralement avec ces noms. Quant aux agences d'informations, elles partagent le matériel visuel qu'ils ont en main avec le monde entier suivant les accords qu'elles ont réalisés avec différents établissements partout dans le monde. Le point commun de la presse et des agences de photos est que toutes les deux donnent de l'importance à photos et aux photographes qui ont reçu des prix.

Les prix prestigieux comme les prix de photographie de presse donnés par des *World Press Photo*, *Best of Photojournalism*, *Pictures of the Year International*, *Robert Capa Gold Medal* et *Pulitzer*, sont très importants du point de vue de faire entendre les noms des photographes de presse aussi bien que du point de vue de faire augmenter la visibilité de ces photos qu'ont prises les photographes qui ont été témoins de ces moments importants. Ces prix ouvrent de nouvelles portes aux photographes, leurs offrent de nouvelles occasions de travaux et donnent la possibilité aux photos d'être vues par plus de personnes en permettant dans le monde entier l'impression et l'exposition des photos ayant gagné des prix. Et les agences de photos et de presse étant au courant de la position qu'ont les compétitions dans ce secteur, font entendre leur nom et gagnent du prestige en travaillant avec des photographes ayant gagné des prix et en distribuant leurs photos.

Un autre sujet devant être examiné est celui de savoir selon quels principes éthiques sont produites, préparées à l'impression et devenues des gagnants de prix les photos de presse ayant entrepris de rôles importants dans la production, l'impression et la distribution des agences et des instituts et fondations donnant des prix. La photo est comme un moyen d'information disponible aux manipulations à partir du moment où l'objet à photographier est choisi jusqu'à ce qu'il soit imprimé. De ce fait, les photographes de presse doivent être attachés fortement à certaines règles éthiques. Parfois, les photographes essaient d'expliquer l'intégralité d'un fait avec un seul carré parmi les photos qu'ils ont prises. Prendre des photos notamment dans une ambiance où il est question de violence, de destructions, d'armes, de morts, de blessures, de pertes et de violations de droits, et trier parmi ces photos pour après envoyer les photos sélectionnées à l'éditeur est un travail demandant de la discipline. Parce que les photographes sont des journalistes expliquant ce qu'il se passe en utilisant aussi bien la visualité que les mots et comme chaque journaliste, leur tâche la plus importante est de transférer le fait tel quel. C'est-à-dire que les photos qu'ils ont choisies ne doivent pas être ouvertes à la manipulation. Lors des causeries que nous avons faites, les journalistes disent que dans le milieu où la photo se prend, généralement ils agissent selon leurs propres valeurs morales en tant qu'humain.

Une fois la photo prise, les interventions à faire sur la photo donnent lieu à une autre discussion éthique. Quelles sont les limites des arrangements de photos ? Les agences de photos et de presse ont des règles très strictes concernant l'utilisation de *Photoshop* et des programmes similaires. En nous basant sur notre recherche de travail sur le terrain, nous pouvons dire que, dans une photo de presse, quelque chose qui ne se trouve pas dans le cadrage lors de la prise de la photo ne doit pas non plus se trouver sur la photo, et quelque chose se trouvant sur la photo ne doit pas être supprimée. La photo ne doit pas être découpée tant que cela n'est pas nécessaire, les réglages de lumière et de couleur ne doivent pas être manipulés. Seulement si le photographe n'a pas pu s'approcher suffisamment au carré qu'il voulait ou si la lumière était insuffisante, en vue de transférer le fait d'une meilleure façon, il peut arranger la photo. D'ailleurs, malgré ces règles strictes, le fait que la technologie numérique soit illimitée depuis les dernières années, a causé une augmentation des interventions exercées sur les photos. Les instituts donnant des prix font très attention pour voir si les photos ont été intervenues ou pas. Dans le cas où des interventions similaires sont constatées, le concurrent est disqualifié de la compétition ou si l'intervention est constatée après l'attribution du prix, le retour du prix est demandé.



Les interventions effectuées dans le milieu électronique sont détectables; par contre il est difficile de constater les interventions effectuées sur place comme par exemple exposer l'objet lors de la prise de la photo. Dans ce contexte, le fait que les photographes travaillent en tant qu'embarqués, nous affronte une autre discussion qui éveille du soupçon à propos des interventions faites sur le champ de la photo. Les journalistes embarqués agissent ensemble avec l'unité militaire à laquelle ils sont liés et ils peuvent photographier les faits sous les conditions que leurs permet le contrat qu'ils ont signé. D'après les conversations que nous avons réalisées, nous pouvons dire que le journalisme embarqué a causé quelques questions à des sujets tels que la liberté de la presse et l'utilisation d'informations en tant qu'outil de propagande. Une partie des journalistes avec qui nous avons conversé pense qu'il doit avoir des personnes qui travaillent en tant qu'embarquées car les photojournalistes embarqués peuvent aller à des régions où les autres journalistes ne peuvent pas et peuvent être témoins de la vie des militaires une à une. La majorité des photographes de presse avec qui nous avons discuté, précisent que certaines photos prises par des journalistes embarquées depuis les dernières années, augmentent la conscientisation des gens relative à la guerre. Dans ce contexte, malgré le fait que faire de la photographie en tant qu'embarqué soit ouverte à des manipulations et soit convenable à être utilisé comme outil de propagande, à condition de transférer les faits tel quels, en tenant les valeurs morales au premier plan, nous pouvons en conclure que cela est une manière de travail où de bonnes photos de presse sont produites.

En conclusion ; comme on peut le voir dans le contenu de la recherche depuis les premières pratiques de la photographie de presse jusqu'à nos jours, les photographes ont transféré au monde à partir de leurs yeux les événements historiques, les guerres et les conflits, les destructions et les pertes qu'ont amenées ces événements. Avec les contributions des agences de photos qu'ont été fondées par les photographes de presse pour les photographes de presse, la photographie de presse s'est développée et l'utilisation des photos de presse s'est répandue. En dehors des agences de photos, grâce à la perfection des agences d'informations au sujet de photographier des nouvelles chaudes et grâce à leurs larges archives de photos, les photos de partout dans le monde peuvent être vues par tout le monde. Et les compétitions prestigieuses de photos assurent l'augmentation d'imprimerie de cette visualité et de ces photos ayant gagné des prix. De nos jours, les expositions constituées de photos ayant gagné des prix parcourent le monde entier. Ces expositions servent à faire parvenir les photos aux masses et à augmenter la conscientisation des gens au sujet de ce qu'il se passe au monde.

Comme on peut l'observer dans la recherche de travail sur le terrain que l'on a réalisé, il existe des règles éthiques que les photographes doit respecter à partir du moment où ils ont pris la photo jusqu'au moment où la photo parvienne le public. Parfois, un mauvais arrangement effectué par le photographe ou l'éditeur peut donner lieu à une interprétation incorrecte de la photo et peut causer une manipulation. De ce fait, les agences et les instituts qui organisent des compétitions de photos de presse contribuent à la formation d'un code éthique dans le domaine de la photographie de presse en agissant dans le cadre des règles strictes éthiques. D'ailleurs, comme l'ont aussi précisé les photographes de presse que nous avons interviewé, la question réelle est le sens moral du photographe. Si la personne qui prend la photo, arrive à surveiller les situations que peut causer la photo avant de penser à ces propres profits, cela veut dire qu'il n'agit pas contre les règles éthiques. Dernièrement, nous devons préciser que pendant que ce travail se déroule, de

nouvelles guerres commencent par tout dans le monde. Des conflits ont eu lieu en *Egypte*, *Lybie*, *Syrie*, *Gaza*, *Thaïlande* et même en *Turquie*, des attaques terroristes ont eu lieu. Lors de l'intervention faite par *Israël* au *Marmara Bleu*, des civils ont perdu leur vie, la guerre qu'ont déclaré les *États-Unis d'Amérique* en 2001 contre le terrorisme a acquis sa cible finale et a capturé mort *Oussama Ben Laden* le leader de *Al Qaida*. Pendant que tous ces événements se déroulent, de nouvelles photos ont été prises. Certaines de ces photos prises ont été utilisées comme moyen de manipulation et ont engendré des disputations. D'ailleurs, par la suite de cette étude aussi, de nouvelles guerres vont avoir lieu, les photographes de presse vont prendre les photos de ces guerres, les agences vont continuer à distribuer ces photos et les mass-médias vont continuer à imprimer, une partie des photos vont gagner des prix et les communautés vont continuer à voir les images que cause la guerre.

## ÖZET

Tarihsel belge niteliğindeki görsel öğeler yüzyıllardır, dünyadaki politik, ekonomik, kültürel ve sosyolojik olaylara ışık tutmaktadır. Gelişen ve değişen teknoloji sayesinde görsellik, haberin vazgeçilmez ögesine dönüşürken, dört bir yanımızın görsel öğeler ile donatıldığı küresel dünyada, savaşlar ve çatışmalar bu görsel öğelerin en önemli malzemesi olmuştur. Yaptığımız bu araştırma, savaş ve çatışmalara ışık tutan fotoğrafların çekildiği andan basıldığı ana kadar olan süreçte, gazetecilik etiği ve ahlaki değerlerin yerini ve önemini; basın ve fotoğraf ajanslarının ve basın fotoğrafı ödüllerinin bu süreçteki rolü ve mesleğe etkileri açısından basın fotoğrafçılarının gözü ile anlatmaya çalışmaktadır.

Araştırmamız basın fotoğrafçılığı, gazetecilik etiği, ajanslar ve yarışmalar üzerine teorik okumalara dayanarak şekillendirilmiştir. Konumuz kapsamında, *VII Photos*'dan Franco Pagetti, serbest basın fotoğrafçısı ve eski *VII* fotoğrafçısı Balazs Gardi, *Sipa Ajansı* eski foto muhabiri Coşkun Aral, serbest basın fotoğrafçısı *Sedat Aral*, eski *Sipa Ajansı Moskova* büro şefi Ahmet Sel, *Reuters*'da Murad Sezer, *Zaman Gazetesi*'nden *Kürşat Bayhan*, *Zaman USA*'den Mehmet Demirci, *Anadolu Ajansı*'ndan (AA) Erhan Sevenler, *Zaman Gazetesi*'nden Bahar Mandan, *Akşam Gazetesi*'nden Cem Türker, *Agence France Press*'den (AFP) Mustafa Özer ve serbest foto muhabir Agata Skowronek ile yarı yapılandırılmış yüz yüze görüşmeler gerçekleştirilmiştir. Bunun yanı sıra *VII Photos*'dan Ed Kashi ve *Black Star*'dan Dennis Brack ile yazılı olarak yapılan görüşmelere araştırmamızda yer verilmiştir. Alan araştırması bağlamında foto muhabirlere yarı yapılandırılmış açık uçlu sorular sorulmuştur.

Araştırmamızda basın fotoğrafçılarının fotoğrafın çekildiği andan basıldığı ana kadar olan süreçte ajansların ve ödüllerin rolleri ve işlevleri hakkındaki düşüncelerine ve mesleki etik ve ahlaki değerler açısından basın fotoğrafçılığı hakkındaki görüşlerine yer verilmektedir. Araştırma kapsamında öncelikle tarihsel bir perspektif ile fotoğrafçıların savaş alanında görev yapmaya nasıl başladıkları, basın fotoğraflarının yazılı basında nasıl kullanılmaya başlandığı, fotoğraf ajanslarının ne amaçla kuruldukları ve ne gibi roller üstlendikleri, basın fotoğraflarına verilen ödüllerin sektördeki yeri ve önemi incelenmektedir. Bu anlamda, öncelikle tüm bu görsel öğelerin nasıl hayatımızın bir parçası olduğuna değinmek gerekmektedir.

İnsanoğlu her zaman gördüğü olayı veya durumu aktarmak istemiştir. Bu nedenle mağara duvarlarına kazınan hayvan resimlerinden, dijital medyanın hâkimiyetinin sürdüğü günümüze kadar görsellik her zaman önemli bir konuma sahip olmuştur. Fotoğraf makinesinin henüz icat edilmediği dönemlerde yazılı basın

karakalem çizimler ile olayları aktarmıştır. Üç boyutlu bir olayın iki boyutlu izdüşümü olan bu çizimler basın fotoğrafçılığının ilk örneklerini oluşturmuştur. Kameranın icadı ile gazeteciler fotoğraf makineleri ile savaş alanına girmeye başlamıştır. 1855 yılında *Roger Fenton Kırım Savaşı'nı* fotoğraflamıştır ve ilk savaş fotoğrafçısı olarak tarihe geçmiştir. *Fenton'un* fotoğrafları bu dönemde çekilen diğer fotoğraflar gibi gravür şeklinde yazılı basında yer almıştır.

Basım tekniklerinin teknolojiye paralel bir biçimde gelişmesi ile fotoğraflar gazete ve dergilerde daha yaygın bir biçimde kullanılmaya başlanmıştır. Basın fotoğrafçılığının ilk dönemlerinde fotoğrafçılar çekmiş oldukları fotoğrafların negatiflerini tren, uçak ve gemiler ile ajanslara gönderiyorlardı. Bu dönemde, fotoğrafçıların görevi fotoğrafı çekip, negatifleri gönderdikleri anda bitmekteydi. Fotoğrafın basımı ve haberin oluşturulması tamamıyla editörlerin üretim alanında yer almaktaydı. Basın fotoğrafçılığının erken evrelerinde görülmemiş olanı görmek toplumları oldukça etkilemişti ve basın fotoğraflarına olan talep artmıştı. Artan talebe doğru orantılı olarak fotoğrafın önemi de artmıştı. Bu sebeple basın fotoğrafçılığının erken yılları onun altın dönemi olarak nitelendirilmektedir.

Zamanla, teknolojik gelişmelere paralel olarak fotoğrafın üretimi ve basımı hızlandı ve bununla beraber tüketimi de aynı oranda arttı. Günümüzde ağlar ile birbirine bağlı olan insanlar dünyanın bir ucunda olan bir olayı bir kaç dakika içerisinde öğrenebilmekte ve hatta dijital teknolojinin gelişimi sayesinde olayı canlı olarak anında görebilmektedir. Bu durum *Manuel Castels'in* de belirttiği gibi toplumları birbirine bağlamış ve büyük bir ağ toplumu yaratmıştır. Bir diğer deyiş ile *Marshall McLuhan'ın* “küresel köy” teorisinde bahsettiği gibi tüm dünya ağlar ile birbirine bağlı olan küresel bir köye dönüşmüştür. Kuşkusuz ki, bilginin bu denli hızlı dolaşımı medyanın gücünü ve önemini daha fazla arttırmıştır.

*Vietnam Savaşı* (1955-1975) görselliğin ne denli önemli olduğunun ve medyanın insanlar üzerindeki etkisinin ilk göstergesi olarak tanımlanmaktadır. *Vietnam Savaşı'na* ilişkin görsellerin dolaşımı ve basımı sayesinde, savaş karşıtı bir kamuoyu oluşmuştur. Teknolojinin bu denli güçlenmesi neticesinde, savaş sıradan insanların evlerine girmiştir. *Susan Sontag'ın* da dediği gibi başkalarının acıları ve insanların zalimlikleri oturma odalarımızın sesleri ve görüntüleri olmuştur. *Vietnam Savaşı'nın* ardından medyanın gücünün boyutlarını gösteren bir diğer savaş ise *Körfez Savaşı* (1990-1991) olmuştur. *Körfez Savaşı* döneminde 24 saat canlı yayın yapmaya başlayan CNN, insanların evlerinden savaşı anbean izlemelerini sağlamıştır. *Körfez Savaşı'na* ilişkin görsel öğeler ise savaşın şiddetini gözler önüne sermiştir. Ve son olarak; 11 Eylül 2001'de ikiz kulelere yapılan saldırıların, dünyanın dört bir yanından anında izlenebilmiş olması medyanın sınırlarının veya sınırsızlığının bir göstergesi olmuştur.

Görselliğin medya ve iletişim çalışmaları açısından çok önemli bir yer edindiği günümüz gazetecilik pratiğinde, savaş ve çatışma fotoğraflarının tarihteki yerini ve bu fotoğrafların kimler tarafından, ne şekilde üretildiğini incelediğimizde; *Magnum, Sipa, Sigma, Gama* ve *BlackStar* gibi fotoğraf ajanslarının ve *Reuteurs, AFP* ve *AP* gibi haber ajanslarının görselliğin üretiminde, dağıtımında ve basımında önemli bir rol oynadığını görmekteyiz. İkinci Dünya Savaşı'nın ardından savaş fotoğraflarına ilişkin talep ve ilgi, bu alanda geniş bir marketin oluşmasını sağlamıştır. Geleneksel fotoğraf ajansları bu marketin ihtiyacını karşılamak amacıyla fotoğrafçılar için fotoğrafçılar tarafından kurulmuştur. Fotoğraf ajansları kuruldukları ilk yıllardan

günümüze kadar mesleki örgütlenme ve meslek ahlakı açısından basın fotoğrafçılığını ve basın fotoğrafçıların pozitif yönde etkilemiştir. Nitekim ileri teknolojiler ve fotoğraf bankalarının ortaya çıkışı ile işin ekonomik yönü ön plana çıkmıştır ve klasik yöntem ile çalışan ajansların büyük bir çoğunluğu el değiştirmiş veya *Corbis* ve *Getty Images* gibi kurumlar tarafından satın alınmıştır. Kapitalizmin getirdiği bu yıkımlar, serbest çalışmak isteyen fotoğrafçıları en son teknolojik gelişmeleri takip ederek kapital dünyanın dışında kalmamaya çalışan butik ajanslar kurmaya yöneltmiştir. *VII* ve *Noor* ajansları butik fotoğraf ajanslarının en mühim örnekleridir. Genellikle insan hakları, savaş ve çevre felaketleri gibi sivil toplumu ilgilendiren konularda çalışma eğiliminde olan bu ajanslar, kuruluş metinlerinde açıkça kuruluş felsefelerini belirtmekte ve temel amaçlarını herkesin gidip göremediği tüm bu yıkımları, savaşları, çatışmaları ve çöküşleri anlatmak ve aktarmak olarak açıklamaktadırlar.

Genellikle foto röportaj çalışan fotoğraf ajanslarının yanı sıra *Reuters*, *AFP* ve *AP* gibi büyük haber ajansları haber fotoğraf pazarında önemli bir konuma sahiptir. Geniş fotoğraf arşivleri ve yüksek bütçeleri ile dünyanın her yerinden basın fotoğrafçıları ile çalışan bu ajanslar, bugün gazete, dergi ve internet yayıncılığı üzerinde paylaşılan haber fotoğraflarının önemli bir bölümünü sağlamaktadırlar. Haber ajansları, özellikle sıcak haber fotoğraflarına ait pazarda yer alan fotoğrafların büyük bir bölümünü elinde bulundurmaktadır. Saygın fotoğraf ajansları çoğunlukla sipariş üzerine, belli bir konuda çalışarak foto röportajlar hazırlamaktadırlar. James Nachtwey, Steve McCurry, Ed Kashi gibi ünlü fotoğrafçıların kurduğu veya bir parçası olduğu bu ajanslar çekilen fotoğrafları genellikle bu isimler üzerinden pazara sürmektedirler. Haber ajansları ise dünyanın her yerinden çeşitli basın kuruluşları ile yapmış oldukları anlaşmalar doğrultusunda ellerindeki görsel malzemeyi tüm dünya ile paylaşmaktadırlar. Hem basın hem de fotoğraf ajanslarının ortak yönü ise her ikisinin de ödüllü fotoğraflara ve fotoğrafçılara önem vermeleridir.

*World Press Photo*, *Best of Photojournalism*, *Pictures of the Year International*, *Robert Capa Gold Medal* ve *Pulitzer* tarafından verilen basın fotoğrafçılığı ödülleri gibi prestijli ödüller, hem basın fotoğrafçılarının isimlerini duyurması açısından hem de bu önemli anlara tanıklık etmiş olan fotoğrafçıların çekmiş olduğu bu fotoğrafların görünürlüğünün artması açısından oldukça önemlidir. Bu ödüller fotoğrafçılara yeni kapılar açıp, yeni iş imkânları sağlamakta ve ödüllü fotoğrafların tüm dünyada basılmasını ve sergilenmesini sağlayarak fotoğrafların daha çok kişi tarafından görülmesine olanak sunmaktadır. Yarışmaların bu sektörde edinmiş olduğu konumun farkında olan fotoğraf ve basın ajansları ise ödüllü fotoğrafçıları ile çalışıp ödüllü fotoğrafları dağıtarak isimlerini duyurmakta ve saygınlık kazanmaktadırlar.

Ajansların ve ödül veren kurum ve kuruluşların üretiminde, basımında ve dağıtımda önemli görevler üstlendiği basın fotoğraflarının hangi etik ilkeler ışığında üretildiği, basıma hazırlandığı ve ödüllendirildiği incelenmesi gereken bir diğer konudur. Fotoğraf, çekilecek objenin seçildiği andan basıldığı ana kadar manipülasyona açık bir haber aracı olma niteliğindedir. Bu sebeple basın fotoğrafçılarının belli ettik kurallara sıkı sıkıya bağlı kalması gerekmektedir. Fotoğrafçılar zaman zaman çektikleri fotoğraflar içerisinden seçtikleri tek bir kare ile bir olayın bütünü anlatmaya çabalamaktadırlar. Özellikle şiddetin, yıkımların, silahların, ölümlerin, yaralanmaların, kayıpların ve hak ihlallerinin olduğu bir ortamda fotoğraf çekmek ve bunların içerisinden eleme yaparak editörlere fotoğraf

göndermek disiplin gerektiren bir iştir. Çünkü basın fotoğrafçıları hem görselliği hem de kelimeleri kullanarak ne olduğunu anlatan gazetecilerdir ve her gazeteci gibi en önemli vazifeleri olayı olduğu gibi aktarmaktır. Dolayısıyla seçtikleri fotoğrafın manipülasyona açık olmaması gerekmektedir. Yapmış olduğumuz söyleşilerde, gazeteciler fotoğrafın çekildiği ortamda genellikle insan olarak kendi ahlaki değerleri doğrultusunda hareket ettiklerini söylemektedirler.

Fotoğraf çekildikten sonra, fotoğraf üzerinde yapılacak müdahaleler ise başka bir etik tartışmaya sebebiyet vermektedir. Fotoğraf düzenlemelerinin sınırları nelerdir? Fotoğraf ve basın ajanslarının *Photoshop* ve benzeri programların kullanımına ilişkin olarak çok sıkı kuralları bulunmaktadır. Alan araştırmamıza dayanarak söyleyebiliriz ki, bir basın fotoğrafında fotoğraf çekildiği sırada kadrajda olmayan hiçbir şey fotoğrafta olmamalıdır, fotoğrafta olan bir şey ise fotoğraftan çıkartılmamalıdır. Gerek görülmedikçe fotoğraf kırılmamalı, fotoğrafın ışık ve renkleri ile oynanmamalıdır. Ancak eğer fotoğrafçı çekmek istediği kareye yeterince yaklaşmadıysa veya ışık yetersiz ise, olayı daha iyi bir biçimde aktarmak amacıyla fotoğrafı düzenleyebilir. Nitekim bu sıkı kurallara rağmen son yıllarda dijital teknolojinin sınırsızlığı, fotoğraflara yapılan müdahalelerin artmasına sebep olmuştur. Ödül veren kurumlar da fotoğraflarda müdahale olup olmadığına oldukça dikkat etmektedirler. Benzeri müdahalelerin tespit edildiği koşullarda yarışmacı yarışmadan diskalifiye edilmekte veya ödül aldıktan sonra müdahale tespit edilmişse ödülün iadesi istenmektedir.

Elektronik ortamda yapılan müdahaleler tespit edilebilmektedir; ancak fotoğraf çekerken objeyi pozlandırmak gibi fotoğrafa olay yerinde yapılan müdahalelerin tespit edilmesi güçtür. Bu bağlamda; basın fotoğrafçılarının iliştilmiş olarak görev yapması ise fotoğrafa alanda yapılan müdahalelere ilişkin olarak kuşku uyandıran başka bir tartışmayı karşımıza çıkarmaktadır. İliştilmiş muhabirler bağlı oldukları askeri birlik ile birlikte hareket etmektedirler ve imzaladıkları sözleşmenin izin verdiği koşullar altında olayları fotoğraflandırabilmektedirler. Yapmış olduğumuz söyleşiler ışığında iliştilmiş gazeteciliğin basın özgürlüğü ve haberin propaganda aracı olarak kullanılması gibi konularda bir takım soruların doğmasına sebep olduğunu söyleyebiliriz. Söyleşi yaptığımız muhabirlerin bir bölümü birilerinin iliştilmiş olarak görev yapması gerektiğini düşünüyor, çünkü iliştilmiş foto muhabirler diğer muhabirlerin gidemediği bölgelere gidebiliyor ve askerlerin hayatlarına birebir tanık olabiliyorlar. Görüştüğümüz basın fotoğrafçılarının çoğunluğu son yıllarda iliştilmiş gazeteciler tarafından çekilen bir takım fotoğrafların insanların savaşa ilişkin farkındalığını arttırdığını belirtiyor. Bu bağlamda; iliştilmiş olarak basın fotoğrafçılığı yapmanın, manipülasyona açık ve propaganda aracı olarak kullanılmaya uygun olmasına karşın, ahlaki değerler ön planda tutularak, olayları olduğu gibi aktarmak kaydıyla yapıldığı takdirde iyi basın fotoğraflarının üretildiği bir çalışma şekli olduğu sonucuna varabiliriz.

Sonuç olarak; araştırma kapsamında görüldüğü üzere ilk basın fotoğrafçılığı pratiklerinden günümüze kadar basın fotoğrafçıları tarihsel olayları, savaşları ve çatışmaları, bu olayların getirdiği yıkımları ve kayıpları kendi gözlerinden dünyaya aktarmışlardır. Basın fotoğrafçıları için kurdukları fotoğraf ajanslarının katkılarıyla basın fotoğrafçılığı gelişmiş ve basın fotoğraflarının kullanımı yaygınlaşmıştır. Fotoğraf ajanslarının yanı sıra haber ajanslarının sıcak haberlerin fotoğraflanması konusundaki yetkinliği ve geniş fotoğraf arşivleri sayesinde dünyanın dört bir yanındaki fotoğraflar herkes tarafından

görülebilmektedir. Saygın fotoğraf yarışmaları ise bu görünürlüğün ve ödüllü fotoğrafların basımının artmasını sağlamaktadır. Günümüzde ödüllü fotoğraflardan oluşan sergiler tüm dünyayı gezmektedir. Bu sergiler fotoğrafların kitlelere ulaşmasını ve daha fazla insanın dünyada neler olduğu konusundaki farkındalığının artmasını sağlamaktadır.

