

**JOURNALISTS' PERCEPTION AND ATTITUDE TO SOCIAL MEDIA  
IMAGE USE DURING THE 2015 PRESIDENTIAL ELECTION  
CAMPAIGNS IN NIGERIA**

**BY**

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**A THESIS SUBMITTED TO POSTGRADUATE SCHOOL, BENUE STATE  
UNIVERSITY MAKURDI, IN PARTIAL FULFILMENT OF THE REQUIREMENTS  
FOR THE DEGREE OF DOCTOR OF PHILOSOPHY IN MASS  
COMMUNICATION**

**MAY, 2018**

## **DECLARATION**

I hereby declare that this thesis was written by me and that it is a record of my own research work. It has not been presented in any form whatsoever in any previous application for the award of a higher degree. All sources of information have been duly acknowledged.

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## **DEDICATION**

This Thesis is dedicated to the eternal memory of my late father, Mr. Reuben Ijwo Ogah.

## CERTIFICATION

We certify that this thesis titled '*Journalists' Perception and Attitude to Social Media Image Use during the 2015 Presidential Election Campaigns in Nigeria*' has been duly presented by **Abari Ijuo Ogah** (BSU/MAC/PhD/12/6506) of the Department of Mass Communication, Faculty of Social Sciences, Benue State University, Makurdi, and has been approved by the Examiners.

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## ABSTRACT

This study examined journalists' perception and attitude to social media image use by *Scannews* and *NewsRescue* Online media outfits during the 2015 presidential election campaigns in Nigeria. The study objectives centered on the volume of digital image usage, forms, context, intended purpose as well as the implications of displayed images for professional photojournalism. The study is anchored on Consequentialism ethical theory, Kant Deontological ethical theory and Virtue ethical theory. Three research designs namely; Content analysis, Experimental design and Survey method were adopted as procedures that elicited information for the study. Thus, Coding Sheet and Questionnaire were used as instruments for data collection. A sample of 57 photographs and 395 journalists were used. The study found a competitive usage of digital images by *NewsRescue* (29 images - 51%) and *Scannews* (28 images, 49%). The study further found the forms of digital image techniques used by *Scannews* and *NewsRescue* to include; toning, flattening, changing costumes, cloning and retouching. In addition, images displayed were found to be triggered by corruption, security consciousness of the aspirants and on health ground. Other motivations were driven by experience and competence of the candidates. Findings also show that the contexts of digital image usage by *Scannews* and *NewsRescue* impede professional virtues of objectivity, accuracy, truthfulness, fairness and balance ( $r = 842 > P = .000$ ). On the denotation of displayed images, the study found that, images were symbolic of a guy (8.8%), fighter (12.3%), hooligan (17.5%) and of animal (24.6%). The study further found that images were used to infer that the candidate is a saint, competent, dependable, experienced, capable and dangerous. Findings also show that the intended purposes of digital image usage by *Scannews* and *NewsRescue* impede professional virtues of objectivity, accuracy, truthfulness, fairness and balance. There was significant difference between the intended purpose of digital image displayed and professional journalism practice ( $t = -3.388 > P = .001$ ;  $P < .01$ ). This study also found several problems for the utilization of digital images by *Scannews* and *NewsRescue*. The study finally established several techniques that conform to journalism professional standards. The research reached a conclusion that, journalism is a profession and every profession has its norms for responsible practice which must be upheld at all times. The study thus, recommends among others that; journalism as a profession is anchored on five key principles of objectivity, accuracy, truthfulness, fairness and balance which must be upheld in all published news photograph; and that news photographers should employ journalism canons as yardstick for ethical decisions regarding the use of photographs.



# CHAPTER ONE

## INTRODUCTION

### 1.1 Background to the Study

The arrival of social media technology has exposed majority of the global population to different interactive platforms on which diverse information is exchanged. It has also introduced new dimensions to human communication especially, in political campaigns of a democratic nation (like Nigeria). Social media are primarily internet or cellular phone-based applications and tools (like Facebook and Twitter; as well as bookmarking sites like Reddit), to share information among people (Online Business Dictionary, 2016). They are applications that enable users to create and share contents or to participate in social networking.

Sunstein (2001) asserts that in the era of advanced technology, social media has continue to gain more popularity and expansion in scope as means of communication. Apart from providing information about political affiliations, candidates and their party manifestoes, they also provide platforms through which voters relate and interact with one another on electioneering. Thus, social media platforms were widely used in campaigning for the March 28th, 2015 presidential elections in Nigeria. The two prominent political parties (The then ruling People's Democratic Party, PDP, and the then opposition, All Progressives Congress, APC) took to social media platforms to campaign and mobilize all groups of internet users to vote for them.

The major concern however, was not how social media platforms were used in the campaign, but, the way photographs were used by some media organizations (like *Scannews* and *NewsRescue*) to convey campaign messages. Photographs which were supposed to be a complete representation of real life situations were altered and

manipulated to preconceived notions. Thus, the incorporation of digital images to journalism practice, especially on social media has offered new opportunities for the integrity of journalism photographs to be questioned. This may be as a result of manipulations being a popular pastime on social media and fake photos are becoming harder to detect. Consequently, the age-long aphorism known with photographs that 'seeing is believing' is questionable as not all pictures we see today are real to their true nature. As such, when this practice works its way into the media and journalism at large, the issue of professionalism, credibility and integrity of the profession tends to be questioned.

In their various studies, Halstead (2003), Quinn (2004) and Bersak (2006), studied the impact of digitization, manipulation and ethics in photojournalism practice respectively. These researchers found that it is not every image on newspaper, magazine pages or the internet that depicts reality. Consequently, digital images with accompanying manipulations have made it possible for images to be doctored without trace. The major cause for worry here is that the issues of integrity, credibility and professionalism in journalism may arise as a result of alterations. Other researchers (like Berger 1999, Cass 1998, Harris 1991 and Cooper 1999) have also found that digital technology has changed the face of photography. The technology allows photographers and editors to change any aspect of the image at will without the knowledge of the reader. With tools like digital cameras and programs (such as Photoshop, Corel Paint Shop, Photoscape, PhotoPlus, *GNU Image Manipulation Program* - GIMP, Picasa and Pixelmator), photographs can be edited to include scenes or people that were not in the initial image, imperfections can be adjusted and people or objects can be removed from the photograph. As the scope and availability of such hardware and software increases,

concern for the sanctity of the original image and the truth telling power of the image is being questioned (Cass 1998, Harris 1991 and Cooper 1999).

Berger (1999) further places the truth telling power of photograph as the primary characteristic and the popularity within publications. However, in keeping with national and internal journalistic codes, if the body of the text purports an ontological truth then the image, in keeping with this, is the physical embodiment of that truth. An explanation afforded to the perceived power of the photograph is that it is a physical manifestation of an event, person or place and hence is seen by the viewer as a direct, incorruptible and faithfully truthful representation of what exactly happened at the time the image was captured. This, Berger (1999) researching on *Washington Post*, found that any photographic alteration that confuse or misrepresent the accuracy of events is strictly prohibited. If there is any possibility of confusion for the reader or if a caption is needed to explain that the content of a photograph has been altered, it is *Washington Post* policy not to use such images. In a similar vein, the *New York Times* in their policy document states that falsifying any part of a news report is intolerable and that any image that is supposed to depict a reality must be completely genuine. Traditional manipulation is only permitted as long as it serves to improve the clarity and accuracy of reproduction. If images are digitally altered, *New York Times* argues that this should be made clear to the reader, mainly through the use of captions or credits (Berger, 1999).

In a study on the effect of photo manipulations in journalism, Media Culture (2010) found that the rapid spread of digital manipulation to still and moving images raises issues of truth, deception and journalism integrity. Such advanced technology poses the temptation to better an image or reach a desired construct because it is fast, easy and generally traceless. With professionals challenging the ethical boundaries of

truth, it creates a potential loss of public trust in visual journalism (Media Culture, 2010). Corroborating the Media Culture study, Long (1999, p. 1) in the National Press Photographers' Association publication states that "one of the major problems we face as photojournalists is the fact that the public is losing faith in us. Readers and viewers no longer believe everything they see, as all images are questioned because the computer has proved that images are malleable, changeable and fluid".