Yaptığımız alan araştırmasında görüldüğü üzere, fotoğrafçıların, fotoğrafı çektikleri andan fotoğrafın halka ulaştığı ana kadar izlemesi gereken etik kurallar bulunmaktadır. Bazen fotoğrafçının veya editörün yapmış olduğu kötü bir düzenleme fotoğrafın yanlış yorumlanmasına ve manipülasyona neden olabilmektedir. Bu sebeple ajanslar ve basın fotoğrafı yarışmalarını düzenleyen kurumlar sıkı etik kurallar çerçevesinde hareket ederek basın fotoğrafçılığı alanında bir etik kod oluşmasına katkıda bulunmaktadır. Nitekim görüştüğümüz basın fotoğrafçılarından da belirttiği üzere, asıl mesele fotoğrafçının ahlak anlayışındadır. Eğer fotoğrafı çeken kimse, kendi çıkarlarından önce fotoğrafın neden olabileceği durumları gözetebiliyorsa mesleki etik kuralara aykırı hareket etmiyor demektir.

Son olarak, bu çalışma yapılırken dünyanın dört bir yanında yeni savaşların başladığını belirtmemiz gerekmektedir. *Mısır'da, Libya'da, Suriye'de, Gazze'de, Tayland'da* ve hatta *Türkiye'de*, çatışmalar yaşandı, terörist saldırılar gerçekleşti, *Mavi Marmara'ya İsrail* tarafından yapılan müdahalede sivil insanlar hayatını kaybetti, *Amerika Birleşik Devletleri'nin* 2001'de terörizme karşı açtığı savaş nihai amacına ulaştı ve *El Kaide* terör örgütü lideri *Usame Bin Ladin* ölü olarak ele geçirildi. Tüm bu olaylar olurken yeni fotoğraflar çekildi. Çekilen fotoğrafların kimi manipülasyon aracı olarak kullanıldı ve tartışmalara sebep oldu. Nitekim bu çalışmanın ardından da yeni savaşlar olacak, basın fotoğrafçıları bu savaşların fotoğraflarını çekecek, ajanslar bu fotoğrafları dağıtmaya, medya organları ise basmaya devam edecek, fotoğrafların bir kısmı ödül alacak ve toplumlar savaşın neden olduğu bu görüntüleri görmeye devam edecek.





## **INTRODUCTION**

We live in an information age that strengthens people's communication skills. Through fast spreading of information, people can attain knowledge about everything. In this world, there are big, strong, long links between all human beings from each culture, each race, each nationality. Those links make the world smaller.

Today, the world can be defined as a global village as Marshall McLuhan said. In this village, getting information about anything is simpler than before. Our world is full of images, screens and objects. All those visual materials are a part of our lives. Trough images; political, social or cultural events, conflicts and wars, are easily brought to our homes. In other words, as Susan Sontag affirmed, today wars are in our living rooms.

Well how did wars come into our houses? The images taken by photographers make an event, a war or a situation to come alive, so people can watch live events from all corners of the world. In this context we can say that the image is one of the most important instruments of the global village to show people what is happening in the world. People can see an event which happens at anywhere in the world, anytime they want. The images are always around us, when we watch news, when we read newspaper or when we search something on the web, we always get confronted by images. Through this accessibility, not only people in the field of war, but also people who watch the war, can live the war. As it is seen, everyone cannot go and see the events in person but there are people who go, see and finally show people what happens in the world.

In the globalized world, wars are more accessible. One of the clearest examples of this accessibility was the Vietnam War (1957-1975). The images of war had been spread all over the world. Thus, Vietnam War became a part of the daily lives of people. Those images affected the public opinion about war and helped to create an antiwar opinion.

The second example of this accessibility was the Gulf War (1990-1991). For the first time, people all over the world could watch live images of war. In the same time with war, CNN started to broadcast 24 hours live news. CNN correspondents John Holliman, Peter Arnett, Bernard Shaw became famous with their coverage of the Persian War.

The last and maybe the most important proof of this accessibility is September 11 attacks. It had been watched live by people all around the world and photos of attacks are still in the memories. This attack was etched into the brains through visuality. September 11 show theoreticians, academicians, politicians and all societies the power of the media through the fast circulation of news. At that point, it will not be wrong to say that information age makes terrorism and wars more real for people who are a part of this big network society. For this reason, in our days, information can be defined as a new kind of weapon that makes the notions like *human rights, identity, conflict, othering, famine, poverty, disease* more visible.

### **Subject and problematic**

Visibility is one of the most important instruments to get information about the world. We know that images did not suddenly come into our lives and the media did not abruptly discover the power of images. All societies have a visual culture which is necessary for documenting history. According to Pierre Bourdieu, photography affects the production of history (1965). It is because; photos are the real proofs of history. Photographs can give many little clues about cultures, identities, events, social and political issues. That's why photos are a main part of visual culture. In other words, images document the events and through photography, history lives.

Well how can photography be studied on? Ihsan Derman assumes that photography can be analyzed by three different methods. First one is the relationship between photographic vision and the object which is used in the photograph, the second one is the relationship between the photographic vision and the individual intervention which puts into use the photograph and the last one is the relationship between photographic vision and the expectations of the people who look at it. The

subject of this study is not based on the relationship between the photographic vision and the object or the people's reception about war images. The subject of this study is about the photographic vision and the individual intervention of photojournalists. In this study, we will analyze the photographic vision of press photographers in the war area and their receptions about photography and news agencies, press photography contests and journalism ethics.

Within our research, it should be asked what makes this study original, necessary and important in terms of communications studies. This research subject is important because in our days, photographs are the main tools for telling what is going on in the world. Throughout history, there have always been wars in the world and some people have always tried to document conflicts. On the other hand, ordinary people in the war area need help and for getting help they need to make their voices heard. It is not wrong to say that the visibility is one of the most valuable instruments for making their voices heard.

One photograph can tell a story better than one thousand words. It is because press pictures show us special moments caught by photographers and all those moments tell us stories about what is really going on out of our houses. Everyday millions of news photographs have being seen by people around the world. Each day photography and press agencies diffuse thousands of news photographs. And each year many photojournalists have been awarded for their pictures by prestigious institutions as *World Press Photo*, *Pulitzer*, *Best of photojournalism* etc. By these awards circulation of images augments and so these pictures and their stories reach more people. In this study different from other studies on photojournalism, we try to analyze photojournalism with ethical considerations in the case of photography and news agencies and press photography contests. This makes our study necessary.

Lastly, the interviews that we realized with photojournalists make this study original. Undoubtedly, taking pictures in the battlefield is really difficult because pictures are being produced with a jeopardous effort. Photojournalists take their pictures in war areas. Press photographers do not only take the close combat pictures, they also photograph the prewar, the ongoing stories and the aftermath of wars. It is not wrong to say that photojournalists become witnesses of wars. By photographing

wars, they transfer their experiences to society and so people watch wars and conflicts with their eyes. For this reason, in this research we give a place to the receptions of photojournalists about their job and the field research of this study which is constructed on the semi structured interviews makes this research original.

The subject of this study builds an essential academic field which gathers political science and communication science together. This interdisciplinary research includes serious sociological, political, international and cultural lectures about wars, human rights, journalism ethics and press photography. The problematic of this study is constructed on the reception of photojournalists about agencies, contests and journalism ethics. In this context, it will be analyzed that the place of journalism ethics and moral values considering the roles of news and photography agencies and press photography contests with the reflection of photojournalists.

### **Methodology**

Wars are part of our entire lives. They are real and everyday; they change someone's life in somewhere. It is difficult to understand the results of war. Even so, some people keep trying to understand war by documenting people's atrocities and pain of people in war areas. Undoubtedly, visual images are the real proofs of what is happening; therefore visual studies are getting more important day by day. Additionally, the war images are being academically analyzed through their sociological, political and ethical backgrounds. Besides; the documents as: "*War Photographer*"<sup>1</sup>, "*War Reporter*"<sup>2</sup>, "*Photographers*"<sup>3</sup>, "*Shooting War*"<sup>4</sup>, "*War Reporters*"<sup>5</sup>, "*Pioneering Women War Correspondents*"<sup>6</sup> and movies such as:

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<sup>1</sup> Documentary about war photographer James Nachtwey, considered by many the greatest war photographer ever. Directed by Christian Frei, 2001, USA.

<sup>2</sup> Documentary about the life and death of freelance war reporter Martin Adler, directed by Thomas Nordanstad, 2010.

<sup>3</sup> Documentary about veteran National Geographic Photographers, 1996, USA.

<sup>4</sup> Shooting War, A documentary about the war photographers of world war 2, narrated by Tom Hanks, Directed by Richard Schickel, 2000.

<sup>5</sup> War Reporters, Documentary on war photographers, created by Patrick Chauvel and Antoine Novat with association of Canal +

<sup>6</sup> Pioneering Women War Correspondents, Documentary about pioneering women war correspondents' profiles six trailblazing women, based on the book of Penny Colman, produced by Milano Jovanovitch.

“Triage”<sup>7</sup>, “Darfur”<sup>8</sup>, “The Hunting Party”<sup>9</sup>, “Welcome to Sarajevo”<sup>10</sup> have been produced. So, with the effects of all these academic researches, documents and movies, we chose to work on photojournalism during war and conflict considering agencies, contests and journalism ethics.

This interdisciplinary research is constituted on sociological, political, international and cultural lectures about photography, photojournalism, journalism ethics, international politics, wars and conflicts. For analyzing press photography firstly we have to know its history. Photojournalism has started to be known as a profession with the invention of portable camera. Until that time, there were only illustrations of wars. In time, with the effects of technology, war photographs took their places on the print media and the media effects on wars have increased. Henceforward, wars have started being watched by masses.

History doesn't compose own by own. In addition to technological developments, there are some things, some people, and some issues that give direction to history. For press photography history, apparently photography agencies (as *Magnum*, *Sipa*, *Gamma*, *Sygma*) and the photographers who have dedicated their lives to photography have great effects on the creation of photojournalism that we know today. Therefore, photography agencies, their purposes and their roles in the construction of modern photojournalism compose an important part of this study.

In addition to prestigious photography agencies, the press photography contests have significant effects upon the evolution of press photography. Each year, photojournalists take prizes for their iconic photos and those photos get a place in the history. The award winning photos mostly become the symbol of political, social or cultural events. With the passage of time, people start to remember those events through the mentioned award winning iconic photos. However, there are some

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<sup>7</sup> Movie about a war photographer who came home from a recent assignment without his colleague, directed by Danis Tanovic, 2009.

<sup>8</sup> Movie about American journalists in Sudan who are confronted with the dilemma of whether to return home to report on the atrocities they have seen, or to stay behind and help some of the victims they have encountered, directed by Uwe Boll, 2009.

<sup>9</sup> Movie about a young journalist, a seasoned cameraman and a discredited war correspondent who embark on an unauthorized mission, directed by Richard Shepard, 2007.

<sup>10</sup> Movie based on the book *Natasha's Story* by Michael Nicholson. It is a true story about English journalist Michael Nicholson and his adopted daughter Natasha, directed by Michael Winterbottom, 1997.

discussions about what can be photographed. In this context we try to answer “is getting a prize *-with an image of bombardments and destructions of cities, with a photograph of death, starving or sick people, with a picture of people who feel pain of losing someone or something-* ethical or not?”

Considering the effects and roles of agencies and photography contests, we have to ask, in line with which ethical rules or moral duties photojournalists act. Can they be entirely objective? How do they choose the right moment to photograph? How do they choose their subjects? How do they select the photographs to publish? What kind of photo editing methods do they use? In this context, to answer all these questions, a comprehensive field research shall be realized. As a qualitative research method, semi structured interview method will be used for collecting primary data. Within the field research, individual face to face interviews will be realized.

Why we chose semi structured interview method? Before deciding on using semi-structured interview method, all research techniques were diligently examined. Semi-structured interview method has been chosen because it is the best method for this kind of field research. In this study, our research subject has very sensitive boundaries on *human rights* and *journalism ethics*. Undoubtedly, studying human beings as human beings have always been difficult. During the interviews we will examine the job of photojournalists at all points. For this reason we should know that only with one wrong word, we can lose trust of our interviewee. This kind of situation may have effects on the results of our research. By using this method, the possible reactions of interviewees would be ascertained and out of subject responses could be prevented. Additionally, this method gives us flexibility when we are conducting the interview. For this research firstly we will create a framework and we will formulate the open-ended interview questions. The purpose of formulating this kind of question is to make them think in detail about the questions and to make our interviewees feel comfortable when they are replying. During the interviews, according to what the interviewee says, new questions will be brought up. Lastly, when we do interviews, we will have the chance of observing the interviewees. According to the behavior of an interviewee, we can change the form of questions because semi-structured interviews give us an opportunity to prevent digressing and irrelevant answers.

Pierre Bourdieu underlines the importance of getting information about interviewee's biography.<sup>11</sup> For a productive semi-structured interview, interviewer has to know interviewee's cultural, ethnic, religious, political, linguistic biographies. Interviewer should analyze actual, political, cultural, historical subjects. This biographic method bridges the relations between individual persons and society and it individualizes social history. Therefore, it is not wrong to say that this method conceives information which couldn't be reached by statistical inputs and helps us to reach sociological information through usage of individual memories and experiences.

During interviews, a recorder will be used for taping dialog between interviewer and interviewee. For ordinary people, recorder could be disturbing but in this study our interviewees are not unfamiliar to a recorder because they are all journalists. By the way, at this time they'll take place on the other side of recorder. For making interviewees relax, before meetings information on their career will be used during interview.

After field research is completed, all interviews will be decoded and cautiously analyzed. The data of this field research will be examined with a theoretical point of view which is gained with the long reading process of this research. Interviews' content will be discussed parallelly with the first two chapters. The last part of this study will be the main and the most important part of our research.

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<sup>11</sup> Pierre Bourdieu tells semi-structured interview method in "The Misery of the World".

## 1. PHOTOJOURNALISM DURING WAR AND CONFLICT

Photojournalism is a term most people understand but it is far from a precise definition. Harold Evans<sup>12</sup> defined it as “*pictures on the page*”. For Wilson Hicks<sup>13</sup> it could be defined as “*words and pictures*”. According to Robert Lebeck<sup>14</sup> photojournalism is “*the sequence on pictures on the printed page which in magazines, newspapers... and actually reaches the reader*” (cited by Panzer, 2005) and Frank P. Hoy describes photojournalism as the photography for spreading a message which is composed by words and photos (Cited by Arican, 1986)<sup>15</sup>.

### 1.1. The early history of press photography

From the beginning of history, humankind has always tried to transfer their emotions and ideas on a surface (Kilic, 2008:47). Photojournalism has a comprehensive history. As Susan Sontag said, since the invention of cameras photographers departed on their cultural classes and scientific safaris, searching for striking images (2008:89).

In 1826, Nicéphore Niépce succeeded to produce the first permanent image in the history. After that; many other researchers, as Louis Jacques-Mandé Daguerre, Scott Archer and William Henry Fox Talbot made new photographic inventions (Collins)<sup>16</sup>. Well; how these photos came to be used by print media? Early times of the press media, the visual expression of an event was being realized by using charcoal drawings and photo engravings but in course of time the print media started to use photography and finally with the effects of industrial revolution, new press

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<sup>12</sup> Former editor of Sunday Times

<sup>13</sup> Long time photo editor in Life Magazine

<sup>14</sup> German photojournalist and historian

<sup>15</sup> <<http://www.fotomuhabiri.com/edit/02.html>>, Citing by Yard. Doç. Dr. Melih Zafer Arican, Frank P. Hoy, **Photojournalism: The Visual Approach** 1986.

<sup>16</sup> <<http://www.ndsu.edu/pubweb/~rcollins/242photojournalism/historyofphotography.html>> Ross Collins, North Dakota State University, Fargo.



techniques had been developed and illustrations of newspapers were spread out (Amar, 2009:11-14).

Photography had entered into the press around 1850 but the real press photography was started exactly in 1855 with the first war photographer *Roger Fenton*. In 1855, he went to report the *Crimean War* (Gezgin, 1994:12-13). The first war photos were published as gravures on *The Illustrated London News* as the first photo report in the history (Kavas, 2008:16). And so for the first time the bitter reality of photographic truth had been seen with the *Crimean War* photographs (Özendes, 1999:13). A few years after the *Crimean War*, in 1860, another 19<sup>th</sup> century press photographer *Matthew Brady* took pictures of *Abraham Lincoln* for the president election and with Lincoln's photos; portrait photography got its place in the press media. After that, during *American Civil War* (1861-1865), Brady watched the war between *North* and *South America* for *Harper's Weekly* (Kavas, 2008:19).

Kenneth Kobre asks how 19<sup>th</sup> century photographers evolved into today's photojournalists and how modern photojournalism was born. According to him, the technological innovations have important effects on the development of photojournalism. The invention of roll film, smaller cameras and faster lenses made producing photos simpler than before and in parallel with these innovations, with the expansion of the wire services and the development of the picture transmission devices, photojournalists started to diffuse their photos to the entire world. Collins indicates that the beginning of modern photojournalism took place in Germany with the invention of the first 35 mm camera, the *Leica* in 1925. Through the use of this camera, photographers started to go anywhere they want and to take photos unobtrusively, without bulky lights or tripod. Correspondingly, the number of images increased. In this time, photography was the only visual element used by media and it was arousing attention.

It is often said by theoreticians, photojournalism experienced a golden age which started before World War II and ended after the 1970s. Photojournalism that we know, begun in magazines such as *Look* and *Life*, *Picture Post* or *Paris Match*, *Stern* or *Du* in the 1920s, matured in 1930s and than after the war enjoyed a golden

age of those three decades. Until television took over the role of photography, it was the main disseminator of visual information about the world (Badger, 2000:8).<sup>17</sup>

Undoubtedly, the creation of major magazines offered an expected support for the real development of photojournalism. In France *Vu*, in USA *Life*, in Germany *Die Illustrierte Zeitung* and *Stern* made a great contribution to modern photojournalism (Saouter, 2003:111-112). Magazines as *Time*, *Life*, *Look* and *Paris Match* and virtually all of the world's major newspapers as *The Daily Mirror*, *The New York Daily News* put photographers on the ground in competition for the best pictures (David Jolly, 2009). Among all these magazines and newspapers, *Life*<sup>18</sup> has really important effects on the modern press photography, as one of the first photojournalism magazines in the world (Giddens, 2008:669). It is because, *Life Magazine* started to use photos to tell a story instead of illustrating news.<sup>19</sup>

The old advertising slogan of "*Paris Match*", "*The weight of words the shock of photos*", deems how important images for press media are (Sontag, 2004:20). In view of Morvan, photos play an essential role in press because they are more accessible than texts and for understanding photos intellectuality is not necessary. Laurent van der Stockt<sup>20</sup> says that we are in a society of the symbolic image, reading them is easy and quick (cited by Morvan, 2000:72).

As it is seen, with the effects of technological innovations and the contributions of magazines; the form of photojournalism changed and modern photojournalism grew up. As a result, photography gained a unique place.

## 1.2. War and press photography

*"The understanding of war among people who have not experienced war is now chiefly a product of the impact of these images; something becomes real by being photographed."*

***Susan Sontag***

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<sup>17</sup> in MAGNUM MAGNUM, 2008.

<sup>18</sup> *Life* was born as a general interest magazine in 1883 and in 1936, it was bought by Henry Luce which is the owner of Time Warner<sup>18</sup> and he launched *Life* as a photojournalism magazine.

<sup>19</sup> <<http://www.life.com/service/aboutus>>, October 2010.

<sup>20</sup> Famous Belgian photojournalist.

Photojournalism mostly tells about current views of history and the way people mark, condense and symbolize the historical past in the present. That's why war photography has a particular importance for ideal photojournalistic practices. It is providing a proving ground for photojournalistic reputation and supplying national symbols of patriotism, solidarity, death and sacrifice (Griffin, 1999). Through visual representations, wars become mediatic it is because; photography has a unique capacity for documenting reality. War photography inaugurates a function as showing the impasse of a civilization or encounter with death. Ignatieff says that the world needs to be photographed to be understood. (Ignatieff, 2008:52) In this context we should ask; how was the war photography born?

Ever since cameras were invented in 1839, photography has kept in company with death. The camera was emancipated from the tripod, thus it became truly portable, meanwhile it was equipped with a range finder and variety of lenses. So that, picture taking acquired an immediacy and authority greater than any verbal account in conveying the horror of mass produced death (Sontag, 2004:21). Camera shutter release has always been compared with gun trigger. For this reason war photography has always been a spectacular subject. Undoubtedly, historical, social and political events affected the rise of photography. Through globalization, visuality became a necessity and photography pervaded. Susan Sontag deems that the new ages of disbelief strengthened the allegiance to images (2008:153) and wars became our living rooms' sights and sounds (2004:16). How did the wars get into our living rooms?

Griffin indicates that through the destruction of empires and the birth of state-nations, the national conflicts began. The secular and scientific worldviews had been evaluated and the later stages of industrialization increased the importance of photography as a medium. With the effects of visual technological innovations, the form of journalism had been changed and through photography, people started to see the real face of war. Before, people could only visualize events, through photography they started to see the real world and the world had been minimized. Through the use of photographs by the press, the world view of masses about conflicts has been changed. (Freund, 2008, p. 96)

### 1.2.1. Wars and photojournalistic practices

At the end of the 19<sup>th</sup> century and at the beginnings of 20<sup>th</sup> century, war correspondents were reporting news by the use of military reports and military daily bulletins. In this period, press releases of military usually were being used on the front page of newspapers. The information source was soldiers and as a part of military forces soldiers were liaising with them. Because of this reason journalists were reporting the information which belonged to the army of their country and they were writing news about the victories (Çubukçu, 2008).

The *Crimean War* (1853-1856)<sup>21</sup> was the first war photographed. In 1855, Roger Fenton took hundreds of photos of the war. These pictures were very far from today's war pictures. It is because Queen Victoria forbade photographing dead and wounded soldiers (Gezgin, 1994:12-13). Secondly, the *American Civil War* (1861-1865)<sup>22</sup> had been photographed by Matthew Brady. Differently from Fenton, Brady photographed dead bodies.



Photo 1.1: The 19<sup>th</sup> Foot in the Crimea, Roger Fenton, 1855

<sup>21</sup> The *Crimean War* (October 1853 – February 1856) was a conflict between the *Russian Empire* and an alliance of the *French Empire*, the *British Empire*, the *Ottoman Empire*, and the *Kingdom of Sardinia*.

<sup>22</sup> The *American Civil War* (1861–1865) was a civil war in the *United States of America*.



**Photo 1.2: Dead bodies At Antietam, Mathew Brady, 1862**

In the early history of photojournalism, there weren't many known photographers. When we analyze *World War I* (1914-1918) pictures, we see that most of the published war photographs were anonymous and they were mostly about the depictions of an aftermath. The war photographs as we know appeared with a radical upgrade of professional equipment. The *Spanish Civil War* was the first war to be witnessed in the modern sense. During this war, professional photographers at the lines of military engagement and in the towns under bombardment and their work were immediately seen in newspapers and magazines in *Spain* and abroad (Sontag, 2004:18).

Legendary War photographer Robert Capa was one of the photojournalists who photographed *Spanish Civil War*. Saouter analyzes Robert Capa's famous "*death of loyalist militia man*" photo and says that quintessence of war is "*kill or die*" and quintessence of photojournalism is "*to be there at the perfect moment*". Photojournalism makes history of great values and great distresses (Saouter, 2003:120).



**Photo 1.3: Death of a Loyalist Militiaman, Cerro Muriano, Spain, September 5, 1936**

After 1940s, the grand conflicts such as World War 2, the Japanese invasion of China, Indochina Wars<sup>23</sup>, Six-day War<sup>24</sup>, Biafra War<sup>25</sup>, Battle of Bogside<sup>26</sup>, and May 68 in France etc. had been appeared. Photojournalists as Don McCullin, Larry Burrows, James Nachtwey, David Burnett, Philip Jones Griffith, Eugene W. Smith, Gilles Caron, Catherine Leroy, Raymond Depardon, etc. started a new generation of photography by witnessing all these conflicts. On the other hand, some photographers started to over identify with the wars that they had covered. Lebanon of Françoise Demulder, Salvador of James Nachtwey and Patrick Chauvel, Nicaragua of Suzanne Meseilas, Afghanistan of Allain Mingam, and War Iran/Irak of Henri Bureau are some of these unforgettable photographers and their oeuvres (Frillet and Morvan, 1995:17). As it is seen, out of the world of meaning of

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<sup>23</sup> They were a series of wars fought in Southeast Asia from 1947 until 1979, between nationalist Vietnamese against French, American, and Chinese forces. These are The First Indochina War, The Second Indochina War (also known as Vietnam War), The Cambodian–Vietnamese War, The Third Indochina War.

<sup>24</sup>(June 5–10, 1967) Six-Day War was a war between Israel and the neighboring states of Egypt, Jordan and Syria

<sup>25</sup> More than one million people had died in battle or from starvation during this war.

<sup>26</sup> The Battle of the Bogside was a very large communal riot that took place in Derry, Northern Ireland during 12–14 August 1969.

photography, there is another world where photographers are seen as the real stars of the wars. In this context, the journalistic practices in recent years should be analyzed.

In the last quarter of 20<sup>th</sup> century, going to war areas and reporting news became easier. Today, through satellite telephone, events can be reported instantly and by the use of digital cameras and laptops, photos can be sent in a few minutes (Çubukçu, 2005:27-28). In the last 20 years, “conflict journalism” took place in literature. Their job is different from old-style foreign correspondents’ job because they go to war areas for relatively short periods; on the other hand the real war correspondents had been assigned for living in a particular country or region up to three years and they did not only work during conflicts, they were reporting events before and after the hot war (Tumber and Webster, 2006:61). Thereby, it wouldn’t be wrong to say that the way of reporting the war has changed (Bell, 2002:15).

In our days many journalists expressed a desire not to be classified as “*war correspondent*” although they have covered wars and reported from conflicts zones many times (Tumber and Webster, 2006:62-64). It is because today’s photographers don’t have to stay at war areas for years for covering the war and so photographers, who report wars, could take pictures of daily subjects beyond wars and conflicts.

Another question that has to be discussed is about the photographers purpose to report wars. According to Tumber and Webster (2006) “*truth seeking*” and “*documenting history*” are primary motivations of war correspondents; additionally, it should be mentioned the significance of the social value of their job. On the other hand, Mete Çubukçu (2005) deems that the emotion of being in war area and of witnessing war is important and correspondents will do anything to be there. In this regard, it should be examined why they document history.

In our days, the public is perceived as more or less ignorant about world affairs, and journalists have to open their eyes to the world’s brutal reality (Tumber and Webster, 2006). It means; they try to grab attention and sentiments of their audiences by making the public aware of conflicts around the world. For raising awareness and calling public attention, journalists mostly show bloody results of wars, it is because although wars have been reified, blood and conflicts still arouse

interests. In this concept, it should be discussed “*can photographers show bloody scenes in all conditions*”. In other words, we should analyze military intervention and a new form of journalism: “*embedded journalism*”.