In the past, photographs were considered to be one of the most powerful and trustworthy media of expression. Photographs were accepted as proofs of evidence in varied fields such as journalism, forensic investigations, military intelligence, scientific research and publications, crime detection and legal proceedings, investigation of insurance claims and medical imaging (Media Culture, 2010). Today, digital images have completely replaced the conventional photographs from every sphere of life. Unfortunately, they seldom enjoy the credibility of their conventional counterparts, as a result of rapid advancements in the field of digital image processing (Mishra and Adhikary, 2013).

Notwithstanding, digital images on social media in the Nigerian front especially during the 2015 presidential election campaign tend to raise professionalism issues in journalism practice. The social media were beclouded with diverse manipulated photographs (especially those published by *Scannews* and *NewsRescue*) on the then incumbent president, Goodluck Ebele Jonathan and his opponent, General Mohammadu Buhari. The major concern here seem to be that photographs are manipulated to communicate a biased message of the editors. Far from symbolic communication and cartoons, photographs that do not depict reality seem to be published on social media without regard for the subjects in the photograph or even minding the integrity and credibility of the journalism profession.

Towards this end, Berger (1999) asserts that digital image alteration has posed an irreversible threat to the hallowed perception of photograph as a faithful and true representation. Harris (1999) also affirmed that, digital image manipulation presents the potential loss of public trust in visual journalism. An alteration done on photographs raises the question of whether the manipulated photographs are showing the public actual reality or editors' perceived versions of reality. The contention however, is that, journalism is a profession where individual journalists and publications are vested with a trust to produce the truth unaltered. Cass (1998) maintains further that, journalists are required to produce the unbiased truth. On the contrary, through digital manipulation of images, photographers and editors are directly violating these codes and this means loss in the credibility of the individuals and publications caught fabricating, or altering the truth inherent in an image's characteristics. This study, in the light of the foregoing, investigates social media digital image usage by *Scannews* and *NewsRescue* during the 2015 presidential election and its implication for professionalism.

## **1.2 Statement of the Problem**

Journalism anywhere in the world is guided by professional virtues of truth, objectivity and integrity. These journalistic virtues are also applied to any form of journalism, whether in the print media, broadcast media and on the internet (that is online). It is therefore pertinent to say journalism photographs in the print, broadcast or the internet must be true to their original nature with which the images are captured without essentially (as opposed to accidental) being manipulated.

However, the digitization of photography has made images malleable and fluid. Consequently, photographs could be doctored or transformed (by complete alteration, substitution, addition or rearrangement) into any desired form and use for journalism purposes. Ensenberger (2007) in his study found that image-editing software designed to

aid photographers and the graphics industry, are being used to alter images that intentionally deceive the viewer; the problem of this deceitful practice is the erosion of public confidence in the images used. Also, scholars like Fahmy, Fosdick and Johnson (2005), Berger (1999), Halstead (2003), Quinn (2004) and Bersak (2006) studied professional standards for photographs, impact of digitization, image manipulation and ethics in photojournalism practice. These researchers in their various studies found that it is not every image published that depicts reality.

Other researchers have also found that the integrity and credibility of journalism is questioned by the audience when photographs deeply manipulated are displayed for journalism purposes (Cass, 1998; Berger, 1999; Harris, 1999; Quinn, 2004 and Ensenberger, 2007). The findings of these researchers however, show that journalistic virtues of honesty, responsibility, accuracy, truthfulness, objectivity, fairness and balance as contained in professional codes of conduct for journalism are gradually waning with digital photo alteration. This study therefore, investigates journalists' perception and attitude to social media digital image use during the 2015 Nigerian presidential election and the implication for professionalism.

### **1.3 Objectives of the Study**

Generally, this study is centered on journalists' perception and attitude to social media image use by *Scannews* and *NewsRescue* during the 2015 presidential election campaigns in Nigeria and the implication for professional journalism. The specific objectives of the study are to:

- i. Find out the volume of digital image usage by *Scannews* and *NewsRescue* during the 2015 presidential election campaigns in Nigeria.
- ii. Ascertain the forms of digital image usage during the 2015 presidential election campaigns in Nigeria.

- iii. Determine the context of digital image usage during the 2015 presidential election and the implication to professional journalism practice.
- iv. Establish the intended purpose of digital image usage during the 2015 presidential election and the implication to professional journalism practice.
- v. Determine journalists' perception and attitude to social media image use during the 2015 presidential election campaigns in Nigeria.

#### **1.4 Research Questions**

The following research questions were raised to give this study direction:

1. What was the volume of digital images displayed by *Scannews* and *NewsRescue* during the 2015 presidential election campaigns in Nigeria?
2. What were the forms of digital image usage during the 2015 presidential election campaigns in Nigeria?
3. In what context were digital images used during the 2015 presidential election and the implication for professional journalism practice?
4. What was the intended purpose of digital image usage during the 2015 presidential election and the implication for professional journalism practice?
5. What were the journalists' perception and attitude to social media image use during the 2015 presidential election campaigns in Nigeria?

#### **1.5 Research Hypotheses**

The following hypothetical statements are also made to guide the study:

- H0<sub>1</sub>: The contexts of digital image usage by *Scannews* and *NewsRescue* have no significant relationship with professional journalism practice.
- H0<sub>2</sub>: There is no significant relationship between journalists' perception and attitude to social media image usage and professional journalism practice.

## **1.6 Significance of the Study**

This study is significant for perhaps being the first in Nigeria to establish a clear distinction between professional editing in photojournalism practice and manipulations for arts work. This way, members of the public will get the awareness that social media is an open media and not all information got on this platform are necessarily from a professional journalism outfits. The public from the knowledge of the study will be able to stick to credible journalism outfits where professionals adhere to ethical standards in the dissemination of information. To journalists in the profession and the potential journalists, the study thus serves as an advocacy for professional journalism practice. It is a call for all journalists to continually abide by the code of professional conduct in the practice of the profession, whether on social media or through the traditional media of mass communication.

The study will be of great importance to all online photojournalists, as the study will not only set the 'modus operandi' but will also enlighten them on the dynamics of photojournalism as well as the journalism mode of operation whether on social media or otherwise. Also, the study will establish the relationship between digitization of photographs and the professional code of conducts in the practice of journalism. It will also help all practitioners to know the type of photo enhancement that conform to professional standard, which will not distort or alter the original meaning of the photographs.

The study also explores the depth of digital photography and help policy makers, advertisers and the general public in decision making regarding the deceptive aspect of digital photographs and the authenticity or truthfulness of pictures of journalism. Thus, the study is on the pedestal of bringing decorum and restoring credibility to journalism practice in Nigeria even at the digital age.



The study also ascertains how digital photography should be disseminated to the public devoid of essential manipulations. The study will contribute to existing literature on ethics of journalism practice in the digital age. It will thus contribute new knowledge and better ways of solving journalism photographic problems in the digital world. Lastly, the study will also serve as a good reference material to both students of Mass Communication and other researchers who have interest in digital photography and professionalism in journalism practice.

### **1.7 Scope of the Study**

This study is centered on digital image usage on social media by *Scannews* and *NewsRescue*, with reference to professionalism in photojournalism practice. The crux of the study lies on the effects of essential photo manipulations on journalistic virtues of truthfulness, responsibility, accuracy, objectivity, fairness and balance. The period of study is from January 2015 when campaign started to April 30, 2015 when the elections were concluded. The study is therefore delimited to photographs published on social media by *Scannews* and *NewsRescue* during the 2015 presidential election in Nigeria. The study thus, covers 28 pictures downloaded from the wall of *Scannews* and the 29 downloaded from the wall of *NewsRescue*, bringing the total to 57 photographs that are used for this study. On the part of the professionals, the study includes all accredited journalists, (saddled with professional training and rudiments for professional practice) in Nigeria.

### **1.8 Area of the Study**

Generally, this study is situated in Nigeria, a federal constitutional republic in West Africa, bordering Benin in the west, Chad and Cameroon in the east, and Niger in the north. Its coast in the south lies on the Gulf of Guinea in the Atlantic Ocean. It comprises 36 states and the Federal Capital Territory, where the capital, Abuja is located.

Nigeria became a formally independent federation in 1960, and plunged into a civil war from 1967 to 1970. It has since alternated between democratically-elected civilian governments and military dictatorships, until it achieved a stable democracy in 1999, with the 2011 presidential elections considered the first to be reasonably free and fair. The 2015 presidential election (that adopted social media in campaigns extensively) was however the most fairest with the introduction of Card Readers by the Independent National electoral Commission, INEC (Nossiter, 2011; Nigerian Constitution, 1999).

The specific area covered in this study is also defined. Firstly, the study covered the 57 photographs published by *Scannews* and *NewsRescue* on social media. This was made up of 28 photographs published by *Scannews* and 29 photographs published by *NewsRescue* during the 2015 presidential elections campaign. Secondly on professionals, the study covers all accredited journalists in the six geo-political zones of Nigeria (made up of 36 states and the Federal Capital Territory). The zones include; North - Central, North - East, North - West, South - East, South - West and South - South. It is from these states that journalists were selected as the sampled population for the study.

### **1.9 Limitations to the Study**

The researcher in the process of carrying out this study encountered some impediments which were seen as limitations to the study. Foremost, the problem of accessibility and bureaucratic procedures involved in getting the number of registered journalists in Nigeria was encountered. Another area where the study encountered difficulty was with the journalists themselves, who were always on assignments and getting them to fill the questionnaire for the study. However, in the face of all the problems encountered in this study, the researcher has been able to surmount the problems. The researcher finally got the total number of registered journalists in Nigeria and also in the selected states. The research assistants were also sponsored to selected

states and the journalists on their part responded to the study questionnaire. Thus, the credibility and authenticity of the study remained high and dependable.

### **1.10 Operational Definition of Key Terms**

Some key terms used by the researcher are hereby explained in the context in which they are used in this work as follows:

#### ***Journalist:***

A journalist as used in this study is a reporter, writer or editor for a newspaper or magazine or television who engaged in journalism. A journalist collects, writes, or distributes news or other current information to the public through the means of mass communication.

#### ***Journalists' Perception:***

This is simply the journalists' understanding on digital image use or thought of as a result of digital image usage in journalism practice. Journalists' perceptions are the expectations which journalists believe exist in digital image usage, which they see as normatively acceptable, and which influence their behaviour on the job and/or otherwise.

#### ***Journalists' Attitude:***

This is the journalists' state of mind or position on digital image usage and/or his general feeling on the use of digital images for journalism purposes.

#### ***Social Media:***

Social media are simply online social interaction sites where messages are developed by the users and also shared by those users. These are websites (like World Wide Web, WWW, Hyper Text Markup Language, HTML, Hyper Text Transfer Protocol, HTTP and blog etc.) and applications (such as Facebook, twitter etc.) that enable users to create and share content or to participate in social networking (like Whatsapp, Messenger, 2go,

IMO etc.). In the context of this study, social media are platforms (like *Scannews* and *Newsrescue*) where photographs and information are published for public consumption.

***Digital Image:***

Digital image and digital photography are used interchangeably in this study to mean electronic snapshots taken of a scene or scanned from documents such as photographs, manuscripts, printed texts and artwork.

***Digital Image Manipulation:***

Digital Image Manipulation and Image Alteration are used interchangeably in this study to mean changes or modification done on images using computer program tools and software (like Photoshop, Picasa, etc.) to produce a contrived image, often generating new meaning. It is the application of image editing technique to photographs in order to create an illusion or deception in contrast to more enhancement or correction. Digital Image manipulation is simply the art of transforming an image to convey what you want, rather than what the original image may have shown.

***Pictures of Journalism:***

These are unaltered photographs, which give vivid report of what make news for journalism purposes. Pictures of journalism are images of people or object which are captured by the press photographer, stringer, and freelance photographer or even downloaded from any technological device (and duly attributed), to give vivid account of an event or serving as complement to the main story.

***Journalism Practice:***

Journalism practice refers the act of gathering, processing and writing stories for public consumption through newspapers, radio, and television, and other online means. Basically, is the profession of gathering, editing, and publishing news reports and related articles for newspapers, magazines, television, or radio.

***Professional Standards:***

Professional standards (or Professionalism) are skills, competence, or character expected of a member of a highly trained profession. Standards are the moral concepts and principles which guide the operation of the journalists (including the photojournalists) to help them distinguish right behaviour from wrong or good behaviour from a bad one in the process of carrying out their journalistic duties. In a nutshell, professional standards prescribe the dos and don'ts of all journalists in the discharge of their professional duties.

***Election Campaign:***

Election campaigns are the means by which candidates and political parties prepare and present their ideas and positions to the voters in the period preceding Election Day. Contestants use a variety of techniques (traditional and new media, public events, written materials, etc.) to reach voters and deliver their messages. By way of a simple definition, election campaign is the period of time immediately before an election when politicians try to persuade people to vote for them.

***Scannews:***

*Scannews* is a registered member of Online Publishers Association of Nigeria (OPAN). It is an online news organization, officially launched in 2013 with the slogan - Information for Development. *Scannews* Nigeria is established fundamentally to create a platform for the dissemination of well researched credible news stories and features aimed at setting the agenda for development of our nation. The mission is to develop a news medium that would use true news stories and analyses to engender development in Nigeria and enhance international peace and cooperation. The corporate Headquarters is located at Scank Global Resources Limited, Better Living Plaza, Zone 5, Wuse Abuja-

FCT Nigeria. The corporate Email is [info@scannewsnigeria.com](mailto:info@scannewsnigeria.com) and [scannewsnigeria@yahoo.com](mailto:scannewsnigeria@yahoo.com). *Scannews* publications feature; News, Politics, Feature, Opinion, Sports, Education, Photo News and Foreign News ([Scannewsnigeria.com](http://Scannewsnigeria.com)).

***NewsRescue:***

*NewsRescue* is a registered member of Online Publishers Association of Nigeria (OPAN). It is an online medium that provides breaking news on national, Africa, world, sport, entertainment, technology and more. The motor for the media is ‘The Truth, Justice and Peace Media - No Friend, No Foe! We call it as it is’. The vision of *NewsRescue* is that news had gone downhill so a group decided to restore its value now everyone can join hands as the ‘News’ is ‘Rescued’. *NewsRescue* authors and editorial team include; Harun Yahya, Barr. Inibehe Effiong and Ibrahim Olalekan. *NewsRescue* publication features; crime, history, health, money, science, Asia, entertainment, feature, press release, reactions, news – national and foreign, sports, lifestyle, Mynews24, multimedia and jobs (<http://newsrescue.com>). The official email address is [editor@newsrescue.com](mailto:editor@newsrescue.com) and the website is <http://NewsRescue.com>.

## **CHAPTER TWO**

### **REVIEW OF RELATED LITERATURE**

#### **2.1 Review of Concepts**

This section dwells extensively on the clarification of concepts used in this study. The review of concepts therefore demystifies social media, digital imaging and election campaign.

##### **2.1.1 Social Media**

The term social media was popularized by Chris Shipley in 2004 to describe a new wave of internet innovation that enables users to publish and exchange content online. Social media is a group of Internet-based applications that build on the ideological and technological foundations of Web 2.0, and allow the creation and exchange of user-generated content (Kaplan and Haenlein, 2010).

According to Obar and Wildman (2015, p. 745), “social media are computer-mediated technologies that allow individuals, companies, NGOs, governments, and other organizations to view, create and share information, ideas, and other forms of expression via virtual communities and networks”. O’Reilly (2005) cited in Sinclaire and Vogus (2011, p. 294) defines social media as a broad term that describes software tools that create user generated content that can be shared. Primarily, social media are internet or cellular phone based applications and tools to share information among people. Social media includes popular networking websites, like Facebook and Twitter; as well as bookmarking sites like Reddit. It involves blogging and forums and any aspect of an interactive presence which allows individuals the ability to engage in conversations with one another, often as a discussion over a particular blog post, news article, or event (Online Business Dictionary, 2016).