The embedded journalism was developed by *Pentagon’s* spokeswoman *Victoria Clarke* and her advisers by approval of the *Secretary of Defense of USA Donald Rumsfeld*. The rules of embedded journalism were determined by deals between Pentagon and press representatives. Embedded journalism refers to journalists being attached to military units in an armed conflict. It is criticized for being part because the embedded reporters have to follow several agreed upon rules.<sup>27</sup>

In fact, before Pentagon defined “embedded journalism”, there were many journalistic practices that looked like they were embedded. Murat Yaykın describes Roger Fenton as the first embedded photographer. It is because, during the Crimean War Fenton worked under the orders of Prince Albert and Queen Victoria. For this reason, The Crimean war pictures mostly show soldiers who smoke, drink and celebrate their victory (Yaykın, 2009:61-69).

In the modern sense, we saw embedded journalists in the field during the Gulf War. CNN broadcasted war on the side of America and embedded photojournalists were a part of this system. These journalists signed a contract that composed of 20 pages (Yaykın, 2009). The most known form of embedded journalism has been seen in Iraq and Afghanistan. Only at the start of the Iraq War in March 2003, as many as 775 reporters and photographers had been traveling as “embedded journalists” with U.S. forces.<sup>28</sup> Today, many photographers go to war areas as embedded journalists. Being embedded is mostly criticized as being part, but it should be underlined that sometimes, some regions could be photographed only by embedded journalists. For this reason, if it is necessary, all press and photography agencies, newspapers and magazines send their photographers as embedded.

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<sup>27</sup> <[http://www.pbs.org/newshour/extra/features/jan-june03/embed\\_3-27.html](http://www.pbs.org/newshour/extra/features/jan-june03/embed_3-27.html)>, May, 2010.

<sup>28</sup> <[http://www.berkeley.edu/news/media/releases/2004/03/15\\_mediatwar.shtml](http://www.berkeley.edu/news/media/releases/2004/03/15_mediatwar.shtml)>, May 2010.



As we cited, from being freelance to embedded journalism, there are many ways to report wars and conflicts. In all circumstances, the main mission of a journalist is to report what is happening there.

### **1.3. Photojournalism becoming widespread: photography agencies, news agencies and press photography contests**

Today photography serves the greater knowledge of humanity and until recently most histories of photography have been written from the perspective of the big photographer and the big magazines (Panzer, 2005). In this context it should be analyzed the institutions that provide pictures for big magazines and press photography contests make photographers known by others.

#### **1.3.1. Photography and press agencies:**

For over 60 years, occupational and commercial institutions such as photography and press agencies play significant roles for the improvement of modern photojournalistic practices according to journalism ethics. Second part of 19<sup>th</sup> century was significant for press photography; it is because; after Second World War, photography gained importance. Foundation of an institution; for defending the “rights of photojournalists”, “liberty of press” and “human rights”, was obviously necessary.

In 1947, two years after the Second World War ended Robert Capa, Henri Cartier-Bresson, George Rodger and David "Chim" Seymour founded one of the most prestigious photographic agencies in the world. *Magnum* was founded just after World War Two by photographers for photographers and for reflecting their independent natures as both people and photographers. Following the conflict, there was a growing market for reportage photography and the mass circulation picture magazines. *Magnum* was not only a part of this photography market, it was also about photographers banding together to work in the kinds of assignment they believed in and to copyright their photos after the stories were published (Badger, 2008:8). In five years of *Magnum's* founding, it had added to its roster young photographers such as Eve Arnold, Burt Glinn, Erich Hartmann, Erich Lessing, Marc

Riboud, Dennis Stock and Kryn Taconis. In the 1970s, magazines increased their use of photojournalism and many *Magnum* members excelled, finding that they had pages and pages of photographs published.<sup>29</sup> For over sixty years, *Magnum* photographers have been responsible for taking some of the world's most memorable pictures (Badger, 2008:8).

While *Magnum* had been continuing its existence in USA, some important photography agencies had been found in Europe. *Gamma* was one of the most important photography agencies in early years of photojournalism. It is founded by Raymond Depardon, Hubert Henrotte, Hugues Vassal and Léonard de Raemy in 1966. With the foundation of new photo agencies such as *Sygma* and *Sipa*, Paris became a world capital for photojournalism. (JOLLY, David, 2009) *Gamma* lost its power and in 1999 it was sold to Hachette Filipacchi Photo Group (GFPG)<sup>30</sup> Same as *Gamma*, *Sygma* had lost its status. *Sygma* was in a long decline because of financial problems. In 1999 *Sygma Photo Agency* was bought by *Corbis Corporation*<sup>31</sup> which is owned by Bill Gates. Although *Sygma* photojournalists hoped *Corbis* would save *Sygma*, two and a half years later *Sygma* was destroyed and the legendary photo press agency, one of the leaders of photo agencies for the past thirty years in the field of photojournalism, had been floored by *Corbis* (Editorial Photographers, 2002 and Tannenbaum, 2010). When *Gamma* and *Sygma* sold their photo archives, all the eyes turned on *Sipa Press*<sup>32</sup> which was one of the most prestigious photography agencies in the world. *Sipa* (1973) was founded by famous Turkish photojournalist Gökşin Sipahioğlu<sup>33</sup> in France and he gave his own name to this agency.<sup>34</sup> With the effects

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<sup>29</sup> <<http://agency.magnumphotos.com/about/history>>, October 2010

<sup>30</sup> Hachette Filipacchi Médias, S.A. (HFM) is one of the largest magazine publisher in the world. HFPG is a division of HFM.

<sup>31</sup> Corbis Cooperation has one of the largest photographic database over 100 millions photos.

<sup>32</sup> *Sipa Press* covers world news thanks to a staff of 27 photographers, a network of more than 600 correspondents and exclusive distribution agreements with partner agencies such as Associated Press (AP) and the European Press Agency (EPA). From political conflicts to high society stories, nearly 2,000 images, captioned and complemented by text, are distributed daily in 40 countries. The agency holds 25 million photos in its archives and three million pictures in its digital database. In addition to its own production, which stretches back 30 years, *Sipa Press* possesses or manages prestigious archival collections such as the Dalmas, Serge Lido, Eclair-Mondial and Universal Photo archives, thereby covering world news in all its variations since the 1940s

<sup>33</sup> Gökşin Sipahioğlu, founder of the SIPA PRESS agency, is originally from Turkey. He is one of the father figures of photojournalism. From the Cuban Missile Crisis to the Prague Spring, the tragedy of the Munich Olympic Games to the student uprisings of May 1968, few major events or historical figures have escaped his lens. In 1973, with his companion, American journalist Phyllis Springer, Sipahioğlu created the agency which still bears his name.

<sup>34</sup> <<http://www.sipa.com/customer/en/about.html>>, October 2010.

of a world dominated by capitalism, *Sipa* went bankrupt as *Gamma* and *Sygma* lost their power. Although a huge amount of money had been offered by Bill Gates and *Reuters* for *Sipa*, Gökşin Sipahioğlu refused all proposals. As a result *Sipa* couldn't survive anymore and in 2001 it was bought by *Sud Communication*.<sup>35</sup> Unlike *Gamma* and *Sygma*, *Sipa* saved its name and reputation. Gökşin Sipahioğlu assumes that with the creation of digital media companies as *Getty Images*<sup>36</sup> and *Corbis*, they lost their power because *Corbis* underlined the importance of images for history and it started to buy oldest photo archives and small agencies couldn't fight with them.<sup>37</sup>

All in all; it has to be underlined that there are some rare agencies who accomplished to survive until today by keeping up with time and the cutting edge technologies. *Black Star Photo Agency*<sup>38</sup> is the clearest example of these agencies. It was founded in 1935 by three famous German photographers; Kurt Safranski, Kurt Kornfeld, and Ernest Mayer. They were all fleeing Hitler's Germany. When *Life Magazine* was launched in 1936, so began the agencies golden age. During all those long years it became an important supplier to the *Life Magazine*. When Mayer leaved Germany, he brought 5,000 photographs with him from his Berlin-based photo agency. As a result of all these efforts, *Black Star* was able to create a unique archive. In 2005 through an anonymous donor, Ryerson University purchased the *Black Star* work prints and with planning to establish a center for historians and picture researchers to study.<sup>39</sup> (Brack, Dennis, 2008)

On the other hand, while traditional photo agencies lost their power, new boutique photo agencies had appeared. *VII Photo Agency* and *Noor Images* are the most known examples of those agencies. *VII* was founded on 9 September 2001 with the idea of "*Photojournalism for globalized world*". The name derives from the number of founding photojournalists who formed the collectively owned agency. *VII*

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<sup>35</sup> French media group.

<sup>36</sup> Getty Images is one of the Pioneer of digital media. In 1995, Mark Getty and Jonathan Klein founded Getty Images to bring the fragmented stock photography business into the digital age.

<sup>37</sup> Interview with Sipahioğlu, 30 November 2008 Anadolu Ajansı (AA). <<http://www.turkishjournal.com/i.php?newsid=3899>> October 2010

<sup>38</sup> As a New York Based Photographic Agency, Black Star offers worldwide stock photography services.

<sup>39</sup> Ryerson purchased the prints and not the reproduction rights and stil the Black Star photographers retain their rights.

has the world's best photographers.<sup>40</sup> As a press photography agency *VII* photographers mostly work on conflicts. *VII* sees itself responsible for creating and relaying the images of the turbulent opening years of the 21st century and documenting environmental, social and political conflicts -both violent and non-violent - to produce an unflinching record of the injustices created and experienced by people (Howe, 2001).

*VII* made a spectacular entry into the visual world with Nachtwey's "*September 11*" photos. The day after of *VII*'s formation, James Nachtwey had arrived to his Manhattan apartment close to the *World Trade Center*. The next morning four jet airliners were hijacked and a series of suicide attacks had been coordinated by *Al-Qaeda* upon the *World Trade Center* and The *Pentagon*. Nachtwey photographed some of the most haunting pictures of the collapse of towers and his images have been etched in the memories, it is because Nachtwey's *September 11* photos tell more than the attacks. They set an example for Samuel Huntington's political science theory: the clash of civilizations.<sup>41</sup> It is because, in the iconic pictures of Nachtwey it is clearly seen, this was not only a terrorist attack upon *USA*; it was also the clash of religions and cultures.<sup>42</sup>

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<sup>40</sup> The original seven founding members, [Alexandra Boulat](#) (Boulat died on October 5, 2007), [Ron Haviv](#), [Gary Knight](#), [Antonin Kratochvil](#), [Christopher Morris](#), [James Nachtwey](#) and John Stanmeyer. They were joined in 2004 by Joachim Ladefoged. Marcus Bleasdale and Franco Pagetti joined in November 2007 and Stephanie Sinclair became a member in 2009, followed by Ed Kashi in July 2010.

<sup>41</sup> Samuel Huntington's famous theory assumes that people's cultural and religious [identities](#) will be the primary source of conflict in the post-[Cold War](#) world.

<sup>42</sup> 11 September is very important for the entire world because one month after the attacks, the global war against terrorism<sup>42</sup> had been started and during the last ten years it has been continuing.



**Photo 1.4: the iconic September 11 picture of James Nachtwey**

Six year after the foundation of *VII Photos*, one of the most popular boutique photo agencies *Noor Images* was created. As *VII*, *Noor Photo Agency* and *Noor Foundation* were established in the framework of a philosophy. The purpose of this agency is to contribute to growing understanding of the world by producing independent in-depth visual reports and collectively and actively promote, exhibit and sell the work of its eleven photographers. In *Noor's* manifesto, it has been said that *Noor* photographers came together to express their concerns in a language capable of renewing itself and with respect to the human dignity of their subjects. *Noor* photo agency works with the *Noor Foundation* whose main mission is to spread *Noor's* philosophy, and to undertake documentary photography and educational projects. *Noor Foundation* also indicates that it seeks to stimulate positive social change, impact views on human rights and other issues on global concerns.<sup>43</sup>

As it is seen, today's photography agencies, which produce, publish and diffuse many images, aim to work on subjects based on the global problems and the human issues. Besides, hot news photographs are mostly taken by the press agencies' photographers. Every day, big press agencies provide thousands of press pictures.

<sup>43</sup>< <http://www.noorimages.com/noorfoundation/>>, <<http://www.noorimages.com/agency/>>, the official website of NOOR, November 2010.

These agencies work with hundreds of photographers from the four corners of the world. For this reason, press agencies such as *Reuteurs*, *Agence France Press (AFP)*, *Associated Press (AP)* and *ZUMA Press* have the world's largest photo banks. AP's photo archive includes millions of historical and contemporary images and 11 million negatives and prints. American news agency (AP) delivers more than 1000 photos in a day from journalists around the world and its partners.<sup>44</sup> French news agency AFP has just an important photo archive as the AP. Every day; together with its partners AFP produces 5000 new photos. AFP's award winning photographers deliver up to 3000 images from the battlefields to the catwalks of *Paris* and *Milan*. As a global news agency AFP has daily online photographic galleries in six languages.<sup>45</sup> As an independent news agency and wire service, *Zuma Press* represents 1200 professional and independent photographers worldwide. Its digital archive grows by approximately 1500 images per day. *ZUMA's* photographers have won numerous awards, including *Pulitzer*, *World Press Photo*, BOP and POYI.<sup>46</sup> And lastly, British news agency *Reuters* has very large press photography archive. Everyday *Reuters* publish a selection of its best photos from the past 24 hours. Each month they determine pictures of the month and each year they chose best photos of year. *Reuters'* photographers produce over a half million images in every year and stories behind the photos published with the photos on *Reuters'* official website.<sup>47</sup>

Considering all these numbers, it could be said that today press photography market is driven by photography and news agencies. As we saw, companies as *Corbis Corporation* and *Getty Images*, news agencies as *Reuters*, AFP, AP and ZUMA and photography agencies as *Magnum*, *Black Star*, *Sipa*, *VII Photos* and *Noor Images* have the world's largest photo collections of historical and contemporary events. The offer of images is gigantic and it is accelerated by transmission of images from bureau to bureau in the entire world (Saouter, 2003:157).

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<sup>44</sup> <<http://www.ap.org/pages/product/photoservices.html>> Associated Press' official website, November 2010.

<sup>45</sup> <<http://www.afp.com/afpcom/en/>> Agence France Press' official website, November 2010.

<sup>46</sup> <<http://www.zumapress.com/aboutzuma/overview.html>> Zuma's official website, November 2010.

<sup>47</sup> <<http://www.reuters.com/>> Reuters' official website

### 1.3.2. Photography Contests: aesthetic reality of war seen by masses

As Griffen said, World War II served as the ultimate proving ground for photo reporting on a massive scale and photojournalism became fully established during the postwar era as circulation figures for picture magazines hit their peak in Europe and USA; daily newspapers established photography departments and press photographers themselves strove for greater respect and higher standards by establishing professional associations (*National Press Photographers Association* was established in 1946), elite photo agencies (*Magnum Photo Agency* established in Paris and New York in 1947) and international forums for the recognition of photojournalism (*World Press Photo Foundation* in Holland) (Griffin, 1999:125).

*World Press Photo* is one of the most important examples of these international forums in the global area. It is an independent non-profit organization which is founded in 1955, in The Netherlands- Amsterdam. *World Press Photo* is known for organizing the world's largest and most prestigious annual press photography contest. This foundation's prize-winning photographs are exhibited in 45 countries and each year over 2 million people visited this traveling exhibition. Every year, foundation publishes a yearbook for prize winning photos. *World Press Photo's* mission is defined as to encourage high professional standards in photojournalism and to promote a free and unrestricted exchange of information by supporting professional press photography on a wide international scale.<sup>48</sup> From the lunch of *World Press Photo* to our day, most of the photos which took this prestigious prize have become iconic. A naked girl running after a napalm attack symbolized *Vietnam War*, a Buddhist monk sets himself ablaze in protest against the persecution of Buddhists by Southern Vietnamese Government became symbol of discrimination against religion, and a sole demonstrator standing in front of tanks on Tiananmen Square returns the symbol of courage.<sup>49</sup>

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<sup>48</sup> <<http://www.worldpressphoto.org/>> October 2010

<sup>49</sup> *ibid.*



**Photo 1.5: World Press Photo of the year,  
The Associated Press Photographer Malcolm W. Browne, 1963**



**Photo 1.6: World Press Photo of the year, Newsweek Photographer, Charlie Cole, 1989**

In the first fifty year celebration book of *World Press Photo*, Mary Panzer says that it has become a global platform for professional press photography. Today, the numbers of participants made people consider how important *World Press Photo* is. In 1955, only 42 photographers from 11 countries submitted just over 300 photos for the first *World Press Photo Contest*. In 2010 the annual contest attracts over 5,000 participants from around 125 countries and over 95,000 photos are being submitted



for the contest.<sup>50</sup> Considering the number of participant it should be asked, among all those pictures how jury choose award winner pictures and photographers. First, second and third prizes are awarded in ten categories. The main overall prize, *World Press Photo of the year* is awarded for a single photo which represents an issue, a situation, or an event of great journalistic importance. The jury judge photos for their news value and it has to demonstrate an extraordinary level of visual perception and creativity.<sup>51</sup> From 1955 to 2010, 34 of 53 *World Press Photo of the year* prize winner photographs (on 1959, 1961 and 1970 contest was not held) are war related pictures.<sup>52</sup> The vast number of war photos shows us the place of wars in the last century.

Another important photo contest Picture of the Year International (POYI) pays attention to war photography as *World Press Photo*. It has been held for the last ten years.<sup>53</sup> Each year, over tens of thousands photos have entered by photographers around the entire world. Different from *World Press Photo*, public can participate in online voting for *Best Picture of the Year*. POYI defines itself not only as a contest, but also as an educational and professional development program.<sup>54</sup> Each year, seminars, workshops and exhibitions have been realized by POYI. And so award winner pictures reach more people. The purpose of POYI is defined as “to pay tribute to those press photographers and newspapers which, despite tremendous war-time difficulties, are doing a splendid job; to provide an opportunity for photographers of the nation to meet in open competition; and to compile and preserve a collection of the best in current, home-front press pictures.”<sup>55</sup>

When POYI winner photos and photographers’ portfolios are analyzed, it can be seen that photos based on social and political issues such as starvation, aids, wars, conflicts, politics have a huge place in winners’ gallery. Especially, 67th POYI’s *Best Photographer of the Year - Newspaper first place prize* winner photographer

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<sup>50</sup> < <http://www.archive.worldpressphoto.org/the-archive>> World Press Photos Official Website, Ocak 2011

<sup>51</sup> <[http://www.worldpressphoto.org/index.php?option=com\\_content&task=view&id=34&Itemid=61&bandwidth=high](http://www.worldpressphoto.org/index.php?option=com_content&task=view&id=34&Itemid=61&bandwidth=high)> World Press Photos Official Website Ocak 2011

<sup>52</sup> You can find out the story of photos in the archive of World Press Photo Contest.

<sup>53</sup> In fact, the first contest had been held in the spring of 1944 in Columbia Missouri with the sponsorship of the Missouri School of Journalism. Ten years before, it was a national photo contest but in 2001 the contest grew the overall mission of POYI broadened as well.

<sup>54</sup> < <http://www.poyi.org/>> The Official website of POYI, January 2011.

<sup>55</sup> < <http://www.poyi.org/67/history.php>> The official website of POYI, January 2011.

Paul Hansen's "Gaza after the War" photos and *Best Photographer of the year-freelance photo agency second place prize winner* photographer Paula Bronstein's "Afghanistan: war wounded" portfolio shows how terrifying war is.



**Photo 1.7: Paul Hansen, Dagens Nyheter, "Gaza: After the war"<sup>56</sup>**



**Photo 1.8: Paula Bronstein, Getty Images, "AFGHANISTAN: War Wounded"<sup>57</sup>**

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<sup>56</sup> Etaf Khader, has twelve children and making dinner takes her close to four hours on a makeshift stove next to her destroyed house.

As it is stated by one of the most remarkable press photography contests, *The Best of Photojournalism* (BOP), photojournalism is changing. It is because portable digital cameras are giving more people the basic tools to cover news events and large media companies are integrating and showcasing photographic reporting in new ways.<sup>58</sup> In this context, it should be analyzed how BOP committee choose award winning pictures. The *National Press Photographers Association's* (NPPA) project BOP is open to professional photographers, editors and online photojournalists. Different from other contests, BOP has TV news video category which is given for moving pictures. BOP entrants should conform to the code of ethics<sup>59</sup> of NPPA. BOP committee explained to whom and why they give awards within the rules of Best of Photojournalism Competition. The BOP seeks to recognize the best work coming from this changing landscape, and set new standards for the future. BOP committee deemed that newsrooms need journalists—visual reporters who are rooted in accuracy and can use their aesthetic skills in their work. For this reason, BOP prizes are given for “*the craft of photographic reporting*”, not just for the artistic and technical qualities of photographs.<sup>60</sup> In other words, the committee looking for visual reporters; it means journalists who also have aesthetic skills.

When the winners' portfolios are analyzed, it is easily understood what BOP committee usually looks for. The award winner pictures mostly tell the stories about war related events. 2010 Photojournalist of The Year prize winner photographer Emilio Morenatti's photos tell the war in Afghanistan and Pakistan through all angles.

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<sup>57</sup> Jamalo, age 14, from Ghazni sits in her wheelchair outside the International Red Cross Orthopedic (ICRC) rehabilitation center November 21, 2009 Kabul, Afghanistan. Jamalo is now a paraplegic, crippled after her home became a battlefield during a violent attack between the Taliban and U.S forces over 5 months ago. She was inside her home during the attack when a rocket hit, killing 4 family members including her sister. She broke her arm and was hit by shrapnel. Ghazni is a Taliban infested area so as a young handicapped female she has little hope of education or even marriage.

<sup>58</sup> < [http://bop.nppa.org/2011/still\\_photography/rules/preparing\\_images.html.en](http://bop.nppa.org/2011/still_photography/rules/preparing_images.html.en) > January 2011

<sup>59</sup> The code of ethics of NPPA is in annex.

<sup>60</sup> The National Press Photographers Association was founded in 1946. The NPPA is created by photojournalists for photojournalists. It is interested in [photojournalism](#), or journalism that presents a story through the use of images or moving pictures. NPPA has a [code of ethics](#) which has an important place for photojournalists.



**Photo 1.9: 1st Place, Photojournalist of the Year (large markets)<sup>61</sup>**

**Emilio Morenatti/Associated Press (AP)**



**Photo 1.10: Emilio Morenatti/Associated Press (AP)<sup>62</sup>**

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<sup>61</sup> A Pakistani child looks on as women covered with burqas from the tribal region of Bajur and Mohmand agency wait to be registered at the Jalozai refugee camp near Peshawar, Pakistan on Friday, Jan. 30, 2009.

Besides all these prestigious press photography contests, for a war photographer, maybe the most prestigious prize is Robert Capa Gold Medal. It is because this award has been given for *"the best published photographic reporting from abroad requiring exceptional courage and enterprise"*. It means; Robert Capa Gold Medal is given for the extraordinary efforts of war photographers. This special prize bears the name of legendary war photographer Robert Capa. From 1955<sup>63</sup> to our days, it is awarded by Overseas Press Club<sup>64</sup> which is an international association of journalists. Until today, from Larry Burrow to James Nachtwey, many of the pioneer photojournalists won this prestigious prize.<sup>65</sup> Lastly, in 2010, young photographer Agnes Dherbey won this prize with her portfolio on violent anti-government riots in Thailand.<sup>66</sup>



**Photo 1.11: 2010 Robert Capa Gold Medal Winner, Agnes Dherbey**

<sup>62</sup> In this photo taken Sunday, July 19, 2009, Afghan National Army recruits pray at the mosque of Kabul Military Training Center in Afghanistan.

<sup>63</sup> In 1955, Howard Sochurek from MAGNUM won the first Robert Capa Gold Medal.

<sup>64</sup> *The Overseas Press Club of America* was founded in 1939 in New York by a group of foreign correspondents. The OPC seeks to maintain an international association of journalists working in the United States and abroad; to encourage the highest standards of professional integrity and skill in the reporting of news; to help educate a new generation of journalists; to contribute to the freedom and independence of journalists and the press throughout the world, and to work toward better communication and understanding among people.

<sup>65</sup> Larry Burrows won Robert Capa Gold Medal three times (1963, 1965, 1971) until he died in Vietnam. James Nachtwey won it six times. (1983, 1984, 1986, 1994, 1998)

<sup>66</sup> Since 2008 there is an ongoing political crisis in Thailand.

As it is seen mostly photographs that show the pain of others and people's atrocities have been awarded. As Godwin said, "*If it bleeds, it leads*".<sup>67</sup> This is an undesirable rule of press photography. Lester (1999) assumes that violence and tragedy are sine qua non of *American journalism* because readers are attracted to gruesome stories and photographs. Undoubtedly judges of contests also have a fatal attraction to gruesome stories, for this reason, as other photography prizes, Pulitzer Prizes are most often awarded to photographers who make pictures of gruesome, dramatic moments. Within Pulitzer Prizes<sup>68</sup>, in two categories, *feature photography* and *breaking news photography*, press photographers have been awarded. Indeed, Pulitzer Prize is a U.S. award for achievements in newspaper, literature, musical composition and online journalism. However, only for the journalism competition, entrants from any nationality can be accepted but their work must have been published in a U.S newspaper at least once, on a newspaper's website or on an online news organization's website.<sup>69</sup> That makes Pulitzer Prize globally important for journalism awards.

Considering all these photography prizes, we should ask, how winning a prize affects a photographers' life. 2009 *World Press Photo* of the year winner Pietro Masturzo explains the changes *World Press Photo* brought to his life with these words:

*"I had problems publishing the rooftop story"<sup>70</sup> ... Editors said it was difficult to publish because it was not direct enough, it didn't show everything in the classic style. But I really believed in this work, and now it is fantastic because suddenly things have changed and people are phoning and asking for photos... So, winning a*

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<sup>67</sup> Cited by Paul Martin Lester, 1999 p.12.

<sup>68</sup> Pulitzer have been hold in NewYork with the administration of Columbia University. It is given in 21 categories. 14 of them are journalism categories. Each year more than 1,300 journalism entries have been received.

<sup>69</sup> < <http://www.pulitzer.org/>> January 2011.

<sup>70</sup> Women shout their dissent from a Tehran rooftop on 24 June, following Iran's disputed presidential election. The result had been a victory for President Mahmoud Ahmadinejad over opposition candidate Mir Hossein Mousavi, but there were allegations of vote-rigging. In the ensuing weeks, violent demonstrations took place in the streets. At night, people shouted from the roofs, an echo of protests that took place during the 1979 Islamic Revolution.

*prize gives me hope to try again. Not just for myself, but for so many other photographers out there, too.”<sup>71</sup>*

So, winning a prize makes photographers award winner famous photographers, provides photographers new opportunities and make their works more visible. In other words, press photography contests enables photos to be published largely. By augmentation of the number of published pictures and exhibitions of winners’ photographs, these photos can be seen by a great number of people and as a result public awareness about issues will have been raised.

### **1.3.3. Discourses behind photos: theoretical approach to iconic press pictures**

*“Something is happening. We are becoming a visually mediated society. For many, understanding of the world is being accomplished, not through words, but by reading images.”*

**Paul Martin Lester,**

*“Syntactic Theory of Visual Communication”*

In the modern newspaper, the text is still an essential element and the photograph adds new dimensions of meaning to the text (Stuart Hall, 2005: 245)<sup>72</sup>. Even so, as Roland Barthes observed; photographs are more imperative than writing because they impose meaning at one strike.

Barthes defines the press photography as a message. The source of message is the staff of newspaper; photographers, editor etc. and the point of reception is the public who reads the paper. He assumes that the information is carried by two different structures: linguistic (title, caption and article) and photographic. In this sense, the content of photographic message should be analyzed. Stuart Hall discusses

<sup>71</sup> Interview with Pietro Masturzo, in World Press Photo 2010.

<sup>72</sup> Stuart Hall’s article “Determinations of news photographs” is first time published in “Cultural Studies N0:3. In 1973 with the editing of Stanley Cohen and Jack Young it is published in “The Manufacture of News” by sage publications. This article is translated by Ali M. Bayraktar and published by İrfan Erdoğan in İletişim Dergisi of Ankara University. External Link: <<http://www.irfanerdogan.com/dergiweb2008/21/8.%20makale.pdf>>

what the photo signifies within the lexicon of expressive features distributed throughout the culture of which the reader is a member (Hall, 1973). According to Hall, it has to distinguish *two aspects* in the context of the signification of news. First one is the *news value* of the photographic sign and the second is the *ideological level* of the photographic sign. News value is about the quality of news. Ideological level of the photographic sign is related with institutional apparatus' effects. In this context Hall claims that news photos repress their ideological dimensions by offering themselves as literal visual-transcriptions of the 'real world'. According to Barthes, from the object to its images there is a reduction in proportion, perspective or color, but this reduction is never a transformation. The image is not the reality but at least it is its perfect analog.

In this case, within the relation between photos and reality, it should be analyzed the function of press photos. Hall states that: "*News photos witness to the actuality of the event they represent. Photos of an event carry within them a meta-message: 'this event really happened and this photo is the proof of it'. Photos of people-when the 'passport' type and size-also support this function of **grounding and witnessing**: 'this is the man we are talking about, he really exists'. Photos, then, appear, as records, in a literal sense, of 'the facts' and speak for themselves.*" So, news photos approve "*the having been there*" of photographers (Barthes, 1981). It means, news photos are the proofs of "*this really happened*" (Hall, 1973). So, it should be asked what makes news photos, which show what happened, interesting. And in this context, it should be analyzed what makes news photographs unforgettable iconic pictures.

In his famous book "Camera Lucida", Roland Barthes writes about his first impression when he looked at a photo of Keen Wessing. He says that there is nothing extraordinary in this photo; a ruined street, three soldiers and behind soldiers, two nuns. This photograph is only existed for him but its existence derived from the co-presence of two discontinuous elements which did not belong to the same world: soldiers and nuns (Barthes, 1981:23). So, this co-existence makes this scene unforgettable as the picture of an emancipated albino black child's photo.





**Photo 1.12: Koen Wessing: Nicaragua, 1979**

Barthes affirms that a “detail” attracts him and its mere presence changes his reading (Barthes, 1981:42). In this case it should be asked; “*did details make press pictures unforgettable iconic pictures?*” For example, if Nick Ut’s Vietnamese girl hadn’t been running naked, could this photo shoot affect people as it did?

Nick Ut’s *World Press Photo* and Pulitzer Prize winner photo is one of the best examples for an iconic picture. In 1972 he photographed a nine-year old girl, Kim Phuc. Her skin was burned so badly and she was running for fleeing the region under napalm attack. At this moment Nick Ut saw her and took his famous iconic photo. The story behind picture makes it more interesting. After the attack, he also got the girl to the hospital and so saved Kim Phuc’s life. After all these years, they are still getting in touch. (BBC, 9 May 2005)<sup>73</sup>

<sup>73</sup> <<http://news.bbc.co.uk/2/hi/asia-pacific/4517597.stm>> *Picture Power: Vietnam napalm attack,*

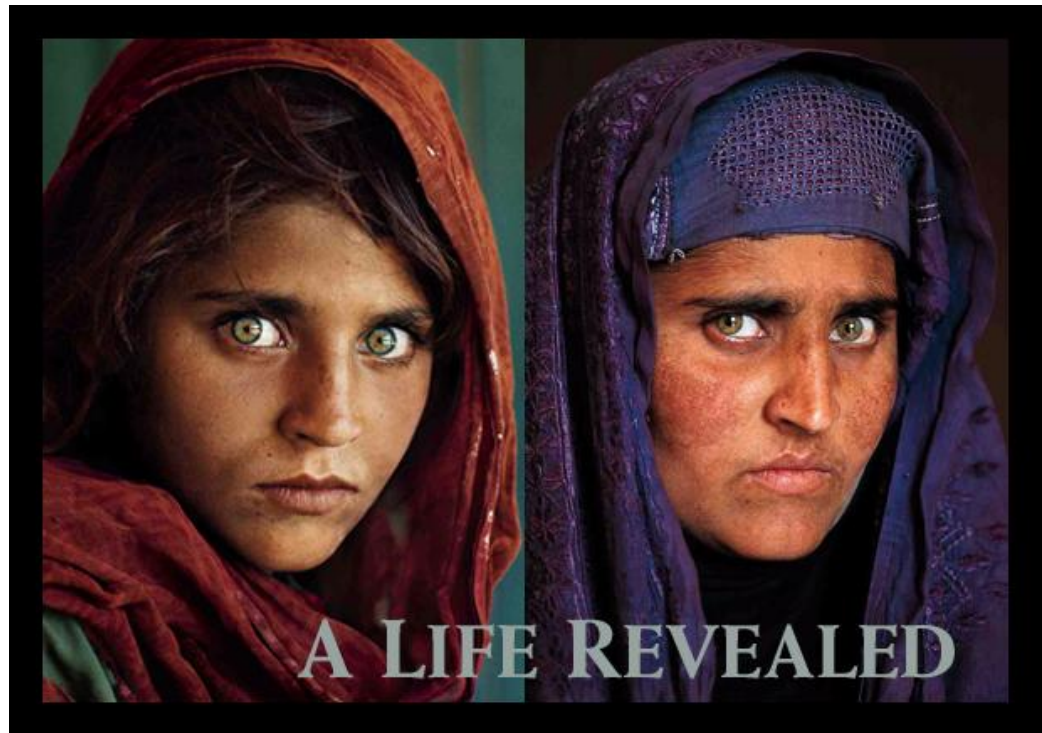


**Photo 1.13: The Associated Press Photographer Nick Ut's famous photo (1972)**

“Afghan Girl” photo of famous National Geographic photographer Steve McCurry constructed another example as an iconic press picture. This famous portrait is taken in 1985 in a refugee camp and it became a symbol of the 1980s Afghan conflict and of the refugee camp in Pakistan. In *“The Photographers”*<sup>74</sup> documentary of National Geographic, Steve McCurry says that when he took the picture he thought that it would be an iconic photo. Steve McCurry’s iconic image published on the cover of *National Geographic* in June 1985. In 2003 “Searching for the Afghan girl” documentary was filmed. A team from National Geographic Television & Film's EXPLORER brought McCurry to Pakistan to search for the girl with green eyes and finally they found her. Her name was Sharbat Gula. The documentary made the story of photo more interesting because Gula had never seen her famous portrait before it was shown to her. In April 2002 National Geographic told Afghan Girl’s story with these words:

*“Her eyes have captivated the world since she appeared on our cover in 1985. Now we can tell her story...”* (National Geographic, April 2002)

<sup>74</sup> “The Photographers” is a documentary which is filmed by National Geographic. It tells stories behind iconic National Geographic Photos.



**Photo 1.14: Afghan Girl before and after, 1984 (left) and 2002 (right)**

Sharbat Gula and Kim Phuc's stories gave these photos life, so they returned unforgettable press pictures. There are many other pictures in the world history because world history is full of wars. The wars didn't make them prize winner or the photo contests didn't make them iconic. Sometimes the co-existence of two different elements, sometimes extraordinary details in the picture, sometimes the background stories make photos iconic. Briefly, the choice of *this* moment, of *this* person, of *this* angle makes photos symbols of the historical events.

## 2. PHOTOJOURNALISM ETHICS: CODES OF CONDUCT AND MORAL RESPONSIBILITY

*“The world is a dangerous place not because of those who do evil, but because of those who look on and do nothing.”*

*Albert Einstein*

Photojournalism should be considering as the work of many (Panzer, 2005). For this reason the press photographers who take pictures, the writers who create the text, the editors and art directors who organize the story and the journals that print the story must behave ethically for reporting accurate news. In addition, it should be mentioned that photojournalists are not only photographers they are also journalists. Therefore, they are not only responsible of the visual elements; they are also responsible of the content. In this context, firstly journalism ethics should be analyzed.

### 2.1. Journalism ethics: theory and practices

From Greek philosophy to postmodern philosophy there are lots of ethical theories. “*Ethic*” can be defined as the principles of right and wrong that are accepted by an individual or a social group or as a system of principles governing morality and acceptable conduct.<sup>75</sup> Mahmut İhsan Özgen delineates “*ethics*” as moral and spiritual duties and indicates that moral rules can be defined within the frame of being kind to yourself and other people’s life.<sup>76</sup> According to Thomas Bivins indicates that ethical theory, which comes from the study of moral philosophy, is simply an organized way of approaching ethical decision making (Bivins, 2004:74).

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<sup>75</sup> <<http://wordnetweb.princeton.edu/perl/webwn?s=ethic>> January 2010.

<sup>76</sup> Cited by A. Ridvan Bülbül, 2001, p.10

Auguste Comte's (1952) ethical theory, *altruism* is explained as "living for others". In its famous book "*Catechism Positivist*" he says that:

*"The social point of view cannot tolerate the notion of rights, for such notion rests on individualism. We are born under a load of obligations of every kind, to our predecessors, to our successors, to our contemporaries. After our birth these obligations increase or accumulate, for it is some time before we can return any service.... This "to live for others", the definitive formula of human morality, gives a direct sanction exclusively to our instincts of benevolence, the common source of happiness and duty. [Man must serve] Humanity, whose we are entirely."*

In the context of our study, it must be analyzed why an ethical interrogation is necessary for journalism (Cornu, 2005). Journalism ethics is mostly examined considering deontological ethics.<sup>77</sup> Immanuel Kant's theory of ethics is considered deontological. Kant's ethical system is based on the human ability to reason and the belief that all moral actions were the results of virtuous intent. Kant emphasizes that:

*"We should act in such a way that we could wish the maxim of our action to become a universal law."*

Although *Kant's* theory is still much debated today, *Kantian* guidelines continue to proliferate. Bivins draw attention towards *Kantian* rules that had been developed by *Washington Post's* former ombudsperson *Joann Byrd's*. She calls it "*Four-Minute Ethics Guide*". These are:

- Do not kill.
- Do not cause avoidable harm.
- Act justly (give people what they are due, treat them fairly)
- Help those in immediate need.

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<sup>77</sup> In contemporary moral philosophy, deontology is one of those kinds of normative theories regarding which choices are morally required, forbidden, or permitted. In other words, deontology falls within the domain of moral theories that guide and assess our choices of what we ought to do (deontic theories), in contrast to (aretaic [virtue] theories) that — fundamentally, at least — guide and assess what kind of person (in terms of character traits) we are and should be. And within that domain, deontologists — those who subscribe to deontological theories of morality — stand in opposition to *consequentialists*.

<<http://plato.stanford.edu/entries/ethics-deontological/>>

- Keep promises.
- Respect persons (appreciate their dignity and privacy and autonomy).
- Do not lie.

Within the “*Four-Minute Ethics Guide*”, it can be said that journalism is based on principles and values. According to Bertrand (2002), the way of explaining media ethics gets through the duties of journalists. Journalists’ obligations consist of the duties of any human being because journalists are humans as we are. Journalists’ values are all most the same in all over the world because it is founded on universal values as “*human values*”, “*freedom of expression*”, “*the right to communicate*” and “*media values*”. Bertrand maintains that rights and duties are inseparable. It is because; the first mission of the media professional is to use the freedom to communicate in order to inform people. As Bertrand, Yaykın signifies that it should never be forgotten: “*ethics*” is primarily related with “*human rights*”. In the article 19th of *The Universal Declaration of Human Rights*, freedom to communicate is explained as:

*“Everyone has the right to freedom of opinion and expression; this right includes freedom to hold opinions without interference and to seek, receive and impart information and ideas through any media and regardless of frontiers.”*

Cornu emphasizes that there isn’t ethics without liberty. If there isn’t capacity to make your own way or to choose a way between different ways, there won’t be ethics (Cornu, 1994:143). When people choose a way or draw their way, mostly their ways coincide with others. The reason of that, all the ways are a part of public sphere<sup>78</sup> and for public order people need ethics. Concordantly, Bülbül analyzes press ethics’ substructure under three main headings: hierarchical responsibility, responsibility towards society and individual responsibility. Hierarchical responsibility can be defined as being responsible from the institution that you work for, responsibility towards society is being responsible from society’s expectations

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<sup>78</sup> Habermas defines bourgeois public sphere as “*The bourgeois public sphere may be conceived above all as the sphere of private people come together as a public; they soon claimed the public sphere regulated from above against the public authorities themselves, to engage them in a debate over the general rules governing relations in the basically privatized but publicly relevant sphere of commodity exchange and social labor.*” In his famous oeuvre “[\*The Structural Transformation of the Public Sphere – An Inquiry into a Category of Bourgeois Society\*](#)”

and individual responsibility consists of principles which are accepted by herself/himself as a journalist, in other words it is a journalistic auto-control (Bülül, 2001:15-40).

Cornu affirms; the first mission of journalist is respecting the reality for protecting public's right to information. As Özgen, Bertrand underlines the importance of moral duties of human being. He gives a synthetic code of ethics. It is consisted of fundamental values, fundamental prohibitions and journalistic principles.

### **Fundamental Values**

- To respect life
- To promote solidarity among human beings

### **Fundamental Values**

- Not to lie
- Not to appropriate someone else's property
- Not to hurt anyone needlessly

### **Journalistic Principles**

- To be competent
- To be independent from political, economic, intellectual forces
- To do nothing that may decrease the public's trust in media
- To have a wide and deep definition of news (not just the obvious, the interesting, the superficial)
- To give a full, accurate, fair, understandable report of the news
- To serve all groups (rich/poor, young/old, conservative/liberal etc.).
- To defend and promote human rights and democracy
- To work towards and improvement of society

As it is seen especially “*objectivity*” is directly tied up with press ethics because objective news is accurate news. Journalists should be an observer when they write and edit news, they should not be a part of the news and the events, they shouldn’t be affected from dramatic situations and they have to isolate themselves from their ideological, political and social ideas when they are getting information, reporting news or editing it (Bülbul, 2001:66-70). According to Matthew Kieran (2002), a failure of impartiality in journalism is a failure to respect one of the methods required in order to fulfill the goal of journalism which is getting at the truth of the matter.

In this context, it should be asked “*should journalists always be neutral?*” Differently from other theoreticians, Martin Bell (2002) claims that journalists should be aware of their responsibilities but their responsibilities will not be stand neutrally between *good* and *evil*, *right* and *wrong*, the *victim* and the *oppressor*. Especially, during war and conflict being totally objective is really hard because wars include extraordinary days. William E. Biernatzki says that there is a triangle between “military”, “media” and “public”. He defines the relationship between media, governments or military and public as conflict of interest. (Biernatzki, 2003, p.4) Especially in the war zone, the media is generally claimed as being under control of government. On the other hand Mary Panzer underlines that in wars journalists would often find themselves caught in a vice between patriotism and morality when the needs of the nation conflicted with personal conviction and some resolved dilemma by choosing to make the most complete document possible: “*getting the story right*”.

According to Ragıp Duran, journalists are conscientiously responsible from the truth and for this reason they should never give up accounting for the truth. If a journalist doesn’t account for the truth, she/he isn’t a journalist anymore; he/she would be a propagandist or a server of the patron, the editor or the readers. Duran underlines four main conditions for ethical journalism. First of all, the right to freedom of opinion is *sine qua non* of journalism. Secondly, news should be freely reported and journalists should easily access to news. Thirdly, journalists should ask themselves “what is the news value?” because the news should be real. And the last



one is about the respect for human-being (Duran, 2005:120-124)<sup>79</sup>. So, in reference to Duran, an ethical journalist can be defined as an independent reporter who doesn't hesitate to write the truth with regard to human rights.

Consequently, as Seib (2002) indicated, the news media have responsibility to capture the attention of an often disengaged public and the duty of journalists are to witness and to report and through their coverage to prod policymakers and the public to pay more attention to what is going on around them.

### **2.1.1. Codes of conducts: journalistic practices and ethical rules**

The first studies on “*press ethics*” were started in the 17th Century. In 18th and 19th centuries those studies were returned a conscious movement. At the beginnings of 20th century, through the constructions of professional organizations, those studies got importance and so some quality control operations are conducted by groups with media connections, like unions, associations or NGOs (Bertrand, 2002:119).

*As Belsey claimed*, on the one hand journalism is an industry, a major player in the profit-seeking market economy, and journalists are workers in that industry; on the other hand journalism is a profession, a vocation founded on ethical principles which direct and regulate the conduct of the practitioners. In this context, it should be asked why codes of conducts are constructed. According to Encabo, for procuring acceptance of ethic duties by journalists and for creating self-control, journalists need to construct a mechanism.

In line with our research about code of ethics for journalism, it had been observed that there isn't a universal code of ethics for journalism but there are some universal rules. Considering our observations, it can be said that SPJ's (Sigma Delta Chi or the Society of Professional Journalists)<sup>80</sup> “*code of ethics*” is being accepted or taken as an example by lots of media institution. The SPJ Code of Ethics<sup>81</sup>

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<sup>79</sup> In “**Medya, Etik ve Hukuk**” edited by Sevda Alankuş

<sup>80</sup> USA's the most broad-based journalism organization.

<sup>81</sup> The SPJ Code of Ethics is voluntarily embraced by thousands of journalists, regardless of place or platform, and is widely used in newsrooms and classrooms as a guide for ethical behavior. The code is

categorizes ethic behavior of journalists under four main headings. Firstly journalists should be honest, fair and courageous in gathering, reporting and interpreting information. It means, journalists should seek truth and for preventing allegations they should test accuracy from all sources. Secondly ethical journalists treat sources, subjects and colleagues as human beings deserving of respect. So, journalists should be sensitive when doing their job. Thirdly, journalists should be free of obligation to any interest other than the public's right to know. It means, they should only think about public interest and they shouldn't look after their own interest. In other words; they should refuse favors, fees, free travels etc. Lastly, journalists should be accountable to their readers, listeners, viewers and each other. This is about their responsibilities. They should abstain unethical practices and they should always protect high standards of journalism.<sup>82</sup> Briefly, journalists should seek truth, minimize harm, act independently and be accountable

Differently from SPJ, as an international organization, The International Federation of Journalists (IFJ)<sup>83</sup> especially works on press freedom (journalistic rights) and human rights. It supports human rights, democracy and pluralism because the aim of the organization is to protect and strengthen the rights of journalists and to respect, defend freedom of information, media freedom and the independence of journalism. For democracy and freedom, it aims to promote the social role of journalists; therefore it purposes to improve professionalism and to create high standards of journalism. The IFJ is opposed to discrimination of all kinds and condemns the use of media as propaganda or to promote intolerance and conflict

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intended not as a set of “rules” but as a resource for ethical decision-making. It is not — nor can it be under the First Amendment — legally enforceable.

The present version of the code was adopted by the 1996 SPJ National Convention, after months of study and debate among the Society's members. Sigma Delta Chi's first Code of Ethics was borrowed from the American Society of Newspaper Editors in 1926. In 1973, Sigma Delta Chi wrote its own code, which was revised in 1984, 1987 and 1996.

The SPJ is founded as Sigma Delta Chi on DePauw University Campus, Greencastle in 1909. It is one of the oldest organizations representing [journalists](#) in the [United States](#). Their code of ethic has an important place in the world of journalism.

<sup>82</sup> <<http://www.spj.org/ethicscode.asp>> Official website of Society of Professional Journalists, January 2010,

<sup>83</sup>The International Federation of Journalists is the world's largest organisation of journalists. First established in 1926, it was relaunched in 1946 and again, in its present form, in 1952. Today the Federation represents around 600.000 members in more than 100 countries. The IFJ promotes international action to defend press freedom and social justice through strong, free and independent trade unions of journalists. The IFJ is the organisation that speaks for journalists within the United Nations system and within the international trade union movement.

because it believes in media pluralism and freedom of political and cultural expression. In other words, IFJ try to construct a democratic platform for journalists.

This globally important association works as one of the partners of United Nations Educational, Scientific and Cultural Organization (UNESCO) with the mission of contributing to peace and human development in an era of globalization. UNESCO accepted the “*Declaration on fundamental principles concerning the contribution of the mass media to strengthening peace and international understanding, to the promotion of human rights and to countering racialism, apartheid and incitement to war*”<sup>84</sup> on 28<sup>th</sup> November 1978. The purpose of UNESCO is to ‘contribute to peace and security by promoting collaboration among the nations through education, science and culture in order to further universal respect for justice, for the rule of law and for the human rights and fundamental freedoms’ and that to realize this purpose the Organization will strive ‘to promote the free flow of ideas by word and image’.<sup>85</sup> As it is seen, UNESCO sees images and words *sine qua non* for contributing peace and security in the world. UNESCO tries to develop mass media in all countries; therefore “the international program for development of communication”<sup>86</sup> was created. With this declaration and “the program UNESCO tries to create global rules for mass media starting from the developing countries. It is a road map about mass media’s responsibilities for establishing peace in the world.

As a Turkish origin NGO, Turkish Journalists Association (TGC)<sup>87</sup> underlines the importance of human and citizen rights for a democratic society in the *Turkish Journalists Declaration of Rights and Responsibilities*. It is asserted that:

*“Every individual has the right to be informed, have access to news, freedom of thought, expression, and the right to criticize freely. Freedom of press and*

<sup>84</sup> <<http://unesdoc.unesco.org/images/0011/001140/114032e.pdf> >, UNESCO’s website, January 2010.

<sup>85</sup> <[http://portal.unesco.org/en/ev.php-URL\\_ID=13176&URL\\_DO=DO\\_PRINTPAGE&URL\\_SECTION=201.html](http://portal.unesco.org/en/ev.php-URL_ID=13176&URL_DO=DO_PRINTPAGE&URL_SECTION=201.html)> UNESCO’s website, January 2010.

<sup>86</sup> The International Programme for the Development of Communication is a UNESCO programme aimed at strengthening the development of mass media in developing countries.

<sup>87</sup> Turkish Journalists Association was founded 10 th June 1946, by Sedat Simavi, Mr. Sadun Galip Savcı, Cihat Baban, Hayri Alpar and Sait Keşler. The main purpose of association is to keep newspaper, magazine, radio and TV professional ethics in order and to work on freedom of expression.

*publication, which is the main tool of freedom of thought and expression, is one of the basic human rights.”*

In parallel with human rights, the journalist should use press freedom conscientiously and honestly to further the public's right to be informed and have access to accurate news. For this purpose, the journalist should fight all kinds of censorship. According to public's right to know, in regarding domestic and international policy issues shaped by the people in the administration of country, journalists should be guided solely by basic professional principles and concerns for a free democracy and they should avoid prejudice. In the third article of declaration, TGC affirms that the journalist should defend the universal values of humanity, peace, democracy, human rights, pluralism etc. and should respect differences. Without any discrimination against nations, races, ethnicities, classes, sexes, languages, religious and philosophical beliefs, the journalist should recognize the rights and respectability of all nations, peoples and individuals.<sup>88</sup>

In the *Code of Professional Ethics of the Press of Turkish Press Council*,<sup>89</sup> we see that the “freedom of communication” is accepted as an instrument of the people's right to know the truth and the main function of journalism is assessed as to discover the facts and communicate them to the public without distortion or exaggerating.<sup>90</sup> As it is understood, the most important thing in “*journalism ethics*” is the “*the freedom of communication*” and correspondingly “*the truth*”.

As a consequence, as it is considered, democrats couldn't survive without information and communication (Encabo, 2002:443)<sup>91</sup>. Kovach and Rosensteil (2007) say that the main purpose of journalists is to inform society, because people need information for being independent and for directing themselves. Kovach and Rosensteil consider the reality as the first responsibility of journalism, so journalists

<sup>88</sup> < <http://www.tgc.org.tr/englishbildirge.html> > January 2010, website of Turkish Journalists Association (TCG)

<sup>89</sup> The Press Council is a self regulation platform created by journalists with the aim of realizing a "frer and a more respectable" press (media) and who came together to establish "freedom of communication (press)" in its broadest sense and to prove that this freedom can be used within the context of responsibility or (self regulation principles).

<sup>90</sup> < [http://www.basinkonseyi.org.tr/lang\\_eng/copeotp.asp](http://www.basinkonseyi.org.tr/lang_eng/copeotp.asp) > Turkish Press Council's website. January 2010.

<sup>91</sup> In “*Medya, Kültür, Siyaset*” edited by Süleyman İrvan.

should confirm the news entirely. As a part of society, journalists should abide faithfully with people and they should always think about human interest. Journalist should act independently, they should keep their objectivity. And we should never forget that journalists have conscientious responsibility.

## **2.2. Press photography: ethics and moral duties**

*"Put it before them briefly so they will read it, clearly so they will appreciate it, picturesquely so they will remember it, and above all, accurately so they will be guided by its light."*

***Joseph Pulitzer***

With his famous saying, Pulitzer explains how a journalist should write news for attracting readers' interest. Images in newspapers or magazines show people what is going on out of their houses. Photojournalism is not only about images, it is also about words. Press photographers produce news with visual and verbal ways. So; people do not only see images, they also read them. As Lester (1999:12) cited a photograph can immediately shock, educate, or enlighten a reader. It is because, photojournalism is serving a descriptive purpose which is recording and reporting *"things as they are"* (Panzer, 2005). Encabo affirms that we are accustomed to the language of newspapers' headlines and photographs, therefore if this language isn't supported by images, it loses its power.