The Online Investopedia (2016) posits that social media are internet-based software and interfaces that allow individuals to interact with one another, exchanging details about their lives such as biographical data, professional information, personal photos and up-to-the-minute thoughts. Social media originated as strictly a personal tool that people used to interact with friends and family but were later adopted by businesses that wanted to take advantage of a popular new communication method to reach out to customers, for example, by informing them of sales and offering them special coupons. Through social media, anyone with internet access can interact with millions of people online. It is not necessary to be a journalist, a politician, a Chief Executive Officer, CEO or to hold any other position that was traditionally necessary to be able to disseminate one's thoughts or ideas to a wide audience.

According to Obar and Wildman (2015, p. 745), a variety of stand-alone and built-in social media services are available with some common features. These include:

1. Social media are interactive Web 2.0 Internet-based applications;
2. User-generated content such as text posts or comments, digital photos or videos, as well as data generated through all online interactions, are the lifeblood of the social media organism;
3. Users create service-specific profiles for the website or app, that are designed and maintained by the social media organization; and
4. Social media facilitate the development of online social networks by connecting a user's profile with those of other individuals and/or groups.

Wigmore (2015) made a clearer conceptualization of social media. According to her, social media is the collective of online communications channels dedicated to community-based input, interaction, content-sharing and collaboration. Websites and applications dedicated to forums, microblogging, social networking, social bookmarking,



social curation, and wikis are among the different types of social media. The author further brings out some prominent examples of social media as follows:

- i. *Facebook* is a popular free social networking website that allows registered users to create profiles, upload photos and video, send messages and keep in touch with friends, family and colleagues.
- ii. *Twitter* is a free microblogging service that allows registered members to broadcast short posts called tweets. Twitter members can broadcast tweets and follow other users' tweets by using multiple platforms and devices.
- iii. *Google+* (pronounced Google plus) is Google's social networking project, designed to replicate the way people interact offline more closely than is the case in other social networking services. The project's slogan is "Real-life sharing rethought for the web."
- iv. *Wikipedia* is a free, open content online encyclopedia created through the collaborative effort of a community of users known as Wikipedians. Anyone registered on the site can create an article for publication; registration is not required to edit articles. Wikipedia was founded in January of 2001.
- v. *LinkedIn* is a social networking site designed specifically for the business community. The goal of the site is to allow registered members to establish and document networks of people they know and trust professionally.
- vi. *Reddit* is a social news website and forum where stories are socially curated and promoted by site members. The site is composed of hundreds of sub-communities, known as 'subreddits'. Each subreddit has a specific topic such as technology, politics or music. Reddit site members, also known as, 'redditors', submit content which is then voted upon by other members. The goal is to send well-regarded stories to the top of the site's main thread page.

vii. *Pinterest* is a social curation website for sharing and categorizing images found online. Pinterest requires brief descriptions but the main focus of the site is visual. Clicking on an image will take you to the original source, so, for example, if you click on a picture of a pair of shoes, you might be taken to a site where you can purchase them. An image of blueberry pancakes might take you to the recipe; a picture of a whimsical birdhouse might take you to the instructions.

Writing further on the nature of social media, Aichner and Jacob (2015) aver that social media technologies take many different forms including blogs, business networks, enterprise social network, forums, microblogs, photo sharing, product/service review, social bookmarking, social gaming, social networks, video sharing and virtual worlds. Corroborating, Hamilton (2012) sees social media as any technological communication that utilizes peer-to-peer networking as its primary form of disseminating information. Social media encompass a wide range of electronic forums, including blogs, micro blogs, social networking sites, creative work-sharing sites, business networking sites and collaborative websites. It offers people new and diverse ways to communicate through the Internet using personal computers, laptops or the mobile phones. On the social media, users are not passive like in the case of television, radio and newspapers; rather they are active in the formation and exchange of information (Sweetser and Laricsy, 2008). Users can easily and simply create their own online pages or profiles as well as construct and display an online network of contacts, often called 'friends'. Bruns cited in Stagno (2010) observes that social media users have become producers of contents, which mean that they simultaneously consume and produce information.

From all the definitions given, social media can be described as forms of electronic communication (such as websites) through which people create online

communities to share information, ideas, personal messages, etc. and other online communication applications (such as Facebook, LinkedIn, Twitter etc.) that are used by large groups of people to share information and to develop social and professional contacts. The term social media describes a variety of Web-based platforms, applications and technologies that enable people to socially interact with one another online. Some examples of social media sites and applications include Facebook, YouTube, Twitter, blogs and other sites that have content based on user participation and User-Generated Content (UGC). Social media use web-based and mobile technologies on smartphones and tablet computers to create highly interactive platforms through which individuals, communities and organizations can share, co-create, discuss, and modify user-generated content or pre-made content posted online. They tend to introduce substantial and pervasive changes to communication between businesses, organizations, communities, and individuals. *Social* media differ from traditional paper-based or industrial media in many ways, including quality, reach, frequency, usability, immediacy, and permanence. Social media operate in a dialogic transmission system (many sources to-many receivers). This is in contrast to traditional media that operate under a monologic transmission model (that is, one source to-many receivers).

### **2.1.2 Digital Image**

Peterson (2003, p. 1) defines digital imaging as “the art of making digital images using photographs, printed texts or artwork, through the use of digital camera or image machine, or by scanning them as a document. Each image compiled of certain amount of pixels, which are then mapped onto a grid and stored in a sequence by a computer. Every pixel in an image is given a tonal value to determine its hue or colour”. The author further maintains that, in digital imaging, the tonal value of each pixel is represented in binary code. The binary digits for each pixel are called bits, which are read by the

computer to determine the analog display of the image. The number of Pixel Per- Inch (PPI) is a good indication of the resolution, which is the ability to distinguish the spatial detail of the digital image.

The Cornell University Library Research Department (2003) defines digital photography as electronic snapshots taken of a scene or scanned from documents, such as photographs, manuscripts, printed texts and artwork. The digital image is sampled and mapped as a grid of dots or picture elements (pixels). Each pixel is assigned a tonal value (black, white, shades of gray or colour), which is represented in binary code (zeros and ones). The binary digits (bits) for each pixel are stored in a sequence by a computer and often reduced to a mathematical representation (compressed). The bits are then interpreted and read by the computer to produce an analog version for display or printing. Similarly, the United State Archive and Record Administration, NARA (2004) defines imaging as the process by which a document (primarily on paper, although any medium can be used) is converted from a human-readable format to a computer-readable digital image file. It adds that, a digital image consists of pixels (picture element or tonal values in binary code) arranged in column or rows. The number of pixel per inch determines the image's resolution (clarity and definition of the image expressed as height by width in pixels for image files or as dots per square inch (dpi) for prints).

Watson (2016) posits that a digital photo is made up of a series of pixels (picture elements). Most of today's digital photos use a '24 bit RGB' (that is red, green and blue) system to colour each pixel. This means that each pixel has a 256 colour gradation of red, green and blue. For instance the colour orange is 255 Red, 102 Green and 0 Blue and light pink is 255 Red, 153 Green and 204 Blue. This system can produce 16 million colours which approximates what the human eye can perceive. To confuse things, many modern computers will show a screen colour of "32 bit" – this is just 24 bit RGB plus an

alpha (transparency) channel. Older computers will generally show their highest setting as 24 bit (True-colour). Either way, to properly view your 24 bit RGB digital images, you should have your computer set to either 24 or 32 bit (whatever highest display setting is offered). The dimensions of a digital photo are expressed in terms of its pixels, for instance, 800 x 600 or 1520 x 1280 where the first number is the width of the photo and the second number the height of the photo. The term pixel is also used for the image sensor elements on a digital camera.

The resolution of a digital photo is expressed in terms of ‘megapixels’ which is total number of pixels in the photo. So, a photo that is 2048 pixels x 1536 pixels in size, which is a total of 3,145,728 pixels would have a resolution of 3 megapixels. A photo that has dimensions of 5184 pixels x 3546 pixels has a resolution of 18,382,464 pixels or 18 megapixels. Digital cameras are rated on the resolution of digital photo that they can produce. The resolution of a digital image is one of several factors that determine the quality of a digital photo. Watson (2016) posits further that, there are four main factors that work together to create digital photo quality:

- i. The quality of the recording device (camera's optics & sensor, scanner's sensor).
- ii. The size (in pixels) of the digital image.
- iii. The digital format it is stored in (lossless vs. loss compression).
- iv. The technical proficiency and the ‘eye’ of the photographer.

To Bill (2009), digital imaging is the creation of digital images, typically from a physical scene. He adds that, the term often implies the processing, compressing, storage, printing, and display of such images. Thus, it can be said that, digital images may be created from a physical scene by a camera or similar device. Alternatively, it may be obtained from another image in an analog medium, such as photographs, film or printed

paper, by an image scanner or similar device. In the same vein, an online article, Digital (2010, p. 1) describes digital photography as a form of photography that uses digital technology to make images of subjects. Until the advent of such technology, photography used photographic film to create images which could be made visible by photographic processing. Traditional photography utilizes negative film and positive prints that hold the image in an emulsion of silver for black and white or dyes for colour. Light reflected from the subject activates the silver or dyes, forming a latent invisible image. It is made visible to the human eye by development in a series of chemical bath. These analog images present a continuous tone. By contrast, digital photographs can be displayed, printed, stored, manipulated, transmitted, and archived using digital and computer techniques without chemical processing.

It is also worthy of note that, digital images are captured with the use of a camera that uses an electronic sensor to record the image as a piece of electronic data rather than as chemical changes on a photographic film. Thus, Toyoda (2006, p. 5) maintains that, “the advantages of digital over traditional film include the greatly reduced cost per image, the potential to make taken images instantly available for appraisal, the greater number of images that can be conveniently transported, and the removal of the requirement to develop the film in a photo lab.” In addition, digital cameras can be smaller and lighter than film cameras. This in essence, eases the work of the photojournalists to contend with the heaviness and bulkiness of film cameras.

In view of all the definitions and explanations, digital imaging can be seen as the creation of photographic images, such as of a physical scene or of the interior structure of an object through the process of digitization. It is the transformation of images from analog formats into electronic data that we can save, organize, retrieve, and restore through electronic devices into perceptible surrogates of the original works. The term is

often assumed to imply or include the processing, compression, storage, printing, and display of such images. Digital images could be created through digital photography, scanning, or are acquired through a third party (e.g., via email attachment, purchase or license, downloading from the Web).

Thus, digital photography is one of several forms of digital imaging that are created by non-photographic equipment such as computer tomography, scanners and radio telescopes. In essence, digital imaging uses an electronic image sensor to record the image as a set of electronic data rather than as changes on film. The primary difference between digital and chemical photography is that, chemical photography resists manipulation because it involves film and photographic paper, while digital imaging is a highly manipulative medium. The difference allows for a degree of image post-processing that is comparatively difficult in film-base photography and permits different communicative potentials and applications.

Summarily, on what digital photography is all about, Corbett (2002, p. 5) asserts that, digital photography records light impulses as electronic charges stored on a computer hard drive or memory disk. The image is a matrix of rows and columns. Where they intersect are small squares called picture elements, or pixels, which carry information about brightness and colour. A digital image is discontinuous. Each pixel is separated from its neighbours. Typically, the resolution, or number of pixels per inch, is so large that the human eye synthesizes them into an image that appears continuous. But when enlarged sufficiently, the matrix of squares becomes visible. As with all computerized technology, at the most basic level the information in each pixel compresses electronic pulses expressed as a series of 0's and 1's. Digital photographs can undergo the same operations as all computer files, including being edited, stored, copied, transformed into a variety of formats, transmitted over internet, deleted, etc.

To differentiate digital images from their analogue counterpart, Jones (2001) posits that before the advent of digital images, photography has been a chemical process. Images are captured on photographic film. This is made up of layers of light-sensitive silver halide emulsion coated on a flexible base. Film is exposed to light in a camera. This creates a latent image, which is made visible by immersion in a solution of chemicals called a 'developer'. Prints are made by projecting the image from the film on sensitized paper and processing the material in a series of chemical baths. Much of the processing of both film and paper must take place in darkened rooms to avoid extraneous light reaching the sensitized emulsions. It has become fairly common to describe film photography as 'analogue', to differentiate it from digital photography.

### **2.1.3 Digital Image Manipulation**

Digital Image Manipulation (DIM) and the phrase 'Photo Alteration' are used interchangeably in this study. Photo manipulation has different definitions as they are defined by different scholars and professions where they are defined. To a lay man, digital image manipulation could simply be referred to as photo editing. However, the concept extends beyond mere editing to encompass essential alterations done to photographs. It is an evolving trend between photography and graphic design, in relation to how image handling impairs professionalism and credibility of photojournalism practice.

Lim (2016) defines photo alteration as an art where ordinary photos are transformed into something alluring, unexpected and totally out of the original context. It is often done by designers to express their creativity or for experimental purposes. Photoshop and GIMP are amongst the common softwares used for these tasks. In a similar vein, Dziamba (2013) asserts that photo manipulation involves transforming or altering a photograph using various methods and techniques to achieve desired results. Some photo manipulations are considered skillful artwork while others are frowned upon



as unethical practices, especially when used to deceive the public, such as that used for political propaganda, or to make a product or person look better. Thus, depending on the application and intent, some photo manipulation are considered to be art form. This is because they involve the creation of unique images and in some instances, signature expressions of art by photographic artists. Example include, some of the more common manipulations using darkroom exposure techniques, such as burning (darkening) and dodging (lightening) a photograph. Fineman (2012) also provides other examples of photo manipulation to include retouching photographs using ink or paint, airbrushing, double exposure, piecing photos or negatives together in the darkroom, scratching instant films, or through the use of software-based manipulation tools applied to digital images.

To Jelovich (2006), photo alteration is the process of editing a photograph in such an extreme way that it takes on an entirely different look. Photo Manipulation goes beyond mere enhancements or corrections. Often using Photoshop or other photo editing software and combining various elements from several photographs and other resources. Photo Manipulation blends reality with illusion to create something truly remarkable. This definition however brings out clearly features of essential editing as opposed to accidentals. The art of adding illusion to a photograph defies its originality. Corroborating, Hoagland and Bara (2007) assert that, image manipulation is the art of transforming an image to convey what you want, rather than what the original image may have shown. This can be done for artistic reasons, but because of the power of the photograph to show true depictions of reality (and the high regard that people can hold for a picture as evidence), this can also be done for reasons of deceit. The process is sometimes known as airbrushing, after the tools that can be used to achieve the result, or photoshopping, after Adobe Photoshop, the most common tool used in the digital age.

According to the Online Reference Dictionary (2016), image alteration involves making changes to the appearance of a photo for various purposes, such as advertisements, magazines, book and music packaging, and gallery artwork. Photos are also retouched in the modeling and acting industries, where professionals submit portfolios or photos for auditions. Images are also altered with the use of computer software. Artistic image manipulation is creative and imaginative, producing images that are unexpected, visually appealing, surreal, striking, humorous or eye-catching in some way. Photographs are modified to develop magazine covers, page layouts, and album or book covers. Multiple images are often combined to create a juxtaposition, collage or unique image. Photo retouching is a type of image manipulation frequently used in the modeling and acting industries. Photos are retouched to correct or perfect shots, with refinements, such as removing blemishes or moles, brightening eyes, whitening teeth and smoothing wrinkles. Lighting filters, contrast enhancement, brightness, sharpness and various other tuning adjustments are also common types of photo retouching. Professionals who manipulate images are referred to as digital artists, graphic artists, graphic designers and photo editors. In addition, professional photographers and photojournalists often have experience with photo retouching and manipulation. Many computer users also use image editing software for personal use or to design gifts for family and friends.

From all the definitions giving, image alteration can be seen as alteration (whether complete or partial) done to a photo or making changes to the appearance of a photo for various purposes as opposed to professional editing, such as in advertisements, and gallery artwork. It therefore means, the art of transforming an image to convey a preconceived notion, rather than what the original image may have shown or what happened in real life situation.