In newspapers and magazines, journalism; photography has traditionally played a major role. It is because; pictures provide visual and memorable evidence for what the accompanying text described (Warburton, 2002:123-124). In this sense it can be said that photojournalists should consider themselves to be on an equal status as word journalists. They have to be considered as reporters, but instead of pen, notebook, or tape recorders, they use a camera and its accompanying selection of technical devices to record events. As reporters, photojournalists must have a strong sense of journalistic values that guide them and *truthfulness, objectivity, and fairness* are values that give the journalism profession *credibility and respect*. According to Lester (1999);

*“ From getting the names spelled correctly in a group portrait to not misrepresenting yourself or a subject, truthfulness is a value that gives the public a reason to rely on the accuracy of the news they read and see in their newspaper. If you are economically, politically, or emotionally involved with a subject, your objectivity will be put into question. A photographer's credibility will suffer if free gifts from a subject are accepted or if political views or personal opinions cloud news judgments. To be fair, a journalist tries to show both sides of a controversial issue, prints stories and photographs proportionate to their importance, and if mistakes are made, prints immediate, clear, and easily found corrections.”*

NPPA states that the primary goal of the photojournalist is the faithful and comprehensive depiction of the subject at hand. In other words, photojournalists should clearly show us photographic content. In this context, Patterson and Wilkins affirm that one of the most discussed ethical problems reported by photojournalists was setup shots. It is mostly asked *“How can a fiction photo sever from a non-fiction photo?”* According to Szarkowski, two possible purposes exist for news photography: the “mirror” and the “window” photograph. The mirror photograph attempts to subjectively recreate the world, on the other hand the window photographs should be as objective a picture of reality as the medium will allow; it should be untouched by the bias of the lens or of the photographers. We can say that photos in the mirror category mostly used for political purposes. Photographers searched a way to achieve the maximum effect. By the way, the photos in the window category show us the horrors of war, famine etc. and they arouse public opinion because the photographer capture the moment with no attempt to alter it (Patterson&Wilkins, 2007:244). NPPA’s code of ethics states that;

*“While photographing subjects do not intentionally contribute to, alter, or seek to alter or influence events.”*

As it is seen photojournalism has a long and cherished tradition of truthfulness, it is because the impact of the visual image on a viewer comes directly from the belief that the *“camera never lies”* (Lester, 1999). Namely, as a machine, the camera faithfully and unemotionally records a moment in time but it should never be forgotten a machine is only as truthful as the hands that guide it. In this context it can

be said that photojournalists should obey moral duties and ethical rules considering the effects of global age.

In the history, communication has never had this quantity, this diversity, this rapidity and this effectiveness (Cornu, 1994; 13). For this reason, in our day, media is defined as a fourth power which could influence legislative, judicial and executive system of nation-state. In the global area, we know that media power has an important place among nation-states, international or supranational organizations (UN, NATO, EU etc.), NGOs (HRW, MSF, OXFAM etc.), global cooperations. Vietnam War is one of the most famous examples of media power in the global area. Through the images of war, an anti-war public opinion had been constructed. Famous photojournalist James Nachtwey explained the effects of Vietnam War photographers as:

*“The work there were doing by photographers, they shaped the opinion of American public, showed us what was really happening to an average person in Vietnam”<sup>92</sup>*

As Marshall McLuhan said, we live in a global village that’s why interpreting “war” and “peace” has different dimensions. Day by day, the emerging technologies make *linking* between “places”, “events” and of course “people” faster. Technological determinism makes people see “war” as a part of their entire life. As Susan Sontag said, today wars are in our living rooms. In this sense it has to be interrogated how wars came into our houses. Broadcasting of war has always been important for politicians, from the gravures to digital photos; we see how significant war coverage for a newspaper or magazine is. Additionally, with great development of technology, war reporting became a part of politics. With 24 hours news coverage of CNN, people see how media could affect public opinion and of course state policy. By covering humanitarian wars, CNN effect theory has appeared. CNN opened a discussion topic for theoreticians; because some of them believed that CNN didn’t report only the truth and this wasn’t ethically acceptable. With Noam Chomsky’s and Edward S. Herman’s words, it could be defined as the

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<sup>92</sup> In the documentary of famous photojournalist Patrick Chauvel and Antoine Novat “War Reporters”.

*“manufacturing of consent”*.<sup>93</sup> Nilgün Tatal Cheviron (2006) says that the role of CNN changed in the first Gulf War and it became a propaganda tool and CNN returns the channel of diplomacy.

If we think about the fast spread of information in parallel with technological developments, 24 hours news coverage is placed in a logical place. During the 19<sup>th</sup> century, painters had been accompanying journalists and then photographers took the place of painters. The main reason of using images was to inform people with adhering to truth, to decrease the time difference between the event and the news coverage and to give information to people as soon as possible (Tatal, 2006:179). As Patterson and Wilkins (2007) observed, the decades of technological developments have dramatically shortened the time between the occurrence of a news event and the dissemination of the photos or videos of it to the public. So in current time, pictures and moving pictures compose all news.

Today photos of events have been using in the evening news and so people could see rebellion in Egypt or in Libya instantly. In this context it should be analyzed how photographers take pictures of war. War photography always occupies an important place in the history. Especially when the words are insufficient for documenting the pain, images came into the scene. People usually cannot imagine the events with the words, in these times journalists uses images for verifying their stories. Wars are difficult times, for this reason during the war, journalists confront some ethical problems. Do they have to show photos of dead bodies? Do they get in touch with the relatives of victims? Do they have to obey the rules and limitation of military in the war region? Even if journalist covers a war in her or his own country, what will she/he do? (Williams, 1998:189)

In the war, usually it has been thought that the victory is more important than telling the truth. In the Vietnam War an American general said that press has to be a part of the team. In this sense it should be asked where the rights of public are. People have the freedom to communicate and the right to know the truth; correspondingly journalists have their professional duties as to tell the reality.

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<sup>93</sup> “Manufacturing consent” is a propaganda model which is theorised by Chomsky and Herman. This theory analyzes the news media as [business](#). The origin of theory is based on the phrase “manufacture consent” in the book “Public Opinion” of Walter Lippman.



Journalists are free human beings so they have to act under the guidance of their freedom in the peace and even in the war. In the war period the reality is on a very sensitive line. Censor, political relations, patriotism and of course the frontiers of journalism were only a few obstacles for producing news (Williams, 1998, 193-205)<sup>94</sup>. Williams claims that thinking about the acts of journalists is absurd because they don't fight with straight ethical codes when they cover wars news, they already knows what they write and how they write because it is a determined process. According to Philip Seib war coverage comprises certain consistent elements. These are;

- *Journalists must wade through a flood of propaganda from various parties, some of it crafted and disseminated with considerable skill.*
- *Logistical obstacles and safety concerns may limit reporters' first hand access to some places where the story is developing.*
- *Governments will try to make their pronouncements about the conflict less susceptible to challenge by the press in their own countries by applying a gloss of patriotism.* (Seib, 2002:95)

As Mete Çubukçu (2005) denoted during war, main mission of journalists is to seek peace. Although all these consistent elements, journalists must be as objective as it is possible and they must seek peace. As Kobre underlined in his famous book, *"Photojournalism: the Professionals' Approach"*;

*"Photojournalism has no Bible, no rabbinical college, no Pope to define correct choices."*

Especially in the war region; photojournalists confront lots of ethical questions and moral dilemmas. It is because, they work in the conflict area and everyday they take pictures of the most private moments of human beings. In this context it should be asked what can be photographed. For an instance, publishing a naked girl's photo seems not ethical or Bülbul claims that normally photo of a dead body is out of ethic. On the other hand it is not wrong to say that these kinds of pictures pay attention of

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<sup>94</sup> Gerçeklerden daha önemli bir şeyler: Savaş haberciliğinde etik sorunlar in Medya ve gazetecilikte etik sorunlar edited by A. Belsey and R. Chadwick (188-207)

public to what is going on in the world. For an instance, through Nick Ut's "Vietnamese naked girl" photo, people protested Vietnam War. According to NPPA, a press photographer should;

*"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."*

War photographers always work on vulnerable subjects. They usually face death and victims of war. For this reason, they should always give special consideration to their subjects. On the other hand they have to keep their calmness and they have to keep alive when they do their job. In the documentary of "War Photographers", James Nachtwey says that in the war zone, he just didn't understand how people can do that each other. His words show us the tragedy in the area. Nachtwey say that sometimes there are no words at all. So, war reporters are witnessing history with the sense of adventure, facing danger, feeling people's emotions and they show what happened to ordinary people in the war zone.

War photographer Don McCullin says that they took photographs which about human being suffering. In the beginning he felt badly, because he thought that he was committing the war. With time he figured that out; it wasn't really about him, it was about people in the picture. One day in the Biafra War in Nigeria he was taking pictures of starving children; there he met an albino starving boy who was holding an empty corn beef tin. There, he understands that these children were looking for the salvation.<sup>95</sup>

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<sup>95</sup> <<http://www.youtube.com/watch?v=OVZe4rQKcls>> At War: Photographer Don McCullin, February 2011.



**Photo 2.1: An albino starving boy, Biafra, Nigeria, 1968**

Don McCullin says that these pictures live in his house and live in his soul and he has some very bad days to think about. Well, war photographs tell us stories about war. But they tell photographers more than the stories they told us. They live the moment, they meet people in the pictures; they don't see only war, also listen it, feel it. For this reason we should listen to the stories behind the photos with their own words.

One of the most famous photojournalists Patrick Chauvel produced a documentary under the name of "War Reporters". In this documentary, war photographers tell their stories, their feelings and their witnessing. In an archive footage (that is used in the documentary) of legendary photographer Larry

Burrows<sup>96</sup>, he said that he was wondering what it is his right. Is photographing pain of others one of his rights? He rationalized why he did this job by his own method of thought and he said that if he could contribute a little to the understanding of what really is going on, this is the reason why he was doing this.

In “Shooting War”<sup>97</sup>, the narrator of this documentary Tom Hanks says that some of their images are immortal and in photographers’ hand, the camera became a weapon. Joe Longo, one of the World War 2 photographers, says that:

*“No matter, how horribly action was that you were covering. When you look at that glass, that glass was your filter”*

Consequently, it must be said that answers of the questions as: *“Will photojournalists save a life or take a picture?”*, *“Will they photograph the death bodies or not?”* or *“Will they display the private lives of humans in the war zone?”* depend on the photojournalists’ moral sentiment and professional manner. Sometimes pictures that seem unethical could engender positive effects and raise public awareness on war. For this reason, as Kobre said, photojournalism has no correct choices.

### **2.2.1. Photo Editing Process: Ethical Rules and Altered Pictures**

Does a photo always tell the truth? Photo-truth is a complicated subject because images show us the truth of photographers. On the other hand, the visual reality can be recreated by photographers or editors.

From the beginnings of press photograph to our days, many press pictures have been recreated. As we said before, in early years of photojournalism, the drawings had been used in the press media. These drawings were mostly untrustable, because they were being interpreted by the sources of events. In those times, the defeats were not being showed and the glories were being embellished (Amar, 2009:14-26). The

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<sup>96</sup> Unfortunately, Larry Burrows couldn’t do this job for a long time. Burrows died with fellow photojournalists [Henri Huet](#), Kent Potter and Keisaburo Shimamoto, when their helicopter was shot down over [Laos](#).

<sup>97</sup> A documentary about the war photographers of World War 2.

gravure of A. Gardner's that shows the battle field of Antietam is one of the clearest examples of the first altered pictures.



**Photo 2.2: Gardner's image entitled "A Contrast: Federal buried, Confederate unburied, where they fell on the Battlefield of Antietam."**



**Photo 2.3: "Little Drummer Boy", Harper's Weekly, 18 October 1862.<sup>98</sup>**

<sup>98</sup> Woodcut created from the Gardner photograph that was reproduced by Harper's Weekly.

On the gravure, the destroyed area was drawn as a grey atmosphere; the soldier was looking at the child not at the conflict area and the story of Harper's Weekly was completely different from the real story. It is because the drawing takes attention to the child not to battlefield (Saouter, 2003:50-52).

As it is seen; since photography invented, it has been always in the center of aesthetic concerns. In the darkroom or on the computer scene, photographers have always tried to create perfectness. Warburton states that today, the manipulation of photographs by means of cropping, dodging, burning in, composite printing and whole range of darkroom procedures are easy, because the electronic darkroom facilitates such manipulation to an unprecedented degree (Warburton, 2002:125).

Today, journalists can easily create unforgettable images through digital technology. As Lester (1999) said; in our days photojournalists are not only social historians with a camera, they are competent technicians who must keep abreast of the changing technology and the acceptable ethical considerations associated with that technology. According to Warburton (2002), the convention of interpreting news photographs is based on trust that the photographer isn't duping photo editors about what her/his photographs really showed. Lester asserts that with all the other ethical issues photojournalists should be concerned about picture manipulation, it is because the threat to credibility is irreversible if the public starts to mistrust the integrity of the news photograph. As Lester cited Howard Chapnick (1982) eloquently summed up the dangers to journalism with such manipulations. Chapnick indicates that:

*"Credibility. Responsibility. These words give us the right to call photography a profession rather than a business. Not maintaining that credibility will diminish our journalistic impact and self-respect, and the importance of photography as communication" (Lester, 1999:40-41)*

Barthes (1977) claims that before taking picture photographer can make people posed or she/he can organize objects as she/he wants or after taking picture photographer can embellish it by using the techniques of lighting, exposure and printing. As Barthes denoted, with trick effects photographer can create aesthetically perfect photo as painting. Thomas H. Wheeler (2002) indicates; photography itself is

an inherent manipulation, a manipulation of light, a process with many steps and stages and all subject to the interpretations of the photographer, printer, editor or viewer. Additionally, he implies that photography is not absolute “reality”, not unqualified “truth”, not purely “objective”. It has been subject to distortion since its inception.

Without question, the main purpose of editors and photojournalists is giving the information esthetically attractive. So in this context, it must be analyzed how war photographs can be taken aesthetically without manipulation. Despite all these technological developments, journalists should not try to create perfect images and they have to abide faithfully to reality. According to Julianne H. Newton, codes of ethics for photojournalists now insist that no news photograph should be staged, posed, set up or recreated. She also underlines that the codes are upheld differently by different media. In the *National Press Photographers Association’s* (NPPA)<sup>99</sup> statement of principle, we see that the reality should be the main principle for photojournalists. It is said:

*“As journalists we believe the guiding principle of our profession is accuracy; therefore, we believe it is wrong to alter the content of a photograph in any way that deceives the public.*

*As photojournalists, we have the responsibility to document society and to preserve its images as a matter of historical record. It is clear that the emerging electronic technologies provide new challenges to the integrity of photographic images ... in light of this, we the National Press Photographers Association, reaffirm the basis of our ethics: Accurate representation is the benchmark of our profession. We believe photojournalistic guidelines for fair and accurate reporting should be the criteria for judging what may be photojournalistic guidelines done electronically to a photograph. Altering the editorial content... is a breach of the ethical standards recognized by the NPPA.”<sup>100</sup>*

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<sup>99</sup> The National Press Photographers Association is defined in the preamble of “code of ethics” as 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.

<sup>100</sup> <[http://www.nppa.org/professional\\_development/business\\_practices/digitaletics.html](http://www.nppa.org/professional_development/business_practices/digitaletics.html)> NPPA’s website February 2011.

In the code of ethics of the Society of Professional Journalists, it is affirmed that:

*“Never distort the content of news photos or video. Image enhancement for technical clarity is always permissible. Label montages and photo illustrations.”<sup>101</sup>*

Considering all these ethical codes, it must be asked “could these ethic codes serve the truth all the time?” All photography and news agencies have their own ethical code and professional rules because they have to manage their sources. By the way sometimes those agencies can be accused with publishing manipulated photos. The main rule of processing journalistic photographs is keeping it real. There are some accepted processing techniques as clarifying, focusing and fine-tuning. On the other hand, altering “content” is ethically unacceptable (Wheeler, 2002: 83). Even so, we still see altered photos. Warburton (2002) says that today news photography is different from old. Photo manipulation is easy and undetectable. Through the change from analogue to digital, the photos can be categorized as reproducible and new technologies allows digitally produced images to be transmitted electronically without loss of quality.

In the recent years *Reuters* published several manipulated photos. In 2006, *Reuters*’ photographer Adnan Hajj took a Picture of the aftermath of an Israel attack on Beirut. Adnan Hajj’s photograph digitally manipulating by adding smokes. This event discovered on 5 August 2006 and at *Reuters* published an article about toughing rules after this controversy.



**Photo 2.4: Digitally manipulated after attack photograph of Adnan Hajj**

<sup>101</sup>< <http://www.spj.org/ethicscode.asp>> SPJ’s website, February 2011.



One of the biggest photojournalism scandals was appeared March 31, 2003. *Los Angeles Times* photographer Brian Walski was accused of altering a news photograph. In March of 2003, Walski was embedded journalist with a group of British soldiers in Iraq. He took a number of photos and at the end of the day he combined the two of his images to create a perfect picture. In one of these photos a British soldier was gesturing to Iraqi civilians to take cover, in the other the same soldier is visible but not gesturing and an Iraqi man is standing while holding a child. The manipulated photo seems that the British soldier is directing Iraqi man to get down.<sup>102</sup> After publication of altered photo, it was noticed that several civilians in the background appear twice. When Los Angeles Times figured that out, Walski had been dismissed from the staff because of the violation of Times Policy that forbids altering the content of news photographs.<sup>103</sup> New York Times Photographer Vincent LaForet stated his opinion about this issue as; *“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.”*<sup>104</sup> LaForet criticized his colleague as a photojournalist. He especially underlines that this was the worst time for this kind of manipulation. We can say that war times are a very vulnerable times. Therefore this altered photo can be judged a very bad representation of Iraq War by a photographer. Why Walski did it? Or why Adnan Hajj manipulated his aftermath attack photo? We don't know the answers to these questions but we know that photo manipulation is not ethical because journalist should accurately show people the truth.

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<sup>102</sup> <<http://web.mit.edu/drj/Public/PhotoThesis/#Footnote4>> Master thesis of Daniel R. Bersak (2003), February 2011.

<sup>103</sup> < <http://www.washingtonpost.com/wp-srv/photo/essays/vanRiper/030409.htm>> Frank Van Ripe, **Manipulating Truth, Losing Credibility**, Washington Post's Website, February 2011.

<sup>104</sup> Cited by Lee Wilkins in **Manipulated Photos: Is it Justified?** in **Media Ethics: Issues and Cases**.



**Photo 2.5: The Actual Photos, Los Angeles Times, Brian Walski**



**Photo 2.6: The Altered Photo, Los Angeles Times Walski**

The code of ethics of NPPA indicates that photographs can cause great harm if they are callously intrusive or are manipulated. According to sixth article of the code of ethics of NPPA;

*“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”*

Editing is a professional job and it should be done cautiously. In 2010 The flotilla, organized by *the Free Gaza Movement* and *the Turkish Foundation for Human Rights and Freedoms and Humanitarian Relief (IHH)* was carrying humanitarian aid to Israel's blockade of the Gaza Strip. Israel organized an attack to six ships of flotilla. Nine activists were killed in this attack and dozens of people and

seven Israeli commandos were wounded. After the attack, *Reuters* and *Hürriyet*<sup>105</sup> published the same photo which shows the counter attack of activists in *Blue Marmara*; but the photos weren't entirely the same. In the original photo, published in *Hürriyet*, the flotilla activist holding a knife is noticed in the lower right corner and there is an Israeli soldier lying on the deck of the ship surrounded by activists. In the *Reuters*' photo, we see that the hand is visible but the knife has been cropped. After that, *Reuters* was accused of being on a side and misleading people. *Reuters* immediately made a statement and claimed that it was a mistake because they didn't see the knife when they cropped it.



**Photo 2.7: Original photo (left) and cropped photo (right)**

The decisions made about how photographs will be composed, set up, processed or used can be ethical or unethical, appropriate or inappropriate. (Wheeler, 2002; p. 102) How *Reuters*' photo editor didn't see the knife? Why the editor cropped the photo? Is it a manipulation or a mistake? We can't answer these questions, but we know that this kind of editing could cause misunderstanding.

The last example of photo manipulation is recently lived. On May 2, 2011, *Osama Bin Laden* was killed inside a secured house in *Abbottabad, Pakistan*, in a covert operation ordered by U.S. *President Barack Obama*. *Obama* has decided not to release photographs of *Osama Bin Laden's* body and he has reported that images of *Laden* would do little to reassure skeptics but also they could inflame tensions in the *Muslim* world

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<sup>105</sup> Turkish Newspaper.



**Photo 2.8: Picture 1 + Picture 2 = Photoshopped picture**

A while after Laden's death, a photoshopped photo of Bin Laden's death body has been published by numerous medias. Two pictures had been used to create a composite that was shown on Pakistani television and on the websites of several British newspapers. According to news in *New York Times*, the websites of five British newspapers briefly displayed what turned out to have been a composite that was at least two years old, according to an article in *The Guardian* "*Osama bin Laden Corpse Photo Is Fake*", which hadn't succumbed.<sup>106</sup>

The death of *Bin Laden* could be the end of the global war on terror that started after the collapse of twin towers. For this reason, after the death of *Bin Laden*, everybody in the world wanted to see visual evidence of this event. Undoubtedly, internet and new technologies provide unprecedented opportunities for creating photoshopped images. "*Who created this image?*" or "*why it had been created?*" are not known but we can say that publishing this picture without attesting is not ethical. It is because; media organizations have to confirm their sources before publishing such an important image.

As a consequence, we should say that reporting war is really hard because it is a part of politics. From the gravure to the moving pictures, the media has always been on the battlefield. When we say war coverage is a part of politics, we don't mention that journalists doing politics, we say that their job is being interested in by

<sup>106</sup> <<http://lens.blogs.nytimes.com/2011/05/04/wanted-dead-alive-or-photoshopped-2/?hp>> NewYork Times' website, David W. Dunlop, *Dead, Alive or Photoshopped*, 4 May 2011.

governments because of the role of media in the global world. This power can be used positively or negatively. Journalists can't finish the war in reporting news but they can create an anti-war public opinion. Killing someone or being a side is not a part of the job of the journalists because if they do this, they can cause conflict or death. For not being a side of, journalists should inform people through telling the truth.

The relationship between political conflict and its pictorial representation has always been contentious. Before photography, with gravure the battlefield was being drawn. Well, why images are so important? In her famous book "On photography", Sontag (2004) explains why the photography is more important. According to her,

*"Photographs may be more memorable than moving images, because they are a neat slice of time, not a flow. Television is a stream of underselected images, each of which cancels its predecessor. Each still photograph is a privileged moment, turned into a slim object that one can keep and look at again."*

As it is understood, picture shows us a moment; a very special moment that tells the chaos of war in one second. Well how journalists catch this special moment.

### 3. PHOTOJOURNALISTS ON THE BATTLEFIELD

*"I have been a witness, and these pictures are my testimony. The events I have recorded should not be forgotten and must not be repeated."*

*James Nachtwey*

In the report about "Journalism, media and human rights" of International Council of Human Rights Policy (ICHRP), it is indicated that the communication flow includes three stages: *selection*, *presentation* and *effects*. The selection is about how some events, issues or parts of the world receive attention. The presentation is about how particular issues or items of information are framed. And the effects are about the impact of news on the public (Media: reporting human rights issues, 2002:18-19)<sup>107</sup>. In this study, we tried to analyze the photographic vision of press photographers in the war area and their receptions about photography and news agencies, press photography contests and journalism ethics.

Until this part, we studied on the history of "*press photography*" from the invention of the photography to the modern form of photojournalism. In the first two chapters, we studied on "*photography during war and conflict*" and "*Journalistic ethics*". In the first chapter, we tried to explain how images came in the press media and the photojournalism as a profession. Furthermore, for understanding how photography became widespread, we analyzed the effects of photography and press agencies and press photography contests. We observed, the photography agencies have very important effects on the development of modern photojournalism that we know today. Furthermore, we analyzed how capital world and technological developments affected photography and news agencies. In examining the role of

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<sup>107</sup> <[http://www.ichrp.org/files/reports/14/106\\_report\\_en.pdf](http://www.ichrp.org/files/reports/14/106_report_en.pdf)> the official website of ICHRP, June 2010.

visibility, we observed how press photography contests established a presence in the globalizing world and how these contests made photographs more visible. In parallel with the visibility, we analyzed some award winning iconic photos. In the second chapter of this research, we discussed the journalism ethics on the basis of code of ethics and moral duties, in detail. We analyzed altered photos and we saw that for photojournalism, ethics is an ongoing process from the field to the newspaper.

In the last chapter of this study, for illuminating our theoretical investigations, we will analyze the interviews that we realized with press photographers. In this context, it had been tried to connect with the pioneers of photojournalism and fifteen interviews had been realized. We communicated with *Magnum Photo Agency*, *VII Photo Agency*, *Black Star Photo Agency*, and *Noor Photo Agency*. We personally got in contact with famous press photographer Steve McCurry,<sup>108</sup> but because of his schedule we couldn't realize an interview. From James Nachtwey to Paolo Pellegrin, we tried to get in touch more than 30 photographers but unfortunately only a few of them could participate in our field research. We interviewed with Dennis Brack from *BlackStar*, Ed Kashi and Franco Pagetti from *VII*, Balazs Gardi (former *VII* member), Coşkun Aral (Turkish photojournalist and former *Sipa* photographer), Sedat Aral (Freelance photojournalist), Ahmet Sel (Former *Sipa* photographer and *Moscow* bureau director), Murad Sezer from *Reuters Turkey* (Former AP Photographer), Mustafa Özer from *AFP Turkey* (Former *Reuters* photographer), Kürşat Bayhan from *Zaman* newspaper, Mehmet Demirci from *Zuma Press* and *Zaman USA*, Erhan Sevenler from *Anadolu Agency* (AA)<sup>109</sup>, Bahar Mandan from *Zaman*, Cem Türker from *Akşam* Newspaper and Agata Skowronek (freelance photojournalist). Thirteen interviews had been personally realized. Because of the distance between continents and impossibilities, we sent a query to Ed Kashi and Dennis Brack and they answered our all questions and sent their answers.

In this interview we asked photographers questions as; “*How they become a press photographer? Why they do this job? What is the role of photography and news agencies on the development of photojournalism? What is the function of press photography prizes? What is the purpose of war photographs? How can they define*

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<sup>108</sup> I personally met him in the 5N1K1T days of Zaman Newspaper. (29-30 June 2010)

<sup>109</sup> Anadolu Agency is the Turkish State News Agency.

*their responsibilities in war zone? How they choose a specific photo for telling the story? What are the limits of photo editing? “*

### **3.1. Press photographers tell photojournalism**

Susan Sontag (2004:76) assumed; photography has dual powers as generating documents and creating works of visual art. On the other hand, David Campbell (2003:100) claims that from *the fine arts*, photography was driven by beautification and from *a combination of the sciences and nineteenth-century literary forms*; photography was animated by the desire for “*truth telling*”. Sontag (2008:69) thinks, photographs are clouds of fantasy and pellets of information and they trade on the prestige of art and the magic of the real. Concordantly, it should be analyzed what visual art creators think about the power of photography, how they capture the story, how they generate documents, and what the purpose of photography is.

For analyzing all these subjects firstly it should be answered who photojournalists are. *Anadolu Agency (AA)* press photographer Erhan Sevenler defines press photographers as the people who show the unseen things and the things that never wanted to be seen as wars, death bodies, catastrophes. He described press photography, as a combination of aesthetics and talent, which starts with pressing the shutter and by choosing the right moment. Thus, the aesthetic presentation of these moments makes images reach the large masses. In this context, it should be asked what makes images extremely important for news media.