**Figure 1: Manipulated Pictures**



Source: APC News Alert (2015) - <https://www.facebook.com/APCNigeria?fref=ts>

#### **2.1.4 Election Campaigns**

Election campaign and political campaign are used interchangeably in this study to mean the same thing. Generally, election is an organized event at which somebody is chosen by vote for something, especially a public office. Campaign on the other hand are series of events, (such as rallies and speeches), that are intended to persuade voters to vote for a specific politician or party. Put together, election campaign is the period of time immediately before an election when political candidates and their parties try to persuade people to vote for them and/or their party.

According to United States Open Election Data (2016), election campaigns are the means by which candidates and political parties prepare and present their ideas and positions on issues to the voters in the period preceding election day. Contestants use a variety of techniques to reach voters and deliver their messages, including traditional and new media, public events, written materials, or other means. In some countries, public media and/or space are allocated to contestants for these purposes (considered indirect public campaign financing). The dates of an official election campaign period, usually a period of a month or several months leading up to election day, are often legally defined. In many countries, the legal window for campaigning will end a day or two prior to election day, providing a so-called 'black-out period' immediately before voting begins. Parties and candidates will establish physical premises from which they carry out campaign activities and overall operations.

To Bike (2012), a political campaign is an organized effort which seeks to influence the decision making process within a specific group. In democracies, political campaigns often refer to electoral campaigns, by which representatives are chosen or referendums are decided. In modern politics, the most high-profile political campaigns are focused on general elections and candidates for head of state or head of government, often a president or prime minister. The message of the campaign contains the ideas that the candidate wants to share with the voters. It is to get those who agree with their ideas to support them when running for a political position. The message often consists of several talking points about policy issues. The points summarize the main ideas of the campaign and are repeated frequently in order to create a lasting impression with the voters.

In many elections, the opposition party will try to get the candidate off message by bringing up policy or personal questions that are not related to the talking points.

Most campaigns prefer to keep the message broad in order to attract the most potential voters. A message that is too narrow can alienate voters or slow the candidate down with explaining details. The New Zealand Electoral Commission (2015) in section 5.4 provide contact information that must be included in election campaigns as follows:

- i. The member's name,
- ii. The member's contact details, which can be a telephone number, physical or postal address, and/or e-mail address,
- iii. The name of the electoral district that they represent or the fact that they are a list member.
- iv. A photo of the member,
- v. A party name,
- vi. A party logo,
- vii. The member's constituency clinic times,
- viii. The website address for the member or the member's party.

In Nigeria, the Electoral Act (2010) states that political parties are expected to imbibe certain conduct during their political rallies and campaigns. Some of the electoral requirements that pertain to campaign conduct also extend to the media. The Electoral Act (2010) provides that:

- i. Political campaign or slogans must not contain abusive language or use language in a manner disrespectful to religious, ethnic or tribal beliefs (Section, 95, 1). Further, abusive, slanderous, extreme, vile insinuations or inferences likely to provoke violence must not be used in political campaigns (Section, 95, 2).
- ii. Political campaigns in public must commence 90 days before polling day and end 24 hours prior to the election date in accordance with any other rules and

regulations stipulated for candidates and their parties by INEC (Sections, 99(1) and 100(1)).

- iii. A person, print or electronic media or body corporate must not broadcast, publish, advertise or circulate any material for the purpose of promoting or opposing a political party or the election of a particular candidate over the radio, television, newspaper, magazine, handbill or any print or electronic media whatsoever called 24 hours immediately before polling day (Section, 101).

The media are essential to democracy. The media acts as a crucial watchdog to democratic elections, safeguarding the transparency of the process. The media play an indispensable role in the proper functioning of a democracy. Discussion of the media's functions within electoral contexts, often focuses on their 'watchdog' role: by unfettered scrutiny and discussion of the successes and failures of candidates, governments, and electoral management bodies, the media can inform the public of how effectively they have performed and help to hold them to account. This may in part explain why The Nigerian Media Code of Election Coverage include in their professional Code of Conduct for Journalists in Section II (i) titled 'Professionalism and Social Responsibility' that:

- i. A journalist shall report elections accurately and without bias;
- ii. A journalist shall report elections in a fair and balanced manner;
- iii. A journalist shall report only fact--based electoral information;
- iv. A journalist shall verify any allegation made against a party, candidate or any other interest and reflect all sides in the story;
- v. A journalist shall report the views of candidates and political parties directly and in their own words, rather than as they are interpreted by others;

- vi. A media organization shall ensure accurate and impartial voter education on parties, candidates, registration, verification, voting centers, voting procedures, complaint procedures, etc. as provided by relevant agencies;
- vii. A media organization shall disseminate voter education in indigenous languages and through messages that target under--represented groups including women, youths and People Living with Disabilities;
- viii. A media organization shall uphold the right of the people to free expression by providing opportunity for ordinary citizens to express their views during electoral processes.

## **2.2 Review of Related Literature**

This section deals with the review of relevant literature to the study. The review is centered on digital manipulation trends as they relate to credibility, honesty, integrity, ethics and professional standards in photojournalism.

### **2.2.1 Social Media and Election Campaigns**

Social media platforms allow voters to experience a deeper level of connectivity with a campaign, and every post, tweet, and policy stance is scrutinized by the world. Belbey (2016) affirms that social media is an inescapable part of any brand or campaign strategy. It set the stage on how customers and constituents connect with one another, and the brands and candidates they follow. Yet, the social media landscape is also a dangerous one. To successfully traverse this landscape, a political candidate must establish a brand voice, implement a firm set of rules for portraying that voice and ensure backup plans are in place.

Gibson and Rommele (2009) define election campaign as a period of time before an election, when political candidates race or try to persuade people to vote them into an elective office. Corroborating, Alsamydai (2010) asserts that political communication

includes all means and technologies required to attract public opinion, and therefore the votes of the voters, as well as providing appropriate causes that are chosen according to several personal criteria, thus creating an appealing and ideal image for a political candidate while highlighting the negative aspects of the competing candidate in front of public opinion and the electorate. Similarly, Beciu (2009) posits that political campaign has to do with a strategic interaction governed by legal rules, values, technologies, organizations, networks and practices. This strategic interaction has to do with the intentionality of the political communication. Thus, the interaction can be achieved through performance, and through a deliberative communication, specific to the democratic practices.

Political campaigns have become more intentional about where and with whom to invest money. Technology is driving this decision largely because the internet and social media have fundamentally changed how politicians strategize and communicate with their constituents. Political candidates, advocacy groups and parties are under more pressure than ever to get the right message, in front of the right person, at the right time. As such, political communication has become an essential part of the democratic process and it is vastly becoming an important means of helping the electorate to understand the difference between the opponents. Kaid and Holtz-Bacha (1995) states that Political communication is a programme that is designed to promote the interests of a given party or individual.

With the advent of radio, television and now the internet, political communication has ceased to be just a form of interpersonal communication experienced simultaneously by only a few hundred or thousands of people at most. Rather, it has become mass communication about politics with audiences running into millions and



billions. Diamond and Bates (1992) also posit that, unlike political campaigns in the past, advances in media technology have streamlined the process, giving candidates more options to reach larger groups of constituents with little effort. Thus, in the arena of political communication, social media has become not only relevant but central. Corroborating, Ebhota (2015) avers that, the use of social media in today's campaigns is not only important but critical. The political campaigns done via these social networks have helped the politicians to connect with their voters. Most of what happens on social media from brands and political campaigns are not conversations, as they are not creating a back-and-forth dialogue with voters, but simply hoping the messaging will get the voters to vote in a certain way. Social media have grown rapidly in importance as a forum for political activism in its different forms. Social media platforms such as Twitter, Facebook and YouTube etc. provide new ways to stimulate citizen engagement in political life, where elections and electoral campaigns have a central role. Although, the presence of social media is spreading and media use patterns are changing, online political engagement is largely restricted to people already active in politics and on the Internet. Other audiences are less responsive. For example, the television, print and online newspapers are still the most important sources of political information.