As we said before; the visuality is more powerful than the words because people usually believe what they saw. Sevenler indicates that people cannot read a book, if they don't know its language but they can read photos at all times, under all circumstances. Therefore, photography has a unique capacity to tell what really happens. Sedat Aral assumes that the last castle of journalism is photography because pictures could be directly attained by the people from all over the world. He indicates that;

*“Today, information pollution is on the rise. The inferiority between newspaper columnists and correspondents destroy media. For this reason; the last*



*castle of media is photojournalism because today all existing things are photos. There is nothing more, photos are all reality."*

In this context it has to be asked, *"Beside videos, could photographs be all reality?"* Undoubtedly, in our days videos construct a huge part of news media. On the other hand somehow videos aren't as effective as press photographs. Freelance photographer and former production director Ahmet Sel<sup>110</sup> tells his experiences as;

*"After all these years, I figured out that the television wasn't enough for the stories that I wanted to tell. I thought that the moving pictures weren't permanent. And I wanted to capture permanent images. I was a little bit egoist because I also wanted to be remembered. Photography provides me this opportunity."*

As Sel said, photography is more permanent than the videos and the permanence of news photos make photographers remembered by ordinary people. Well, how photographs become permanent? According to Kürşat Bayhan, photographs are emotional things, if people feel the same emotion that you feel, photograph achieve its goal. So, people's emotions make photographs unforgettable. Undoubtedly, especially in war zones photographers confront many emotional situations, for this reason war pictures have been etched in the memories. Well, did photographers go war areas for taking picture of one emotional unique moment? Bayhan explains why he goes the crisis areas as;

*"I like to be in crisis areas because the victimization of people affects me very much. Photographing victimization, sharing it with people and showing them what is going on there makes me happy."*

VII photographer Franco Pagetti tells why he takes pictures in war area as;

*"I lived in Iraq during 9 months. People in there need to make hear their voice. And I can show people what the situation is in war area. I can go there and through my eyes, I can show people what is going on there."*

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<sup>110</sup> Ahmet Sel started to report news as a cameraman. Through long ages, he worked as a cameraman and than he became a production director.

According to Turkish photojournalist Coşkun Aral, some photographers go wars like heroes, but some of them go there as a part of a mission, for showing people what is going on there. According to him, there is no job as war correspondent; there are journalists who usually go wars. Well, when everyone runs away from there, why do journalists go war areas? He indicates that;

*“Journalists have to go there because someone has to report and document war for not being forgotten and for not being repeated. For example, Battle of Vukovar<sup>111</sup> was an inhuman terrible war between Croatians and Serbians and it should be photographed to show what happened. Thus, it shouldn’t be lived again.”*

Zaman photographer Bahar Mandan says that photographers give people information about the things around the world; through this way, they document history. In her opinion;

*“Some people think that the photographers earn money by taking pictures of starving African people. I think, photographers don’t have a magic wand for changing the world but by showing these images, they try to raise awareness.”*

Lastly, Anadolu Agency’s photographer Erhan Sevenler claims that the place of photographers in the crisis areas is inalienable. As photographers said, there are some places, some people, some terrible inhuman events and they should be documented for illuminating the history.

### **3.1.1. Interpreting the effects of photo and news agencies**

With the technological developments cameras came into the war zones and news media figured out the importance of visuality. As it was said before, firstly gravures had been used by press media but in time photography took its place in the press media. Correspondingly, the new formations were born for diffusing, archiving and publishing images. *Magnum, Sipa, Gamma, Black Star* are the oldest photo

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<sup>111</sup> The Battle of Vukovar was an 87 day siege of the Eastern Croatian city of Vukovar by the Yugoslav People's Army (JNA), supported by Serbian paramilitary forces between August and November 1991 during the Croatian War of Independence.

agencies in the global market of photojournalism. Today, some of those photography agencies went bankrupt; by the way boutique agencies as *VII* and *Noor* have been raised with the collaborations of photographers. Beside photography agencies, news agencies as *Reuters*, AP and AFP have an important place in press photography sector. Those agencies have very large news photography archives, money and power. As it is observed, from the early years of photography to our days, press and photography agencies have been played a major role for the development of modern photojournalism. Well, how do photographers analyze the effects of photography and news agencies on the rise of photojournalism that we know today?

*VII* photographer Ed Kashi analyzes the effects of *Magnum Photos* and tells how a photography agency should be as;

*“Magnum was seminal in the development of photographic agencies dedicated to photojournalism and helped to promote the profession and protect the rights of photographers. They have also created one of the most valuable photographic archives in the world. VII carries on that tradition and also tries to break new ground in developing new avenues of collaboration with non-traditional partners outside of the media. As well, we also are developing new initiatives like VII Magazine, to break new ground in the digital realm. The profession is changing dramatically and today a photographic agency is not what it used to be and cannot rely on the same avenues of income generation. This is a time to be nimble, flexible and creative.”*

Former *Sipa Moscow Bureau* director and photographer Ahmet Sel reviewed *Magnum* as a photo agency that has maintained the prestige of traditional photojournalism during the years. At the same time, he said that we can't think *Magnum*, *Sipa*, *Sygma*, *Gamma* and *VII* in the same way. According to him,

*“Differently from Magnum; Sipa, Sygma and Gamma worked more important issues in large volume. The main difference between them is about photographers. Magnum sells photos with the stories of photographers and the photographers have the rights on the photos. But Sygma, Sipa and Gamma were the supermarket of the photojournalism. In other words, Magnum featured photographers but for others,*

*selling photos is more important than photographers. Gökşin Sipahioğlu says that unsold photos are not photographs. I don't agree with this saying but unfortunately it is right. Magnum is out of these agencies and VII is much more out of them. For VII Photos, individual stories of photographers are as important as the comprehensive, sophisticated long stories of photographs. Today, through the effects of the technological developments, the classic photo agencies lived out their lives. For this reason, new organizations are being wanted. VII and also Noor are two of them. VII works with the best and the most published magazines and newspapers of USA. They prepared multimedia activities. These agencies are founded by a few numbers of photographers who are the best of photojournalism and the only problem of these agencies is to reach publisher and consumer without falling into big agencies' clutches"*

Former *Sipa* photographer Coşkun Aral defines photography agencies as commercial institutions. According to him, the photographs taken by press and documentary photographers constructed commercial value for them.

As Coşkun Aral, freelance photojournalist Sedat Aral touches on the commercialization of photography agencies. He says that on one side there are giant news agencies as *Reuters*, AP and AFP, on the other side there are many little boutique agencies. According to him;

*"Before, Gamma could compete with Reuters or Sipa could compete with AP. Today, none of these agencies is as strong as before. Powerful structure of photography agencies disappeared and small boutique agencies appeared. Today, agencies commercialize and with the time they start to do job required by politicians. When we work for these agencies there weren't this kind of relations. We were making news and we were selling photographs of news."*

*Black Star* Photographer Dennis Brack affirmed that *Black Star*, *Magnum*, *Sipa* often sent photographers on small stories that became major stories, but although their roles, the agencies as we know them may not survive because of the economic reasons.

AFP photographer Mustafa Özer mentions that *Magnum* and the other agencies made very important contribution to photojournalism. In his opinion;

*“Magnum was the place in where photographers feel the presence of themselves. By the time, through technological developments, as well as the changes in the photojournalism, Magnum lost its power. Nowadays, we can define Magnum as a photobank. Some of the best Magnum photographers parted company with it and they found VII. Today, VII has a big effect on photojournalists. They follow the technology, they use multi media and they adapt themselves to innovations. For this reason VII inspires young photographers.”*

As we have seen, photography agencies may not be easily alive because of technological developments and economic reasons. On the other hand, despite all these sartorial problems, some boutique agencies as *VII* and *Noor* have been appeared. Photographers of these agencies mostly work on the files (determined subjects) as a freelance photographer. Well differently from photo agencies, how do news agencies photographers work?

*Reuters* photographer Murad Sezer asserts that the effects of photography agencies must be analyzed in two period: before 1990 and after *Gulf War* period because after *Gulf War*, power of image increased. He says that:

*“Agencies as Sipa and Magnum mostly work on the subject that they determined. On the other hand; AP, AFP, Reuters work on hot news. For instance, during the Iraq War, Reuters have charged embedded press photographers and photographers who live in the city with civilians in the different zones of cities at the same time. It is because; news agencies could record the events at all points. People could see photos of militias and photos about the ordinary lives American of soldiers. When I analyze my photographs which are taken during the second intifada, we will see that I photographed the Palestinian side of war. It doesn't mean that I represent Palestinian side, I think like a Palestinian or I do war propaganda. I know that when I was taking pictures in Palestinian side, another Reuters correspondent watch the war from Israeli side. Agencies as Magnum and Sipa are the first example of their kinds. But in our days, some people work on the dossier, and the others work*

*on the hot news. Magnum photographers aren't in hurry for display the images. For this reason, VII Photo Agency could make an agreement with AP or Reuters on piecework and they could say that they would examine war with the human rights dimension. In other words they could work on any subject that they want."*

Despite their different roles of photo and news agencies, Murad Sezer defines them as the most important castle of this profession. He says that;

*"In newspapers some technical manipulations could be seen. Beside, news and photo agencies give all points of news, but newspapers report news as how they want."*

Bahar Mandan compares the difference between working for a newspaper and for a news agency as;

*"Newspapers use photographers to take news pictures. They don't care photo reporting. In Europe and USA, big and small collectives give photographers the opportunity to work as a freelance. For this reason, we can say that photography agencies make a visual contribution. Through these agencies, photographers can publish images from the four corners of the world and we can follow their works. Magnum is one of the oldest of these agencies and it made contribution to development of photojournalism. Unfortunately, in Turkey we still don't have the opportunity to work as a freelance photographer because of there aren't any photo agency as Magnum"*

Freelance photographer Agata Skowronek analyzes the effects of photography agencies within the way of freelance photography. She indicates that;

*"There are different kinds of agencies. Reuters, AP and Sipa are same kind of agencies. They have different way of working than Magnum, VII and Noor. If you work as a freelance photographer, you have to do something else, something different for selling your work. Normally, newspapers and magazines have contract with AP, AFP and Reuters to buy pictures cheaper and to get them quickly. Those agencies AP, Reuters and AFP make things difficult for freelancers. It is more*

*difficult to work as a freelance photographer. Photojournalism before, when it started with Magnum this kind of photojournalism was awesome. I think that the photographers could choose any subject and they could spent a lot of time there. They come back with the good materials. Nowadays, you are just doing what you saw. Before, photographers could just go Vietnam. There were no Reuters, no AP around them. Because of this what they were doing was something unique. They could identify their job with their point of view.”*

Zaman USA and Zuma Press photographer Mehmet Demirci compare the past and the present day of working as a freelance photojournalist. He says that the agencies make photographers start to demand more technology. In his opinion;

*“In the past, freelance journalists were earning much more money. Nowadays, freelance photojournalists cannot find the opportunity to earn money. For example, AP, Reuters has correspondents everywhere in the world, for this reason they don’t need freelance correspondents. In Turkey, Anadolu Agency plays the same role with these agencies. The boutique agencies as Magnum, VII give a fillip to institutions like Time, Newsweek, for bringing famous photographers together. On the other hand, agencies as AP, Reuters kill this profession.”*

Differently from others, Akşam photographer Cem Türkel analyzes agencies in terms of professional rules. He indicates that;

*“Those agencies show people how important photography is. Not only photography agencies but also news agencies have determined professional rules. For example, after the manipulated photo of Adnan Hady, Reuters started to request source codes of photographs. Today, this rule is legitimated by almost all photo and press agencies, but for newspapers it is still not validated. So we can say that for construction of professional ethics, they have really significant contribution.”*

Kashi claims that photo agencies literally have effects on the construction of professional ethics. According to him;

*“Photo agencies have absolute effects on journalism ethics. Particularly Magnum early on, starting in the 1940’s and extending until today, but many other agencies including VII, Sygma, Gamma, Sipa, Black Star and others have played a role for building an ethical aspect. But agencies alone cannot take care of the ethics of this profession. It is up to the individuals that practice photojournalism to work ethically, respect their subjects, dedicate themselves to writing the visual history of our times while retaining the dignity and humanity of people, expose wrongs when possible and also show the beauty of life.”*

Former VII Photo Agency Photographer Balazs Gardi affirms that photo agencies have a literal effect on the development of photojournalism but the primary role of these agencies is selling photographers existing works. He tells his experiences as;

*“The agencies that I was belonging before, not really change anything in my life. I joined VII about three years ago. During my three years experiences with them, I was happy but honestly it didn’t change a thing in my professional career. It didn’t change the way I think, it didn’t change the way I work. I was basically using the agency as a tool for promoting, selling and publishing my work. On the other hand, I think VII did a project on human rights. VII composed by professional photographers who have several projects on human rights. There are a lot of photojournalists recall human rights and an agency can give you guidelines about this.”*

VII photographer Franco Pagetti defines VII is a good agency and he indicates that;

*“The main purpose of VII is human rights. So I’m doing something for human rights with documenting the war.”*

As photographers said photography agencies are commercial institutions, and in the globalized world with the negative effects of the big press agencies, the classical photography agencies have several difficulties to stay alive. On the other hand, new kind of photography agencies as VII, Noor started to appear. These



agencies follow technological developments, prepare multimedia and they lay emphasis on the content of images.

Undoubtedly, both photography and press agencies play a role for building an ethical aspect. Boutique agencies as *VII* work with a purpose, on specific subjects related with human rights, on the other hand with their strict rules press agencies and also photography agencies try to prevent photography manipulation. As a result we can say that, agencies are not only a tool for publishing, selling and promoting pictures of photographers, they are also institutions that build, protect and diffuse code of ethics of photojournalism.

### **3.1.2. Analyzing press photography prizes**

Susan Sontag (2008:17) says that photographs may be more memorable than moving images, because they are a neat slice of time, not a flow. As Sontag said, photos are more memorable because they capture a moment, additionally they are in everywhere. Today, through fast spread of information images can be easily uploaded to web and people can instantly see and get information about what happens in the world. Beside technological developments, there is one other thing that makes photos more visible and more memorable: photography awards.

Each year, hundreds of photo contests have been organized. Some of these contests are really prestigious and globally known as *World Press Photo of the year*. In the context of global contests, it should be analyzed the effects of press photography prizes considering the views of photographers and it should be asked: “*Do they change photographers’ lives? Do they only a tool for getting money? How can we interpret getting prize with the pictures of the most private moments of human life?*”

*Zaman* photographer Bahar Mandan claims that in the world, there are lots of prestigious photography awards, *Pulitzer* and *World Press Photo* are two of them and receiving one of these awards could be a driving force for professional life of a journalist. According to Cem Türkel; for doing this job, you should follow the technological development and for this, you should earn money, that’s why receiving

a prize important for photographers because they also win the monetary prize. On the other hand, he claims that this is not all about the money; it is also about new opportunities because getting a prize opens new doors to photographers.

Sel deems that photographers need prizes and organizers need photographers. In his opinion;

*“Photography prizes are not only good for photographers it is also advantageous for the institutions who give prizes. They know photographers need these awards for increasing visibility of their job and getting a place in the professional hierarchy. On the other hand, many people earn money through these prizes. The institutions (that give prizes) make contribution to photo industry, the companies that produce the camera and of course to the prize winner photographers. By getting an award, their names start to be known more than before. Through this reputation, important magazines and newspapers ask you to work for them on some subjects. Until the other award ceremony, prize winners win their life easier.”*

Famous photographer Ed Kashi won several awards including *Second Prize Contemporary Issues Singles* in the *World Press Photo of the year 2010*, *UNICEF’s Photo of the year*<sup>112</sup> 2010, and honors from *Pictures of the Year International (POYI)* etc. In his opinion;

*“Awards and recognition have different levels of importance and lasting meaning. There are the vanity awards, there are the points of recognition by your peers that mean so much, there are the awards from outside of the photographic world that have resonant meaning, there are the grants that double as recognition but also on a practical level allow me to produce new work, and there are the achievements that might not be recognized in those external ways but that ultimately inspire and confirm my commitments to my work.*

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<sup>112</sup> UNICEF presents awards to photos and photo-reportages that document, in an outstanding manner, the personalities and living-circumstances of children around the world.



**Photo 3.1: Vietnam: the Legacy of War<sup>113</sup>, Ed Kashi**

Ed Kashi remarks that he has received many prizes and for him they function on a number of levels. Through gaining material support, photographers can produce more work or can do it more effectively and this ultimately help to raise consciousness of the public, in other words awards help in getting the message out for people to see and learn more about. He says that prizes that he won; confirm his work and give him psychological support. They also provide material support and so he can continue to do what he love doing.

As photographers stated, prizes open them new doors, provide them new opportunities, and make their name hear by others. On the other hand, through exhibitions award winning photos can reach to the public and a great number of people can read the stories behind photos. Agata Skowronek affirms that award winning photos show something ordinary presented differently. So people could see ordinary things with different points of view. She also indicates that;

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<sup>113</sup> Second Prize Contemporary Issues Singles in the World Press Photo of the year 2010 and First Prize Winner Unicef Photos of the year 2010.

Nguyen Thi Ly, aged nine, who lives in the Ngu Hanh Son in Vietnam, suffers from disabilities believed to be caused by defoliating chemical Agent Orange used by US forces. Agent Orange contains dioxins that are known to cause cancer and damage genes. Although the Vietnam War ended in 1975, for the Vietnamese people the legacy of American warfare continues. According to official estimates, 1.2 million children are disabled owing to tehir parents' exposure to the dioxcin.

*“World press is something watched by people because it makes exhibitions around the world and people can see prize winning pictures. But photography prizes are mostly watched by the people in the field. Today, many photography prizes are still unknown. These prizes mostly promote something unspoken.”*

First prize winner in *General News* and in *General News Stories* of 2007 *World Press Photo Contest*, Balazs Gardi affirms that;

*“Getting a prize is always really helpful and it always reannounces your name. It is great to be acknowledged for your work. It is great but I’m not working to receive prizes, they are a part of my work. They exhibit my works and through exhibitions more people know my photos. I think these awards have an effect on community. For example, UNICEF Photographer of the Year Award is really important because UNICEF has an extensive network to print publications. So, these kinds of awards play some role in journalism and you actually exhibit what is going on around the world.”*



**Photo 3.2: 1<sup>st</sup> prize, General News, World Press Photo and 3<sup>rd</sup> prize, UNICEF Photo of the Year, Balazs Gardi<sup>114</sup>**

<sup>114</sup> A man in northwest Afghanistan is holding an injured child in his arms. The boy received shrapnel wounds from a rocket during a US air strike on a suspected insurgent position in the village. Korengalis have a reputation for being tough and clannish, and have fought off all outside attempts to

Kürşat Bayhan won several prizes with his photographs taken in Beirut. He explains his experiences and how he won prizes as;

*“In 2006, there was a photo reporting seminar of World Press Photo. Through this seminar, we understand what photo reporting is. After this education, I went to Lebanon and stayed there during 55 days. There, I do a photo reporting under name of “Crying city Beirut”. In 2007, I got the best press photo of the year prize and the best photo reporting prize of the year of TFMD (Turkey. Through these prizes, images can meet with people. Award winning photos are being exhibited, published in a book or in magazines. Photojournalists take picture for sharing stories of people in crisis area and this is the best way of it. Photography contests make photographs seen by more people.”*



**Photo 3.3: Baby with the blue pacifier,<sup>115</sup>**

***First Prize Winner of 2006 TFMD News Photo of the year Kürşat Bayhan***

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control them - including that of the Taliban in the 1990s. After the strike, which villagers said killed and wounded a number of civilians, elders declared jihad on American forces in the valley.

<sup>115</sup> Qana Airstrike or The Second Qana massacre (July 30, 2006) was an attack by the Israel Air Force (IAF) on civilians. In Second Qana Massacre 28 civilians were killed, of which 16 were children. (According to Lebanon police department 62 civilians were killed, 42 of them are children). Israel halted air strikes for 48 hours following the attack. Photo of “the baby with the blue pacifier” has become a symbol of the Israeli atrocities committed during the Israeli occupation in Lebanon.

In 2005, *The Associated Press* won a *Pulitzer Prize* in breaking news photography for the series of pictures taken by eleven different *AP* photographers throughout 2004 in *Iraq*. Murad Sezer has one of the photos in this portfolio. Award winner photo<sup>116</sup> of him shows *US* marines praying over a marine killed while fighting insurgent strongholds in *Fallujah*.



**Photo 3.4: Fallujah - U.S. Marines pray over a fellow Marine killed while fighting insurgent strongholds<sup>117</sup> Murad Sezer**

Murad Sezer deems that;

*“Photography Prizes are the judgment of a year. Sometimes, some moments can be forgotten, for reminding these moments and for showing true life experiences to future generations photography prizes are really important. Award winner photographs draw attention to wars, political, cultural and international events or*

<sup>116</sup>

<http://www.apimages.com/unsecured/L.aspx?st=lbxe&id=ODaEzJiv4M75WUW0BRGdLA%3D%3D&showact=results&sort=relevance&sh=10&kwstyle=or&dbm=PY2004&adte=1302640826&ish=x&moid=312022&pagez=60&ccfasstyle=AND&ref=-1&rids=392d0ad151e4da11af9f0014c2589dfb&page=1&xslt=lbx1up&mediatype=Photo>, official website of Associated Press, February 2011.

<sup>117</sup> <http://www.pulitzer.org/archives/5494>, official website of Pulitzer, February 2011.

The rest of the portfolio can be seen from Pulitzer Prize Breaking News Photography Archived Images.

*natural disasters. Moreover in similar cases, these photos have been brought to the agenda. In this way, not only events but also photographers continue to live and these photographs keep people alive by showing those tragedies. Unfortunately, I say “tragedies”, because mostly prize winner photographs based on these wars and disasters. Getting a Pulitzer Prize didn’t change anything in my life, I’m still working but I know that it is a good medal for my professional life”*

Sedat Aral compares the old and the current times of press photography prizes and he deems that;

*“In old times, Photography prizes were very honorable. There were thousands of photo reports and juries had been including very leading editors. Today there are lots of press photography contests, for this reason I really don’t know who took which prize. Before, there were only Pulitzer and World Press Photo and we were suggested for these contests. In our days, each year, more than 800.000 photos are being sent to World Press Photo Contest and the jury judges all of those photos in 15 days. Well, how fifteen jury members chose winners in fifteen days among 800.000 photos?”*

From the early years of photography contests to our days, technology is incredibly progressed. Especially the development in the digital technology caused the increasing of the number of photographers and in parallel, the count of photographs have been increased. In old times, there were only a few reputable contests but today in every country there are tens of contests. But still, award as *World Press Photo* keep their prestige.

Undoubtedly, photographers need these prizes for getting money, taking new opportunities as publishing their works on reputable magazines and newspapers, working on the subjects that they want, keeping up with technological developments and new job opportunities. As a result we can say that, although the changing structure of photography prizes, in our days getting a prize is still very important for photographers.

### 3.1.2.1. Winning a prize: what can be photographed?

Peter Stepan (2006) says that to be at the right place at the right time is the dream of every photojournalist. He also indicates that taking a good picture under war conditions requires an enormous amount of patience and a great deal of talent. Well, is it always true? Or, can photographers create their images? Do they always have to have patience, talent and luck? Is taking a picture of humans in pain luck or oeuvre of patience? And how can getting a prize with these photos be interpreted?

With *Pulitzer Prize* winner photojournalist Kevin Carter's suicide, photographing pain of people and tragedies started to be discussed more than before. And people started to ask what can be photographed and taking pictures of people in pain ethical or not.

In 1993 Carter went to Sudan and there, he took the picture of a little starving Sudanese girl who tries to go *UN* feeding center while a vulture stalks nearby her. With this photo, Kevin Carter received Pulitzer Prize for feature photography in 1994. By the way his action is criticized for being a predator to haunt this prize winner picture and not helping the girl.<sup>118</sup> After a while, Carter committed suicide and he died in 33 years old. His suicide and this award winning photos create lots of questions. Did Carter have to help girl? Is getting a prize with this kind of photo ethical? Did this photo show people what was going on in Sudan?

In those times, Journalists in the Sudan were told not to touch the famine victims, because of the risk of transmitting disease.<sup>119</sup> For this reason we can't say the action that Carter made is totally wrong. Getting a prize with this kind of photos could be seen unethical but according to UN records after this photo taken, the donations for Sudan had been raised. So how can this kind of photos be analyzed? In the opinion of Susan Sontag, photographs cannot create a moral position, but they can reinforce one and can help build a nascent one (Sontag, 2008:17). As we see, Carter's Pulitzer Prize winner photo reinforced moral positions of people. Through prize, more people saw this photo and the donations were incredibly increased; on

<sup>118</sup> <<http://www.time.com/time/magazine/article/0,9171,981431,00.html>> February 2011, article about Kevin Carter's life in Time Magazine, written by Scott MacLeod.

<sup>119</sup> <<http://iconicphotos.wordpress.com/tag/vulture/>> February 2011.



the other hand the discussions about journalism ethics reinforced moral positions of photojournalists. Well, what do photojournalists whom we interviewed, think about this dilemma? Should photographers get a prize with this kind of photos?



**Photo 3.5: A starving Sudanese child being stalked by a vulture, Kevin Carter**

According to Madan, photographers take pictures of the most private moments of people, maybe they abuse the rights of privacy, but if there weren't those pictures, people could not see pain of others. She underlines that;

*“Especially, if we look at the pictures took in Bosnia and Chechnya; we see the most painful moments of people. When people suffer for their losses, photographers take pictures. But those events should be photographed. Maybe they don't save the world but they change the reception of War in someone's head and they illuminate the events lived in crisis areas.”*

Cem Türkel says that getting a prize with this kind of photos doesn't look good on paper, but the real life is not like the things on the paper. He says that;

*“Some people have to show real life by photographing it. There is an object out of here, this object is a human being with his/her blood, body and pain, but it is also a part of life.”*

Ed Kashi thinks that giving citations, recognition and support to human endeavor is a natural part of the human spirit but sometimes this occurs for showing difficult, personal or sad things in life. He thinks that the arguments about getting a prize with a photo of someone in pain are disingenuous. He asks;

*“Does anyone complain about Goya’s paintings of war and conflict, should we not look at the problems in our world? And if by doing this, we are awarded prizes or recognition, as long as the purpose of the work is true to the spirit of great journalism, then that is part of how human civilization functions. If a writer creates a compelling portrait of a family suffering from poverty, or if a photographer covers the victimization of people in Gaza, and then wins an award, I see this as conferring importance on the subject as well, a sort of honor for the bravery and predicament of that subject. If a surgeon gains more respect for saving people’s lives, it is fine. We are naturally, at least in most parts of human civilization, driven to grow, do better and excel.”*

1982 *World Press Photo* Honorable Mention and several other prizes winner Coşkun Aral says that the real prize is to help people by telling their stories through images and to be a remedy for victims of war, because sometimes a photo can change destiny of a country. Coşkun Aral also states that awards have been given to photographers’ achievements and to their courage on the field. He avers that;

*“When we go there, we don’t have a purpose as getting a prize. Receiving an award with these kinds of photos doesn’t seem good but if you go there by taking serious risks and if you prod some institutions into action for preventing people’s atrocities by taking those pictures; you deserve all prizes. By going there, we risk everything; we cannot even stay alive. If we come back alive, people will be happy. For this reason, these prizes haven’t been given to photos which photograph suffering people, they have been given to your courage and your success.”*

Aral tells one of his memories about a book prize that he received:

*“The former prime minister of Lebanon, Rafic Hariri gave me an award for my book on war photos, “Sözün Bitiği Yer”.<sup>120</sup> When he gave it, he said to me “There won’t be war in Lebanon anymore.” And I said “If there won’t, you can be sure that I will be happy to not publish this kind of books anymore.” Unfortunately few months after, he was inhumanly assassinated.<sup>121</sup>”*

Kürşat Bayhan talks on the reactions that he confronted after receiving the prize for *“Baby with the blue pacifier”*;

*“People asked me, did I get a prize with this photo? Don’t you wonder what baby’s parents do? And some people said me, this photo would be published lots of time and each time the baby’s family saw the photo, they would feel sorrow. But I think, this photo raised awareness of NGOs and it sparked reaction of public opinion. It was a child, it was a civilian. If I wrote thousands of words, I couldn’t tell this event better than this photo. As a photojournalist, I always think how I can attribute this moment to public. If someone needs help, of course I help her/him but there at that moment, the only thing that I could is to take picture of this baby. A year after the war, I went to visit the child’s mother. Till I got there, she hadn’t seen the photo. When she saw her child, she fainted. After all, I know that war is grim and we have to show this to people.”*

Mehmet Demirci draws attention to why photographers take pictures of tragedies. He says that;

*“Photographers don’t wish to take pictures of war or disasters; but these wars, tsunamis, earthquakes are the facts and they should be reported. If you take pictures and if you get awards with these images, people will remember once again; there is a drug war in Mexico, there was Tsunami in Japan, there is a war in Afghanistan. If we don’t photograph these events, people won’t see them. For this reason, we should*

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<sup>120</sup> It could be translated as *“At the end of the words”* or *“where words fail”*.