Ebhota (2015) posits further that political advertisements are not just restricted to the television screens or radio anymore, as politicians have resorted to using the social media for their campaigns, trying to sway voters to their side. For instance in the last presidential election in Nigeria, several months before the election, social media and different websites were awash with adverts and jingles. The two presidential aspirants Dr. Goodluck Ebele Jonathan (of the People's Democratic Party, PDP) and Gen. Muhammadu Buhari Rtd. (of All Progressives Congress, APC) intensified their

campaign by extending it to various social media platforms such as Facebook, Twitter, YouTube and Instagram. Aspirants spent more time trying to go viral to share stuff on Facebook or retweet a candidate's messages on Twitter. As the number of people online steadily rises from election to election, candidates decided to take advantage of the conversations they could create there. And these are interactions that would not be possible through the TV screen.

Personal communication via social media brings politicians and parties closer to their potential voters. It allows politicians to communicate faster and reach citizens in a more targeted manner and vice versa, without the intermediate role of mass media. Reactions, feedback, conversations and debates are generated online as well as support and participation for offline events. Messages posted to personal networks are multiplied when shared, which allow new audiences to be reached. Nigerian politicians have within the last few months preceding the 2015 general elections used social media to reach out to their supporters and to take their campaigns to the next level. They have done this by posting video messages and several jingles, urging people to get their voter's card, believing in the ability of a preferred candidate. An example of such is General Muhammadu Buhari (Rtd) in a video posted on his Facebook page via Youtube, the opening montage had the message: "Change may be postponed but it cannot be denied". While calling on Nigerians to give him a chance, some of his words were: "What has change since I began this mission? Can you honestly and truly say that our country has changed for the better? How can young people die looking for a job in Abuja?"

"Allow me prove to you and your children in your lifetime that you can be proud of this country" (Ebhotu, 2015).

In another video posted online with the caption “Vote to bring back our pride”, Nigerians were taken down the memory lane of the good times the country had, such as the time Nigeria was once the pride of Africa; the great groundnut pyramids, coal mines, cocoa and oil plantations. It added that: “if we remember all this, then we would know how far we have fallen as a nation, how desperately we require change”, and also “Change is not about luck, but hard work, integrity, discipline vision and dedication”. Popular Nollywood actor, Desmond Elliot is one person who took great advantage of the social media to increase his chances and reach out to his fans. In a video he posted on Facebook, he called on Nigerians to exercise their franchise by first of all collecting their voter cards. The lyrics of the song were, “Your power to change Nigeria is in your hand. Your vote *na* your power for change, Oh my people, it is not just a voter’s card. It is your power to change Nigeria for good.” The video also featured other prominent Nollywood and Kannywood faces like Funke Akindele, Adam Zango and Kalu Ikeagwu.

On the international scene, Igbinidu (2011) explains that the first exploitation of the potential of the social media especially to spread a candidate’s message, gain support and get engaged was through the 2008 presidential campaign by the then Senator Barack Obama who eventually became American President. The Obama campaign reached five million people on 15 different social media platforms. At November 2008, Obama had approximately 2.3 million Facebook supporters; 115, 000 twitter followers and 50 million viewers of YouTube videos. Since then, the Social Media has grown in importance as a forum for political communication in its different forms. Simba (2009) also noted that, Obama’s campaign success had frequently been credited to his public speaking and ability to inspire. However, his use of the social media to engage new voters provided Obama with a level of support that most candidates never had.

Belbey (2016) further revealed that President Obama illustrated the benefits social media can have for campaigns. In 2008, President Obama corralled a large number of young adult votes by engaging with them on Facebook and Twitter. Other candidates have since rushed to adopt similar social media strategies. This brings us to today, a time when social media is a necessary part of any campaign. Belbey (2016) further states that, to use social media in a successful way that avoids any chance of misuse and public backlash, political candidates need to follow a few golden rules before they plaster social channels with campaign content:

- 1. Political Campaigns are Brand Platforms:** When it comes to today's social media landscape, famous individuals are no different than big brand names. As far as how loudly their actions resonate and how carefully they must uphold the image they would like to project. The same is true for political candidates, especially during widely visible elections. Regardless of the face they present to the world, the inner workings of political candidates' campaigns must be organized. Every tweet, every Facebook post, every blog post must follow a script and be part of a controlled message. Even Instagram posts must include talking points that lead back to a specific goal or set of goals. These regimented practices are the same many of today's brands have in place.
- 2. Brand Platforms Need Fully Baked Plans to Succeed:** Once candidates establish that campaigns are indeed brand platforms, they must ensure the entire campaign team adheres to strict guidelines. Candidates need to develop and implement a fully baked plan that outlines goals, strategies and tactics before launching their social media campaign. Having a firm strategy in place will help mitigate errors and make it as hard as possible for campaign team members to make mistakes. In order to think digitally and to raise digital

quotients, political campaign teams must be agile and adaptable. They must understand the risks inherent in using social media and how to reach digitally plugged-in voters without compromising brand image.

3. **There Must Be a Contingency Plan:** At the end of the day, campaign workers and strategists are only human, and there will inevitably be errors. Candidates must make sure they have a contingency plan in place for when these accidents do occur. They must develop a communications tree, assign a plan for escalation and empower the right people to make decisions. Most importantly, campaigns need to empower the right people to make decisions for better or for worse.

In addition to the above, West (2011) identifies other suggestions for using social media to improve campaign engagement and reinvigorate democracy:

- i. *Future Political Effectiveness is going to be based on Social Networks because that is where "Trust Filters" Operate:* In a world of information over-flow, it is hard for people to evaluate competing claims. Politicians often disagree not just on interpretations, but on the facts. Increasingly, people are using their personal networks to fact-check claims, evaluate the quality of information, and alert them to what is important in the world. These developments allow individuals and their networks to act like broadcasters and publishers, and therefore transform the nature of political communications. Those seeking to engage citizens and get them involved in the political process must win the trust of social networks to be influential during the contemporary period. Future political influence is going to be network-based because those are the filters used to access and evaluate political information. Unless you can get past those trust filters, you will not be able to engage the public and influence the course of electoral events.

- ii. *Recognize that Campaign Organizations no longer Control Electoral Discussions, But that Ideas come from Grassroots Networks:* As Mindy Finn suggests, campaigns in 2012 will be more decentralized in terms of a politician's control over debate topics and more focused around social networks. One of the new ways social media will affect the election is that people are organizing their own networks and candidates will be forced to answer questions they may not wish to answer. Political advocacy should take advantage of these networks to set the agenda and drive civic discussions. This involves everything from the questions that get asked during debates to the manner in which journalists cover the election. Research suggests that trusted news sources are most persuasive with voters so drawing on existing social networks represents a valuable way to affect national conversations.
- iii. *Create Virtual Opportunities for Citizen Feedback and Deliberation:* West (2011) citing the paper published by the IBM Center for The Business of Government, Matt Leighninger of the Deliberative Democracy Consortium suggests that government agencies use periodic surveys and comment forms to solicit feedback from the public. By asking their views and giving them a chance to provide feedback, this approach engages citizens with government and allows them to help shape the output. Today is the "era of feedback", politicians get feedback whether they want it or not. Government agencies and political candidates should be encouraged to develop feedback mechanisms that allow voters to talk back to political elites. One of the most worrisome developments in the contemporary period is the massive citizen disengagement from politics and feeling of alienation on the part of voters. Social media offer ways to re-connect citizens

and leaders, and create more of a sense of public responsiveness and accountability.

- iv. *Embed Social Media Commentary in News Coverage:* Social media create a new model of civic engagement that blends traditional with social media. Increasingly, reporters are following Twitter, Facebook, and YouTube, and incorporating the voices of ordinary people in news reporting. This enhances democratic conversation and gives citizens more of a voice in national debates. It makes news coverage more authentic because it is based on what people say.
- v. *Use Social Media for Direct Persuasion:* With the help of social media, ordinary citizens can become agents of persuasion and leverage their personal network for whatever values, issue positions, or ideological stances that they cherish. With the issues we face in the areas of budget deficits, taxes, health care, education, energy, and foreign policy, we should use digital technology to involve people in the campaign.
- vi. *Improve the Diversity of Information Dissemination and Exposure through Social Media:* No longer does politics have to be an echo chamber where people of like-mindedness listen to one another, but digital technology enriches political conversation and engagement. People are exposed to more views than in the past. This enriches national dialogues and allows people to get the kind of information that helps them evaluate candidates and policy ideas.
- vii. *Create New Opportunities for Engagement through Mobile Communications:* Smart phones enable activists to reach an entirely new audience and involve them in the political process. By enabling people to access information and social networks on the go, this technology speeds up the news cycle and places more of

a premium on electronic resources. This includes information from policy briefs and videos to online advertisements.