<sup>121</sup> Hariri was assassinated on 14 February 2005 when explosives equivalent to around 1000 kg of TNT were detonated as his motorcade drove past the St. George Hotel in the Lebanese capital, Beirut.

*not make people forget and these photos should be recorded as historical documents.”*

Sezer criticizes to get the monetary award for the pictures that show people in pain. He indicates that;

*“If someone got 10.000\$ with a photo of a suffering mother who lost her child, it is not ethical. If you take this amount of money, you should donate it. If you earn this money with photos of mine victims, you should spend this money for demining.”*

As Sezer, Paggetti criticizes this fact. He says that getting a prize with a photo of someone in pain is not ethical but photographers should get money for doing this job. Yes, photographers should get money for going war areas and taking the pictures in there. As we know, through these awards, the visibility of their job increases, beside the new job opportunities come up. Apparently, photography prizes have effects on the professional life of photographers but also not always but sometimes these prizes touches someone’s heart and helps, donations, seeking for political solutions of problems and the effort for building peace raised. They should take pictures of pain as they photographed happiness because both of them are the truth of life and we should see them.

### **3.2. The limits of photography: moral duties**

From the war zone to publication of news photographs, photojournalists confront some difficulties and ethical dilemmas. In the context of journalism ethics, it should ask photographers what they think about ethical rules and moral duties: should photographers help a person or should they photograph it? If they photograph, someone’s very private moment, should they publish their witnessing or should they permanently delete it? Should they ask for permission before photographing someone?

Ahmet Sel says that normally, all people have to have moral duties. If you don’t have moral duties, you cannot ethically act. He indicates that;

*“Journalists should act with integrity and should show what happens. They don’t have a responsibility to save people’s life but they have to try to not harm anyone. A commonsensical man does not put anyone’s life in danger.”*

Bahar Mandan says that photographers fervently go war zones. According to her;

*“There is war and it is a bad thing but also it is a tool for you. If you cannot prevent war, you should endeavor to document it.”*

Dennis Brack defines his responsibilities as to cover the news and to be honest. On the other hand Ed Kashi defined the responsibilities of photographers larger than Brack. According to Kashi;

*“The moral and ethical considerations of my work are immense. When people allow you into their lives, personal spaces, political and social environments and most intimate moments, there is a huge responsibility in this. My camera is like a diplomatic passport into these spheres that are otherwise closed off to the average person. My job is to show respect for my subjects, retain their dignity and do justice to whatever disruptions my work might cause them by telling important and compelling stories. I see myself as a cultural ambassador trying to not only tells stories for others to learn from, but also while in the field by how I conduct myself. I am aware of privacy issues and do my best to protect people when it’s necessary, sometimes not making images to avoid hurting people in politically unstable places, but it’s hard to completely control the impact of my work all the time. I will not allow my work to be used as propaganda and work hard, along with my agency, to avoid that. Still, sometimes it occurs out of my control, especially in the world of blogging.”*

According to Cem Türkel, the most important responsibility of a photojournalist is to report the news without bias, because photojournalists can distort events with written and visual ways, they can show events how they want: “good or bad”. For this reason, he claims that the most important responsibility of photojournalists is to show events whatever they are.

Kürşat Bayhan says that professionally and humanistically photojournalists never think about themselves. In his opinion;

*“The most important responsibility of a photojournalist is to report events in war zones, beside photojournalist mostly think how they can help people in there and in this case they don’t really have time to think about themselves.”*

Mehmet Demirci indicates that he always listen to the voice of his conscience. He explains his responsibilities as;

*“I’m not a soldier and I go war zones for telling the stories of people. So, I never intervene in events. If people don’t want to be photographed, I never take pictures of them. But I have to tell that before a journalist, I’m a human; therefore if someone really needs help, I help her/him.”*

As Demirci, Sedat Aral lays emphasis on the conscience. He affirms that;

*“If someone beat someone, I warn them; if there are injured people, I help them but these are not related with code of ethics, it is about my conscience. If you have a conscience, you help people; if you don’t, you don’t help anyone.”*

Franco Pagetti annunciates that photojournalists should respect human life because people in the photos are not puppets they are human so firstly they would respect them. As Pagetti, Mustafa Özer deliberates that the most important responsibility of a photojournalist is human rights because your object is not writing, you can not erase it. In his opinion;

*“Photojournalist should protect human rights and should emphasize with his objects, should have comprehensive knowledge, should know what she/he photographs. Briefly, journalists should not regret his/her actions or decisions”*

Murad Sezer especially emphasizes what can be photographed. He says that if anyone doesn’t want to be photographed, photojournalists shouldn’t take pictures of her/him because sometimes these photographs can endanger their lives.

Agata Skowronek says that responsibilities of journalists depend on the situations. Normally journalists have to ask people to take pictures. If people don't want to, journalist should not photograph, because you can't force them. In her opinion, there are the borders between what you can expose what you cannot, what is ethical and what it is not and all these depend on the context where you are.

Sevenler deems that photographers can get permission with their glances. He indicates that;

*“Photographers learn what can be photographed with the time. You can lay in wait and you can secretly take pictures of a soldier but you shouldn't do this, you should ask for permission. But in an armed conflict, you don't have a chance to ask, you just spontaneously take pictures. But you should know that if your picture will harm someone, you shouldn't take it”*

Gardi says there are ethical roles or ethical rules and it depends who you are, what is your border, what are you feelings and why you are doing this. He indicates that there is a reason that why photographers are trying to photograph people in desperate situations. According to him;

*“My motivation is to change their situation. The reason that I'm photographing bad thing in Afghanistan, is because people could be aware of what is happening around the world and if they wish, they should start thinking and perhaps they could help. First of all, people should be able to think about it, they have to be informed. So my part is informing people with images or the words, it is what journalism is about. Second of all, I want to report and conclude these things. If I'm going to war, I want to understand what is that conflict, what it is about. And I want to observe the situation who are the participants and why war is happening. I'm looking for conclusions and trying to show the consequences of war and lastly, there is a lot of dangers like potentially harming someone rights. I'm trying really not to violate anyone's right. All I can assure, if someone doesn't want to be photograph and it is obvious, I don't have to picture of her. When I'm doing this job, I do my best for not harming people.”*

Sel says that photojournalists have to do their job without damaging and provoking. He gives an example;

*“In the war zones sometimes soldiers ask you to take picture of them when they are shooting, if you say yes you could cause a reaction from the other side and many people would lose their lives. Unfortunately, photojournalists who go to conflict areas do not take an exam about ethics and some of them say “ok, I take your picture when you fire your gun into the air.”*

Coşkun Aral says that the most frequently asked question is about Kevin Carter’s “A starving Sudanese child and a vulture” photo. He says that;

*“I have been witnessed similar situations. Should he save the child or should he take the picture? We are not working for NGOs. We go there for showing the hard conditions that civilians met. But, of course, if anyone needs help, we should help. It depends on the conscience of photographers, but I must say that I believe all people have a conscience. However, if journalists couldn’t do something to help with the shock, they shouldn’t be charged with their acts.”*

Journalist that we interviewed with defines ethics in the frame of moral duties and conscience. As they said, they meet lots of dilemmas on the battlefield. Their moral sentiments determine how they behave and their acts depend on their conscience. On the other hand, we must never forget that journalists are human beings and sometimes taking some decisions may cause to lose their lives or to get injured.

In this context we can say that journalists should care themselves and never forget their main job. Wars have hard conditions that cause ethical dilemmas. As long as the wars continue, journalists will confront these dilemmas. For this reason, we must know that the first job of a journalist is to give information to the public about what happens in the conflict areas.



### 3.2.1. Impartiality and responsibility

In the movie, “*Darfur*”<sup>122</sup>; American journalists visit a tribe in the desert. They make interview with tribe members and they take pictures of them. And then, Janjaweed<sup>123</sup> come to village to destroy it. Journalists know that they will kill everybody in the village and they’ll rape all the women. They want to help them but Janjaweed leader threatens them with death. After a long conversation, Janjaweed leader let journalists go alone. On the way a journalist wants to go back to save people’s life. He wants a gun from Nigerian commander who took them there. Commander tells him, they didn’t have permission for intervention. In reply to, the journalist says that he’ll get his own gun for shooting them and he takes his camera. Finally, this journalist became a part of war.

As we mentioned before, one of the most important ethical rules of journalism is to be objective but as we know, photojournalists work under extraordinary conditions. Especially in the battlefield, they see death, poorness, incurability, famine, violation of human rights. Therefore, in war conditions being objective is really hard for journalists. In this context, it should be asked: do their point of view affect from tragic events? How they can stay objective? Are journalists always neutral? Even if they work as an embedded can they act impartial?

*Black Star* photographer, Dennis Brack deems that the emotional situations affect his point of view more after the story is over. Well, what do other journalists feel when they confront tragedies? Are their points of view affected by their witnessing? Balazs Gardi indicates; as a person, photojournalists have been affected by the things happening around them. He says that:

*“I have very basic knowledge about where am I going, who are the major players and there are lots of things that I don’t know. One of the reasons that I became a journalist, it is because I’m very skeptical about the information I received from others. So I want to experience it and so I can transfer my experience to others.”*

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<sup>122</sup> American journalists in Sudan are confronted with the dilemma of whether to return home to report on the atrocities they have seen, or to stay behind and help some of the victims they have encountered.

<sup>123</sup> Armed gunmen in Darfur, western Sudan, and eastern Chad. Janjaweed killed thousands of people and raped thousands of women in Darfur

*If I wouldn't be emotionally attached, if I wouldn't experience those things, I would not say any personal things to say so I wouldn't be able to photograph and tell things. I have to be affected and I have to experience those things. Then I communicate visually, that is what I'm guessing the journalists doing."*

Bahar Mandan says that, photojournalists work for informing the people about what is going on out of their houses because they have freedom of information. Additionally, she underlines that people see what photographers see. In her opinion;

*"Not only point of view of a journalists but also point of view of institution that journalists work for, is important. Photojournalist should take 10 pictures and newspapers publish 3 of 10. Even so, the main architects of news are still photo journalists and generally they try to be neutral. Photojournalist photographs what is important for her/him. A man in the coffin could be less important than the blank stares of people around coffin. Photographers can photograph anything. They photograph the hands and feet of children, an empty table or a piece of stale bread for telling the story."*

Kashi emphasizes that he lost his neutrality many times. He explains his experiences as;

*"When working with in the Niger Delta on oil issues, with the Kurds in Turkey, Syria, Iraq and Iran, When working on a project about Jewish Settlers in the West Bank, when working on a project about the Protestant community in Northern Ireland... There are many instances. When you get embroiled in political and human dramas and you are privy to seeing underneath the headlines and see "how people and States actually behave, it's impossible to remain neutral. But that doesn't mean I would act unlawfully or support either side of a conflict. I remain neutral in my actions but not in my heart."*

Cem Türkel indicates that photojournalists are a side just because of being human. He explains that;

*“Sometimes something affects my perception and this affects my photos. For this reason, in journalism there isn’t the naked truth and the pure neutrality. No one can stand in the middle of the scales. But being a side doesn’t affect the work I did. I become a side when I stay with myself. I don’t only take picture of suffering people, I photograph what I see. This is a very thin line; you can willy-nilly manipulate or censor yourself. For myself I can say that I really try not to be affected by my personality when I do my job.”*

Coşkun Aral says that downtrodden sides of wars are always important for him. He explains his experiences as;

*“If Y does X an injustice, I will stand by X. But we should know that the “injustice” notion is really relative. Sometimes you can be in the wrong side. When I first went to Palestine, I thought that Palestinians are right but when I saw the atrocities between Palestinians, I thought I was wrong. I’m 54 years old, I spent 30 years of my life in war zones and I’ve never see a fair society. I have been witness but I have never been a side.”*

Sel indicates that photographer is a person who knows empathizing but she/he never forget that her/his main job is photographing. He indicates that;

*“If photographers forget their main job and only start to share people’s pain, they have to do something else like working for NGOs. Of course, if there is a wounded person who needs your help, you have to help; but the main reason of going there is taking pictures. I confronted similar situations and I know Coşkun Aral did to. He helped lots of people. Consequently, human life is more important than images but you have to take pictures.”*

Demirci underlines that the code of ethics is working for the determining the borders of photographic manipulation but in the field you are with your conscience. He states that;

*“Your photographs are your backgrounds. You report the events and that depends on your personal experiences. I report both sides of events, if I couldn’t take*

*picture of one side, I do write about it in the news text. But as I said before, everybody has a world view and it is reflected in your photos. You cannot ignore the reality just because of the people's ideas. You do this job for being voice of people who could not tell themselves. There is job defined and it is journalism, for this reason you cannot ignore PKK fact for not disturbing some people."*

Kashi sees the purpose of photojournalism and aspects of documentary photography to make the world a better place. He says that;

*"We do this partly by showing the problems, horrors, dramas, conflicts, inequities, social and political issues, etc. But we must also show the humor, warmth, beauty, hope, solutions and thereby make our work worthy of the sacrifices both we and our subjects must make in this endeavor. Without a free press you cannot have a properly functioning democracy. The public must know what the powerful are doing, and what is happening to the less fortunate among us, and how we are all connected in our societies, and ultimately on this earth. Visual storytelling and journalism plays a unique role in doing this, whether by exposing human rights violations, showing the impact of war and conflict, corruption, violence against women, etc."*

As Kashi told, photojournalists confront very different situations but they have to endeavor with all of these situations. They are all human beings and as Demirci said, they have a background, they have feelings, ideas. Türkel, Skowronek, Sezer and Mandan say that their job is a little bit robotic but when they stay with by themselves, they confront what they see. So in all these dramatic, tragic and emotional situations, can they maintain their neutrality? And how they act in these situations?

Mandan says that you affected the situations that they include but it is not like the first times that you started to this profession. She says that;

*"Early on, you left your camera and just watch what is happening, because you take place on the scene that you watch from television or see on the newspapers. Sometimes, you meet some people in a huge pain, maybe for the first time you see a death body, maybe you breath pepper gas when demonstrators clash with police and*

*sometimes polices hit you. With the time, all these events make you feel like they are normal. You feel like that for a while and then you interrogate yourself and you think that you become abnormal. It is because we watch events behind the cameras.”*

Mandan also says that sometimes they feel like you being a side. According to her, you don't feel like a side in Russo-Georgian War<sup>124</sup> because there were two armed sides conflict each other but in Lebanon War, in Gaza War or in Bosnian War people feel as being a side. She underlines that there; civilians (women, children, and innocent people) have been killed by military forces and in these kinds of situations, you cannot stand in the middle, willy-nilly you become a side.

Demirci says that all photographers know how they should act. They have a power switch in their brain and if it is necessary they turn off the power switch. He states that;

*“If it is necessary, we can be invisible, blind or senseless. It is because, if you live the pain of others with them, you can't work. On the battle field, we become robots. You focus to catch the scene. If someone really needs my help, of course I help but we should think realistic. If there are a combat, you won't be alone, there will be NGOs' members, doctors, nurses, soldiers and civilians. For this reason, in these conditions, saving a life is not my responsibility.”*

According to Sel, sometimes people can lose their neutrality. He says that;

*“When I think about photojournalists in Libya, I realize that they are under fire with the civilians. For this reason, they could psychologically affect by being under fire and they could sympathize people that have been exposed to same bombardments. But under these conditions, you should determine your frontiers, because you could be a part of politics. Your personal feelings should not affect your work.”*

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<sup>124</sup> Russo-Georgian War or the 2008 South Ossetia War was an armed conflict in August 2008 between Georgia and Russia, including separatist governments of South Ossetia and Abkhazia. (for more detail look at Human Rights Watch World Report 2009)

As Türkel said before, everybody has backgrounds. He defines himself and his point of view as;

*“I’m 32 years old, I’m Kurdish, I’m left-winger and I have life experiences. The things that make me, who I’m, also make me a side. Off course I’m a side but for my job I stand aside. For instance, I think, Kurdish people have been grinded down for many years, but despite my ideas, when I go to southeastern Anatolia, I just take pictures whatever I see, I don’t try to create anything.”*

Bayhan indicates that he is really affected by Lebanon. He tells what he lived there as;

*“In Lebanon, I didn’t stay in a hotel room. Firstly we found a house to stay, but this house is destroyed by a bombardment and when we came back we couldn’t find that house. Then I started to live with an Armenian family. I had lived war with the concerns of family members. For this reason, I understand war better than others. Also, “the baby with the blue pacifier” so much affected me. A year after, when I went to visit the mother of the baby, I learned that her other child was dead in the same bombardment and her husband was a Hezbollah member and he was killed too. This woman was alone with her pain. And it affected me. I think, in war zone, you think about other more than yourself. Because, those people have to continue their lives in that place, they have nowhere to go. On the other hand, in Lebanon Hezbollah attacks them too, they kill people in Haifa. So, you should calculate the rights and the wrongs. For example, for two kidnapping of two Israeli soldiers, there is no sense to kill lot of people.”*

Demirci indicates that with the time the point of view of journalists become languished but on the other hand, they start to be sensitive. He says that;

*“When I go somewhere, I don’t read a lot for not attributing a meaning to my photographs. But all stories that you wrote and all photographs that you took, have a piece of you. You never forget them and carry them with you. They do whatever you are.”*

Sezer compares his experiences and his feelings in war zones as;

*“I went Israel and Palestine several times. Each time I stayed there more than 45 days. When you go there, you stay in a little town and you see same people everyday, you eat in the same restaurant, you see the same receptionists, you know taxi drivers and one day you witness that someone you know is dead. Almost each day, you witness a funeral. Therefore, when I live in Israel side, I feel like an Israeli and I concern about Palestinian suicide bombs, on the other hand when I live in Palestinian side, I feel like a Palestinian. When you stay for a longtime, in same place, you just start to think yourself as they are and it is not related with their nation, their religion or their race.”*

According to Sedat Aral, in the wars, only civilians are losers, the men with gun never lose; because mostly they fight for guns. He claims that journalists have to know, there is only one loser because if they know this, they don't have to be a side. Lastly he asks, *“In Iraq, Sunnis kill Shiites and Shiites kill Sunnis, which one is right? The answer is both of them”*

Skowronek says that she doesn't believe in neutrality because all the things she lived affect her. As Skowronek, Özer doesn't believe in neutrality. He defines himself as a side and he says that he is not neutral; he is the side of the people who cannot reach power.

Sevenler affirms; being objective is psychologically really hard. He says that;

*“Sometimes, you think to take the gun and shoot people who try to shoot or destroy you but you block yourself. Sometimes, just because of you are there, and just because of you press the shutter, a man could harm another one. You have to prevent these kinds of events. Sometimes, you shouldn't take your camera or sometimes you should not get out the car. If you don't act reasonable, you could die or you could cause death of someone.”*

Gardi affirms that he is trying to be as objective as possible he can. On the other hand, he doesn't think objectivity is really a possibility; he is also trying to be subjective. He explains that as;

*"I want to express my opinion my conclusions so that cannot be objective really. There is a conflict there, I witness lots of things and I want my opinion is actually heart."*

Some of photojournalists that we interviewed believe in neutrality; some of them don't. Some of them say they have their own ideas but when they do their job they try to be as objective as possible. Well, if they go to wars as embedded journalists, how does it work? Do they really report with military codes or do they act like a robot commanded by army?

In the opinion of Sel, The most important thing is to go and record what is happening and if journalists don't have another chance, they can go as an embedded journalist. He indicates that;

*"There are really good photojournalists and they produce really good works as embedded journalists. They reflect the life of the military unit that they live with, very well. In the conflict areas, there are lots of tragedies and not only civilians but also soldiers and militants live tragedies."*

Kashi tells his experiences as an embedded with those words;

*"I have been embedded once in Afghanistan in 2003 with the US military in their pursuit of the Taliban and Al Qaeda along the border with Pakistan. This was an eye opening experience and early on made me realize there was little hope for this American military adventure, no matter how well intentioned it might be or how important the goals they were trying to achieve. It's an insurmountable task. I was also embedded a number of times with US troops in Iraq. In all these experiences, it was unsettling to be with the bull's-eye or the target so to speak. While I am willing to take chances to perform my work, being embedded limits you to only really being able to cover the military and their operations. And no matter how uncensored my*



*work can be, and for the most part it is uncensored, I prefer to work among the people to capture a candid and intimate view of their lives. When you are embedded, the public doesn't trust you and is suspicious of your role."*

Dennis Brack was an embedded in the first combat pool to go into Saudi Arabia after President Herbert Walker Bush sent the 82<sup>nd</sup> Airborne in August 1990. He says that;

*"People complained that John King working for the Associated Press at that time, Scott Applewhite AP and I working for TIME were part of the military public relations effort. The only picture coming Saudi Arabia as our troops moved in was made by a freelance flight attendant who happened to be there and made a couple of snaps from the top of the stairs of a charter. I think that we did a better job of informing the public than that. The military worked with us, but did not control our photographs."*

Coşkun Aral claims that from the Vietnam War to our days, all wars have been embedded. He explains his experiences and his opinion about embedded journalism as;

*"The first country where I went to as an embedded was Israel. I signed a contract. According to an article in this contract, I should not show Israel as a victim. But I think embedded journalism has always been exist. If you work with guerrilla, you have to obey their rules, if you work with military you have to stick to the contract you signed."*

Bayhan indicates that if you don't go somewhere as an embedded, you have no chance to go there, for instance it is impossible to go to Kandahar as a freelance photographer. He states;

*"A few years ago, a photojournalist took picture of an Iraqi man and his son. The man is hooded with a plastic bag and he is embracing his son. This photographer takes this image as an embedded and he showed us the atrocities in there. A writer could write thousands words about this event but he could not tell it*

*as one photograph did. Sometimes people claim embedded journalist as being a side but many award winning photographs show the pain of civilians and atrocities in war zones. For documenting these tragedies, you have to be there.”*



**Photo 3.6: 2003 World Press Photo of the year, AP, Jean-Marc Bouju<sup>125</sup>**

Murad Sezer has worked as an embedded several times. And he took his Pulitzer Prize winner photo when he was working as an embedded. He tells his experiences as;

*“They told me, I had to act with them and I would never do anything to risk their lives and my life. I didn’t have a problem, when I worked with US army. I didn’t ask for permission before taking pictures or I didn’t show photos that I took. But, you control yourself, for example if they said, you should not show an injured soldier face, I never took that kind of picture. But I don’t think a photo of a wounded soldier*

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<sup>125</sup> An Iraqi man comforts his four-year-old son at a holding center for prisoners of war, in the base camp of the US Army 101st Airborne Division near An Najaf. The boy had become terrified when, according to orders, his father was hooded and handcuffed. A soldier later severed the plastic handcuffs so that the man could comfort his child. Hoods were placed over detainees' heads because they were quicker to apply than blindfolds. The military said the bags were used to disorient prisoners and protect their identities. It is not known what happened to the man or the boy

*would change the truth. When I took my prize winner photo, they told me, not capture but I did. Next day it was published on the first page of the tens of American newspapers. I was an embedded, I took a picture of a death soldier but they didn't warn me after they saw the picture. Why didn't I get into trouble? It is because; I didn't show face of the death soldier."*

Sezer says that as transport, all embedded journalists depend on the military. If they take them, journalists can go and take pictures, if they don't, they cannot. He says that in Tikrit, he was staying with a US troop whose main mission was arresting Saddam Hussein and mostly soldiers were not taking journalists with them. He shares his other embedded experiences as;

*"In the army there are Muslim, Jewish and Christian soldiers and for all of them, there are places to pray. When we were living in Tikrit, we were staying in an old palace of Saddam and there was a mosque. One Friday, I and my colleagues wanted to take pictures the Muslim US soldiers. We went to mosque and started to photograph soldiers in the mosque. Ten minutes after, a jeep came and they took us to the quarter and they warned us. Two months after, I saw a picture of Muslim US soldiers praying in the mosque. If I were Pentagon, I thought that the image of a Muslim woman US soldier praying with head covering could be a perfect propaganda tool for telling "Muslim woman soldier conflict counter terrorism." But they don't think like that. I think embedded journalism should be used as a tool. If someone doesn't go there as embedded, there will be no chance to photograph people in there. For this reason, in Iraq, I acted objectively as possible as I could and I took picture of what I saw."*

As a consequence he says that American soldiers are human beings as we are, they make love, they pray or they play volleyball, on the other hand when they play volleyball, instantly they quite to play and ten minutes after they go and kill someone. He affirms that there are many different situations and photojournalists' purpose is to show all of them.

Sedat Aral claims that embedded journalists don't work as freelance do, but also he says that in recent years, some powerful images are produced. In his opinion,

Jean Marc Bouju's image is one of the clearest examples of those powerful images. He indicates that;

*“In our days, journalists could not go Afghanistan or Iraq without soldiers because the public doesn't repose confidence in journalists. In old times, I could independently walk in Afghanistan streets, I could visit Osama Bin Laden, I could have lunch with Hikmetyar, I could talk with them as I wanted, and today it is impossible. On the other hand, I would like to go Vietnam; Hamburger Hill as an embedded because in those years, embedded journalism was not like in our days. They didn't have rules but today embedded journalists go to war almost with the gun. For this reason I never wanted to be an embedded in Iraq.”*

Türkel has never been as an embedded on the field. He thinks that being embedded journalist is good for the security of life but if they order you it is a bad thing. Sevenler agrees with Türkel. He also remarks that embedded journalism is not as bad as some people said, because having some images about war is better than not having.

In Özer's opinion, today photojournalism is not the same because there is embedded journalism. Differently from others, Özer don't believe in embedded journalism. He has never gone war as an embedded but he indicates that he got an offer but he refused it because; he thought that he wouldn't be able to take pictures of what he saw.

As journalists said, they have backgrounds as a human being; they have their own ideas, they have a past and all the things they live affect them. On the other hand, although all these emotional situations and tragedies, all of them try to be as objective as possible when they are taking pictures. Some of them don't believe in “neutrality”, but in the work that they produced, they always try to give the events with all points.

Well, how do embedded journalists report events? Can they see what happens at all points? As journalists told, they report what they can see and mostly they cannot see war with the eyes of civilians. Therefore, it wouldn't be wrong to say that they cannot photograph war in all its parts. But also, we should underline that

journalists cannot go every region as freelance and for this reason sometimes they have to work with military. And also, as Sezer said, the soldiers' lives should be photographed because they are a part of war. Consequently, as we have seen, embedded journalism is not that bad but unfortunately, embedded journalists cannot act independently.

As a result, journalists meet difficult situations in the battlefield but they always try to be objective. Needless to say, as human beings they have their own ideas and personal histories that make them who they are. Nevertheless, journalists always try to report events independently of their personal identities.

### **3.2.2. Frontiers of photo editing**

Anadolu Agency photographer Sevenler claims that *traditional press photographers always stay out of manipulation because the main substance of this job is to do real news and to make people confront the reality in truth*. In this context it should be asked what the limits of photo editing are. Photo manipulation is a process, it can be realized in the field by choosing the moment and pressing the shutter or images can be manipulated in the digital room by using Photoshop. Through technological developments, journalists have chance to organize their pictures for creating esthetically perfect images. Beside perfect images, sometimes some photographers can manipulate events by using Photoshop. In the context of journalism ethics, considering technological developments, it should be interrogated *what the limits of photo editing are*.

Sedat Aral claims that most of the published pictures have been digitally deformed. Is it really like that? According to Sel, if photo editing doesn't change the nature of photos or the truth, it shouldn't be blamed as manipulation. He indicates that;

*“Before, photographers were doing image editing in darkroom to make photographs clear. I think for photojournalism, the main editing process works on the field when you take pictures. You can photograph the story that you want to tell or when you choose photos to send, you can select them according to story that you*

*want to tell. Photographers choose their pictures as writing a story. You send the closest photos to you that you think they tell the events in a right way. In the past, we couldn't select our photos, we were just sending film roll. Today, through technological development, photographers can choose his photos, edit them and send them instantly."*

As Sel, Sevenler thinks that photographers can manipulate events in many different ways. He states that with the effects of digital technology, in light room photographers can incredibly alter photos. According to him;

*"Before taking picture, you can manipulate events, after taking picture you can alter picture and lastly editors can manipulate pictures. So, stories can be completely changed. Photographers should never and ever be in front of their camera by their voice or their acts. After taking pictures, they should never do anything except color balance, cropping, darkening and lightening."*

Skowronek thinks that the limits of photo manipulation depend on the situation. She says that;

*"Sometimes you see something but you cannot take picture of it. Then, you start to wait for the same scene or you can recreate it in the digital room. Of course you shouldn't do this on the Photoshop but Photoshop is not the only way for manipulating images; as we know journalists can also manipulate the events on the field. They can compose their photos. I really don't understand that if you add or take anything away to say something and if you do that on the Photoshop it is forbidden but if you do the same thing on the field it is not. I think it is complicated. As a photographer, you have to transmit the events without manipulation but sometimes some photographers take pictures what they wanted to see. I don't do this but if you want you can."*

Coşkun Aral says that he doesn't know how he can use Photoshop and he affirms that photographers should give the photo whatever it is. He also says that photographers can create images in war zones and he tells one of his memories as;

*“One day, I was with a young photojournalist from AP. We heard the voice of a bombardment and we head toward the voice. There, I saw a naked man who hold a hair dryer and at that moment I said “hey” and I took his picture. Instantly, AP photographer hit my face. I was shocked. He claimed my act as a manipulation. He was really young, maybe he was influenced the books that he read before coming to war zones. There, I just said “hey” and photographed that unusual moment and it wasn’t manipulation.”*

Gardi says that there are differences between photographers and between agencies. In his opinion;

*“It is very misleading. I’m using Photoshop so as many other photographers to finalize the image. I use Photoshop only for adjusting what I want to see. I manipulate the conscience; I do manipulate the darkness but not images. There are a lot of unfortunate events. Sometimes photographers change the meaning of pictures. This is an absolute, you shouldn’t do this.”*

As many other photographers Kashi uses Photoshop. He defines the limits of photo editing as;

*“I believe as a photojournalist, we should do nothing more than work with color balance, lightening and darkening, sharpening, contrast, basically aesthetic elements that help the image be more beautiful or clear. But we should never change the reality, elements within the frame of anything radical.”*

Bayhan says that today, we can see digitally manipulated photos even in the *World Press Photo* award winners.<sup>126</sup> He remarks that sometimes events can manipulating in editing process. According to him;

*“Sometimes editors can choose photos that show events differently. In Zaman, they don’t do this but mostly editors choose photos that show events aesthetically. Whereas they should use the pictures that tell the story as what it is.”*

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<sup>126</sup> In 2010, World Press Photo disqualified Stepan Rudik, winner of the third prize story in sports feature for altering the content of the image.

Mandan says that she edits photos without changing the sense of the events and she never removes or adds something. As Mandan, Türkel claims that if journalists add or remove something, it wouldn't be ethical. He says that when photographers are taking pictures, if there isn't enough light, they can lighten their images or they can do these kinds of editings for making their images clear, but that is all they can do.

Demirci says that through written ethic codes of big agencies, some determined rules are appeared. He indicates that;

*“After Digital Technology developed, photographers started to select their pictures. So, today they send to editor 10-15 photos and editor selects 5 of them. For this reason, there should be a photo editing system. Editors should follow the pictures. For me, I know basic Photoshop and I never need to know it in detail. I never merge, remove or add elements; I use Photoshop for cropping (If I couldn't approach the event) and change the contrast of images.”*

Sezer states that through internet and new digital technologies, photo circulation became faster, more people take pictures and photos have been watched by more people, so for this reason, manipulated photos could be easily discovered. Sezer also tells how important photo control system for *Reuters* and *AP* as;

*“Everything depends on the management. All Reuters' pictures have been sending to Global Picture Desk in Singapore and there the frame, the color and the news are being entirely controlled. AP does the same in its London office.”*

Özer interprets photo editing as an editor. He assumes that;

*“For photographers, Photoshop is a tool for writing captions. Agencies have very high ethical rules, so we should not do any altering. Therefore, as an editor firstly, I check the manipulation and secondly, I control the composition because photos should reflect our style.”*



As photographers said, images can be manipulated in many ways. First of all, if photographers want, they can manipulate events and they can create the scene that they want to photograph. Secondly, when they select images to send, they can manipulate events as choosing pictures that they want. Thirdly, before sending images they can digitally alter their images. And finally, editors can digitally manipulate photos by using Photoshop.

As we analyzed in second chapter, unfortunately there are several examples of photo manipulation. We should say that aesthetic values are important for photography but news photography should be mainly based on the reality. Photographers should never intervene in the event and they should never affect their subjects. All in all as we said before, one of the most important missions of journalists is to inform the public about what is really happening. Therefore, photojournalists should never manipulate their images.

## CONCLUSION

Each year a large number of journalists are killed or wounded in armed conflicts. According to reports<sup>127</sup> of International Federation of journalists, in the last 21 years, the death of 2,271 journalists covered. In 2009 139 journalists and in 2010 97 journalists had been killed. When we work on this research more than 250 journalists lost their lives in war zones. In the week when this study had been completed, English photojournalist and documentarist Tim Hetherington<sup>128</sup> and American photojournalist Chris Hondros<sup>129</sup> lost their lives in Libyan Civil War. As the numbers show, war correspondents take unbelievable risks by doing this dangerous job. Especially, photojournalists are always under fire in an armed combat, it is because for capturing the best picture they mostly work as frontline journalists. By risking their lives they take pictures and wars become a part of our daily life. In this context for understanding, how wars came into our living rooms, we tried to analyze the photographic process that starts with the capturing the moment and ends with the publication of images, considering reflections of press photographers about agencies, contests and journalism ethics.

In this context, we reviewed the literature in depth. After a long reading process, we saw that the war photography was started parallelly with technological developments; the press photography is improved with the help of the photography agencies as *Magnum* and through the effects of the prestigious photography prizes as *World Press Photo*, the recognition of photojournalism has been grown in

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<sup>127</sup> < <http://www.ifj.org/assets/docs/177/154/f8badb1-b93699a.pdf> > April 2011.

<sup>128</sup> **Timothy Alistair Telemachus Hetherington** (5 December 1970 – 20 April 2011)<sup>[3]</sup> was a British-American<sup>[4]</sup> photojournalist<sup>[5][6]</sup> with work that "ranged from multi-screen installations, to fly-poster exhibitions, to handheld device downloads."<sup>[7]</sup> He was best known for the documentary film *Restrepo* (2010), which he co-directed with Sebastian Junger; the film was nominated for an Academy Award for Best Documentary Feature in 2011

<sup>129</sup> **Chris Hondros** (March 14, 1970 – April 20, 2011) was an American Pulitzer Prize-nominated war photographer. His photography was featured in the documentary film, "Liberia: A Fragile Peace." (2006) on April 20, 2011, Hondros had been fatally wounded in an RPG attack by government forces in Misrata while covering the 2011 Libyan civil war and he died.

importance. In this context, the process between the pressing the shutter and the publication is analyzed starting from the history of photography. We examined photographic inventions and finally we figured that out, with the invention of portable cameras war images started to be seen by others and these photos came into the press media. Through the foundation of magazines as *Look*, *Life*, *Paris Match* etc. photojournalism got importance as a profession and the photography agencies had been born.

During the years, prestigious photography agencies obtain photographic sources for these reputable magazines and newspapers. Unfortunately, because of the economic reasons most of the photography agencies couldn't survive in this globalized world. Classical photography agencies as *Gamma*, *Sygma* and *Sipa* went bankrupt and wherefore they had been sold to big media institutions. With the time, image banks had been appeared and staying alive became impossible for little photography agencies. Undoubtedly, the most powerful press agencies as *Reuters*, *AP* and *AFP* also cause the photography agencies lost their power. It is because they have obtained photographic sources for newspapers and magazines during the years. By the way, the best photographers of the world started to be in quest of new organizations. Thusly, boutique agencies as *VII* and *Noor* had been appeared.

The boutique photography agencies that follow technological developments become prominent with their prize winner famous photographers. As we stated, getting prize has been always important for photojournalists. For understanding why photography contests have such an importance for journalists, we examined the place of some of the most reputable press photography awards as *World Press Photo Award*, *Best of Photojournalism*, *Pictures of the Year International* and *Pulitzer Prize*. In the course of our research, we saw that these prizes make photographs more visible.

Undoubtedly, for raising public awareness on wars and conflicts, the visuality is substantially necessary. To figure out the place of these visual elements, we questioned how these visual elements have been produced. In the second chapter of this study, we tried to analyze the code of ethics of journalism and the moral duties of journalists. We noted that journalistic practices mostly depend on the moral duties

of photojournalists. Within the scope of journalistic practices, we determined that from the field to the press media, journalists have been confronting many ethical dilemmas as taking pictures - helping civilians, being entirely objective when they tell the atrocities of war - taking picture of pain of others etc. On the other hand, we saw that photo editing process is very important for not manipulating events. In this context, we analyzed the rules of photo editing and for illuminating what is photo manipulation we gave some examples on altered pictures.

In the context of this research, we realized thirteen semi directive interviews and two written interview with photographers. In third chapter of this study, we tried the analyzed our interview datas to comprehend how this process works. We asked journalists several semi structured questions about the effects of photo agencies, the place of photography contests, moral duties and journalism ethics for figuring out how they work on the field.

Photojournalists that we interviewed generally defined photography agencies as commercial institutions. They especially indicated that with the effects of globalized world and big press agencies, photography agencies lost their power. Traditional photojournalists as Coşkun Aral, Ahmet Sel, and Sedat Aral said that before photography agencies were the castle of press photography and they could compete with press agencies. On the other hand, all of the journalists that we talked underlined the importance of the new creations as *VII* and *Noor*. Former *VII* photographer Balazs Gardi and *VII* photographers Franco Pagetti and Ed Kashi affirmed that *VII* had a philosophy as working on the human rights issues. At the end of this chapter we saw that press photography agencies have been holding the sartorial power with their large archives and economic opportunities. That's why, as *Black Star* photographer Dennis Brack said, little photography agencies could not survive. We could get in touch with only *VII* photographers and *Black Star* photographer Dennis Brack. Unfortunately, despite all our efforts, we couldn't organize interviews with *Noor* and *Magnum* photographers.

In this chapter, we also touched on the opinion of photographers about photography prizes. All of them said that photography contests were very important for press photographers to open new doors and to create new job opportunities. On

the other hand, they think that these prizes are being followed mostly by the people from the media. Even so, through the exhibitions of prize winner photos, most of them believe, these contests raise public awareness. In the course of our researches, we ascertained that for working on the subject that they want, photographers need money and these photography prizes provide them financial opportunity for this.

In addition to the effects of photography prizes, we tried to examine the arguments about getting a prize with a photo that shows the pain of others. This question is mostly come out of the Kevin Carter's Pulitzer Prize winner photo. In this context, the photographers are all of one mind about: "*some people have to show the pain of others for making their voices heard.*" On the other hand, some of them think that if photography prize was a monetary award, winners should spend it for helping people or solving issues that he captured. Some of the photographers think that for making more people's voices heard and providing help for more people, photographers need money, so they should spend money for capturing other important moments. Some of the photographers think that photography prizes have not been giving to your pictures; they have been giving to your success in the field. In the sense of what photographers said, we observed that the main purpose of photographers is not going to the war for taking a prize winning picture, their main purpose is to go there for capturing the unseen moments for telling what is really going on there and as Coşkun Aral said, the prizes are the side-effect of their success in the war zones. Well, how can they accomplish their job in such a dangerous places? How can they take pictures of such emotional moments? And, what are their responsibilities in the field?

As we saw, the press photographers are not only the visual history writers of the wars, they are also war witnesses. As most of them said, the most successful photographer is the one who can return home alive. It is because their main job is to give people information about the wars. They take pictures because it is the thing what they have to do. Most of the photographers that we interviewed said that when they capture a moment, they act like a robot; they try to take aesthetically perfect news pictures. On the other hand, as they said when they are on their own, they remember their witnessing and they suffer. They said that to help someone is not their responsibility because mostly there are NGOs' members and medical doctors to

help civilians. Despite all, most of them have a help story to tell. As they said, they are human beings as we are and they have moral duties. On the battlefield, they don't act according to code of ethics but they act according to their moral sentiments. Sometimes, they help some people in an ablaze car and they don't remember anything as Coşkun Aral, sometimes they help rescue trapped civilians by carrying them on their back as Kürşat Bayhan did<sup>130</sup> or they can be a part of the pain of an old wounded Albanian man by hugging each other like a grandpa and a grandson as Franco Pagetti did. Although all these tragic and dangerous moments that they live, they still try to keep their calmness. What about neutrality? Some of the photojournalist that we talked don't believe in neutrality but all of them try to be as objective as possible they can. They define one of the most important responsibilities of a journalist as to report events what they are. For this reason, they try to cover war at all points. On the other hand, when they do their job, they try to protect human rights. As we observed in our interviews, photojournalists don't want to damage someone by their images and for this reason they diligently choose the moment that they capture and they always try to prevent using their pictures as war propaganda. However, today embedded journalism notion cause the rising new questions about war propaganda and freedom of press. Some of the journalists that we talked had gone to war as embedded, on the other hand some of them have never been embedded. Some of them believe that embedded journalist serve to army, some of them think that someone has to do this but all of them think that sometimes some good images can be appeared and these images can help the rise public awareness about war. In addition to this, they said that through being embedded, photographers can go the region where it is impossible to go as a freelance photographer. In this context, we saw that being embedded is not as bad as it seems because it give photographers opportunities to go dangerous regions and to observe soldiers' lives. And also we should add that if they want to, they can manipulate events through the digital technology.

As we know, with the development of technology, editing and recreating a photo became easier. As we observed, sometimes this technology can be maliciously

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<sup>130</sup> In 2006, the press photographers (including Paolo Pelegrin, Chris Anderson and Thomas Dworzak from MAGNUM, Polaris photographer Timothy Fadek, Lebanese photographer Wael Ladki, Ap photographer Kai Wiedenhöfer, Kürşat Bayhan from ZAMAN and many others) helped rescue old people and children in two towns damaged by Israeli missiles. For more information: <http://www.newswatch.in/newsblog/9159>, February 2011.

used. For this reason, photography and press agencies prescribe strict rules and develop control mechanism for preventing manipulation. Photographers that we talked mostly use Photoshop for tell the events more clear and to create more aesthetically images. They said that manipulating a photo depends on the moral sentiment of a photographer; it is because they can also manipulate events on the field by creating scene for photographing. As we saw, photo manipulation can be realized in different ways and it is all about the moral sentiments of photographers and editors. Photographers can manipulate events, when they take pictures, when they choose some of the pictures for sending them to editor or editors can manipulate it. Sometimes bad editing can cause unfortunate events, for this reason photographers should carefully use Photoshop.

As a consequence, we should say that this research is literally about the visual process that produced by photographers during war and conflicts. In this MA thesis, it had been tried to realize very significant field research. In this context, we communicated with *Magnum*, *VII*, *Noor* and *Black Star* photo agencies for interviewing with their photographers. We personally got in touch with the pioneers of photojournalism as Steve McCurry, Paolo Pelegrin, and Garry Knight. Unfortunately, we could do interviews only with 15 photojournalists. If this kind of field research could be realized with a large amount of budget, it could be better for doing methodologically perfect face to face interviews with legendary photographers.

On the other hand, we should say that the field research of this study make it a very unique research that includes very important data about the production process of news photography. As a result we should say that through the datas of our field research, we could find the answers of our questions and we achieved our goal by understanding the process behind the doors.

As a consequence, we should say that this is not a research about photojournalists in a special country (Turkish photojournalists or international press photographers). This is not about photographers of a determined war. We didn't discuss the situation of press photographers or we didn't examine the public reception. In this study, we tried to analyze the place of journalism ethics and moral

values considering the roles of news and photography agencies and press photography contests with the reflection of photojournalists. This study can be developed by interviewing much more photographers, editors from diverse institutions. And in the future, it can be realized another supplemental study on “*the public reception on the war photographs*”



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## MOVIES & DOCUMENTARIES

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**War Photographer**, Documentary about war photographer James Nachtwey, directed by Christian Frei, 2001.  
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**Shooting War**, A documentary about the war photographers of World War 2, narrated by Tom Hanks, Directed by Richard Schickel, 2000.

**Pioneering Women War Correspondents**, Documentary about pioneering women war correspondents' profiles six trailblazing women, based on the book of Penny Colman, produced by Milano Jovanovitch.

**Shooting With A Camera: The Modern American War Journalist**, A 10 minute documentary about the combat correspondents, <http://www.youtube.com/watch?v=cJPZYfOOrb8> individual documentary uploaded by JP Keenan.

**The Photographers**, Documentary about National Geographic Photographers.

**Triage**, Movie about a war photographer who came home from a recent assignment without his colleague, directed by Danis Tanovic, 2009.

**Darfur**, Movie about American journalists in Sudan who are confronted with the dilemma of whether to return home to report on the atrocities they have seen, or to stay behind and help some of the victims they have encountered, directed by Uwe Boll, 2009.

**The Hunting Party**, Movie about a young journalist, a seasoned cameraman and a discredited war correspondent who embark on an unauthorized mission, directed by Richard Shepard, 2007.

**Welcome to Sarajevo**, Movie based on the book Natasha's Story by Michael Nicholson. It is a true story about English journalist Michael Nicholson and his adopted daughter Natasha, directed by Michael Winterbottom, 1997.

## INTERVIEWS

<b>Agata Skowronek</b>	04.07.2011
<b>Ahmet Sel</b>	03.17.2011
<b>Bahar Mandan</b>	07.22.2010
<b>Balazs Gardi</b>	08.01.2010
<b>Cem Türkel</b>	03.24.2011
<b>Coşkun Aral</b>	08.11.2010
<b>Dennis Brack</b>	12.02.2010
<b>Ed Kashi</b>	08.23.2010
<b>Erhan Sevenler</b>	07.26.2010
<b>Franco Paggetti</b>	10.11.2010
<b>Kürşat Bayhan</b>	28.07.2010
<b>Mehmet Demirci</b>	03.15.2011
<b>Murad Sezer</b>	03.17.2011
<b>Mustafa Özer</b>	03.16.2011
<b>Sedat Aral</b>	09.25.2010

## APPENDIX

### Appendix 1:

#### Chronology: early history of photography (330 BC-1955)

<b>330 B.C.</b>	Aristoteles talked about “Camera Obscura” in “Problemata”
<b>1826</b>	Photography was born.
<b>1825-27</b>	The first person who successfully made a darkened chemical image permanent was Nicéphore Niepce. Niepce used a camera obscura for taking a permanent image. This process took eight hours and he called it a heliograph. It also called as long exposure.
<b>1827</b>	Niepce met Louis Jacques-Mandé Daguerre. In these years, Daguerre demonstrates Diorama. Niépce affected him and he wrote a cautious letter to Daguerre, wanting to know about the process.
<b>1829</b>	Niepce and Daguerre signed a partnership agreement for ten years. Actually, Daguerre’s process differed from Niépce's.
<b>1834-1839</b>	Talbot engaged in photographic experiments.
<b>1840</b>	The name "Photography" was first used by Sir John F. W. Herschel. Herchel utilised this word for describing the vision on surface which is created by William Henry Fox Talbot’s new method.(Kılıç, 2008, p.15) This word is based on The Greek words; these are “light” and “writing”(Leggat, 2000). <sup>131</sup>
<b>09.1840</b>	Talbot called his process the "calotype" <sup>132</sup> that comes to mean "beautiful impression” in Greek.

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<sup>131</sup> <http://www.rleggat.com/photohistory/history/beginnin.htm>, the official site of Dr. Robert Leggat (He was Education Officer of the Royal Photographic Society for ten years, served on the Society's Council for some fifteen, and on its Executive for four. He was also former Chairman of the Society's Committee which receives and evaluates applications for Associateship and Fellowship in the Photography in Education category)

<sup>132</sup> William Henry Fox invented the negative, a way of producing more than one copy, which became known as the Calotype

- 08.02.1841** Talbot patented his process.
- 1850** Photography had entered into the press around 1850.
- 1851** Scott Acher improved a new method that was called as wet plate process.<sup>133</sup> Through this method the photographer could carry portable darkrooms to everywhere. This method was faster than previous methods; it had required only two or three second exposure. The advantages of the wet plate process made possible outdoor photography. This technic can be described as a landmark because through this technic, portable cameras had been appeared and photography took its place in the press media.
- 1855** The real press photography was exactly started in 1855 with Roger Fenton who is the first war photograprer. In 1855, Fenton went to report the Crimean War. Queen Victoria forbidded photographing dead and wounded soldiers.
- 1860** Matthew Brady photographed Abraham Lincoln for the President Election and with this photo; portrait photography got its place in the press media.
- 1861-1865** During the American Civil War (1861-1865), Brady watched the war between North and South America for Harper's Weekly (Kavas, 2008:19)
- 04.03.1880** The first halftone was published by The Daily Graphic on March 4, 1880. It was a picture of Shantytown which was a squatter's camp in New York City (Freund, 2003:95) by the late1890s; the process had yet to achieve daily use, although the New York Times did print halftones in its illustrated Sunday supplement begun in 1896. In time, the halftone was perfected and papers are made suitable for the halftone process (Freund, 2003:323).
- 1888** George Eastman patented the first roll film and he marketed the film in his own camera that called Kodak. The advertising slogan of Kodak was "*You push the button and we do the rest!*" Through this camera, 100 exposures could be taken. After all exposures had been shooted, the films were returning back to Eastman for processing. Through this cutting edge technology of its time, without a tripod, everybody could make a decent photo.

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<sup>133</sup> The other name of this process is "the use of collodium"



- 1914-1918** World War I: Most of the published war photographs (between 1914 and 1918) were anonymous and mostly they were about the depictions of an aftermath. In other words, they were representing the consequences of the conflict. The war photographs as we know were appeared with a radical upgrade of professional equipment.
- 1936-1939** The Spanish Civil War was the first war to be witnessed in the modern sense. During this war, professional photographers at the lines of military engagement and in the towns under bombardment and their work were immediately seen in newspaper and magazines in Spain and abroad (Sontag, 2003:18).
- 1939-1945** The golden age of photojournalism started just before World War II. During war many war photographs had been taken by pioneer war photographers as Robert Capa, William Eugene Smith, Margaret Bourke White.
- 1946** National Press Photographers Association was established in 1946.
- 1947** Magnum Photo Agency established in Paris and New York
- 1955** World Press Photo is founded and first World Press Photo contest has been held.

## CURRICULUM VITAE

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### Education:

<b>1998-2002</b>	60 <sup>th</sup> Year Anatolian High School, İzmir
<b>2002-2007</b>	Yeditepe University, İstanbul Faculty of Economics and Administrative Science Political Science and International Relations (in French) With The Council of Higher Education (YOK) Scholarship
<b>01/2006-06/2006</b>	SOCRATES-ERASMUS Exchange Program L'Université Marc Bloch Strasbourg-Sociology Department
<b>2007-2008</b>	Galatasaray University Prep School for Social Science
<b>2008-2011</b>	Galatasaray University Institute of Social Sciences Mass Media and Communication Researches Graduate Program

### Academic Publications and Researches

**Undergraduate Thesis :** «*Contribution of NGO in the Protection of Human rights : The Association of Human Rights and Solidarity for Oppressed People (MAZLUMDER) and Human Rights Association (IHD)*» directed by Associate Professor Birol Caymaz, Yeditepe University Faculty of Economics and Administrative Science, Department of Political Science and International Relations (in French), 2007, İstanbul.

**Article:** «*La presse nationale turque et la construction de l'intervention militaire de l'armée turque en Irak du Nord* » with Associate Professor Nilgün Tural Cheviron, Galatasaray University, Communication Review Special Number : Social Representation and Communication, p. 27-57, 2009, İstanbul.

**Book Critic:** «*L'Ecran Global: Septième Art à l'Age Hypermoderne*», Galatasaray University, Communication Review, No: 8, p. 227-237, Summer 2008, İstanbul.

### Scholarships and Prizes

<b>2002-2007</b>	The Council Of Higher Education (YOK) Scholarship
<b>2008-2010</b>	The Scientific and Technological Research Council of Turkey (TUBITAK), National Scholarship Programme for Master Students
<b>2007</b>	Yeditepe University High Honor Prize and Prize for graduated at thirteenth rank from the Department of Political Science and International Relations in French