The implication of the above positions is that, social media has become a veritable means of communication in the society especially, during general elections like the 2015 election in Nigeria. Compared with traditional media of communication, social media offer greater potential for delivering relevant material. This will allow candidates and activists to be more effective in their resources and provide material that is relevant to people's concerns. Rather than dumping information on people who do not want or trust the material, advocates can target resources more efficiently and effectively, and become more influential at the same time. It is however unclear, that the nature of manipulations (using photo editing software) might decrease the level of trust the public have for photojournalism and the credibility which the profession hold over the years.

### **2.2.2 Digital Photo Alteration and the Photojournalists**

Pictures and subject alteration have become trends surrounding photography with the invention of digital technology and/or Photoshop computer software. Digital manipulations of images are relatively easy to accomplish and hard to detect, thus, checking the authenticity of the picture is almost impossible. Over the years, pictures have been looked upon as proof of reality, which means that pictures do not lie. However, Kombol (2008, p. 46) posits that "these days, it is possible that pictures are made to lie." He further maintains that, pictures can be manipulated and twisted to



present phenomena that do not exist or events that have never happened. Corroborating this position;

Digital image manipulation is the altering of an image using computer program tools and software to produce a contrived image, often generating new meaning. It involves already existing imagery, such as photographs, films or videos, being subsequently worked on in a multitude of possible ways (Warren, 1993 in Media Culture 2010, p. 1).

Media Culture (2010) further adds that computers are now used as controlling devices, and for digitizing and managing visual information. Photos are able to be modified or retouched by computer graphics in software such as Adobe Photoshop to produce a result that is so high in quality that it is almost impossible to tell if the photo has been manipulated.

Also, photo manipulation is the application of image editing techniques to photographs, in order to create an illusion or deception (in contrast to mere enhancement or correction), through analog or digital means. In digital editing, photographs are usually taken with digital camera and input directly into a computer. Transparencies, negatives or printed photographs may also be digitized using a scanner, or images may be obtained from stock photography database.

According to the Art Institutes (2015), image manipulation has become a routine practice in photography. The range of changes that photo editors can make varies from correcting background lighting, to transforming a human model's body type. The technology and software available today allows amateur and professional photographers alike to alter their shots. More complicated image manipulation may take the touch of an expert, but some software programs, such as Photoshop, are commonly used by average computer users. There is a general misconception that the use of Photoshop inherently

means ‘manipulation. It allows us to control exposure, contrast, colour balance and things that are also routinely controlled in a traditional darkroom.

Thus, the term image manipulation encompasses everything that can be done to a photo, whether in a darkroom or on a computer. Photo manipulation is often much more explicit than subtle alterations to colour balance or contrast and may involve overlaying a head onto a different body or changing a sign’s text. For example, image editing software can be used to apply effects and warp an image until the desired result is achieved. The resulting image may have little or no resemblance to the photo from which it originated. Before computers were used to digitize photographs, photo manipulation was achieved by retouching with ink, paint, double-exposure, piecing photos or negatives together in the darkroom, or scratching Polaroid. Davis (2016) posits that we adjust the lighting, colour tint, and contrast in our photographs. More experienced users will crop, resize, touch up a mole or some wrinkles and maybe even remove an ex-partner from a photograph. Some will go further, cutting-and-pasting parts of other images, like the head of Geoffrey Bilder on the body of a runway model. Image alteration is an industry standard in the world of fashion, where models are used as illustrations of new styles, but completely unacceptable in the newsroom, where photographs are intended to represent reality.:

The laboratory scientist is akin to the photojournalist, representing findings from gels and blots as they are, not stylized illustrations and yet, there is a real temptation to beautify the data. Only, some of these manipulations are considered to distort the original data and may be classified as scientific misconduct (Davis 2016, p.1).

The first recorded case of photo manipulation was in the 1860s, when a photo of Abraham Lincoln was altered using the body from a portrait of John C. Calhoun and the

head of Lincoln from a famous seated portrait by Mathew Brady – the same portrait which was the basis for the original Lincoln five-dollar bill ( Photo Manipulation 2010, p. 2). Media Culture (2010, p. 7) also asserts that the 1980s saw the advent of digital retouching with Quintal computers running paint box, and Scitex imaging workstations being used professionally. Silicon Graphics Computers running Barco Creator became available in the late 1980s which, alongside other contemporary packages, were effectively replaced in the market by Adobe Photoshop running on the Apple Macintosh.

Media Culture (2010) further revealed that in journalism, a notable case of controversial photo manipulation was the 1982 National Geographic cover page photos in which editors photographically moved two Egyptian pyramids closer so that they would fit on a vertical cover. This case triggered a debate about the appropriateness of photo manipulation in journalism; the argument was that the magazine depicted something that did not exist, and presented it as fact.

Also, an online article, Photo Manipulation (2010) reveals that there were several cases since the National Geographic case of questionable photo manipulation, including editing a photo of Cher on the cover page of Redbook to change her smile and her dress. Another example occurred in early 2005, when Martha Stewart's release from prison was featured on the cover of Newsweek; her face was placed on a slimmer woman's body to suggest that she had lost weight while in prison.

Most recently in Nigeria, the then first lady of the Federal Republic of Nigeria, Hajiya Turai Yar' Adua was depicted wearing a crown over her head by a national daily during the Nigerian beauty pageant, an action that never happened. All these are few examples of manipulated photographs used in the journalism field. Thus, Media Culture (2010) asserts that the two prime perpetrators of image manipulation are newspaper photography editors and television news editors. Both forms of media experience the

pressure to succumb to entertainment and popularity values, and digital manipulation assists in creating this desired outcome. The tolerance of enhancement and alteration lies in the integrity of journalists and their dedication to reporting and presenting truth, as well as being accountable for their immediate actions. By exploiting the use of digital manipulation tools, journalists are abusing their power as representers of truth. The problem with digital manipulation is that, it has become so ingeniously smooth that viewers may not even notice that what they are watching has changed. Therefore, it becomes up to the integrity of the program maker to use virtual imaging in a way that is both responsible and accurate.

The problem here is not with the manipulation for 'art' photography, but manipulating or tempering with news photos. Apart from accidental changes, which deal with the extraction of useless details so as to enhance but not to alter the photograph:

Once the shutter has been tripped by the photojournalist, and that news moment captured, the photojournalist or the editor has no right to change the content of the photograph in any way, for news, whether good or bad, the public are interested in knowing the truth, since whatever they read, see or hear affect them (Vandivier, 1999, p. 4).

Agreeing with the above assertion, Coats and Ramsey (2000) assert that digital manipulation directly affects society in that; we are obviously exposed to images on a regular basis. Specific concerns include the legal perspectives of the influence of digital media and the consequences of increasing interaction with virtual reality. Kombol (2008) added that digital manipulation of pictures affects society in many ways because; pictures are ever present phenomena in the world. A lot of communication takes place via pictures; people need to see pictures in order to believe and pictures make the discourse more interesting. He further maintains that, pictures have the power to

persuade. When these pictures are manipulated, it is obvious that people are led in the wrong direction. When the audience is presented with unadulterated truth, they are in a better position to decide. Faulty decisions result from half-truths. Like deception, manipulation of pictures beclouds the reasoning of the audience if they had been told the truth; they might see and think differently.

Thus, technology has created doubts in the minds of members of the public. With the technology available, people can do virtually anything with pictures. Members of the audience who are aware of these techniques often find it difficult to believe picture any more. There is growing skepticism about the authenticity of picture. Not-with-standing, as the Parliamentary Committee on Science and Technology (1998) had rightly pointed out, changing the contrast or colour balance of a computer monitor may be considered visual enhancement and is not different from what might be done to an analogue image. However, any alterations which affect the image data, no matter how innocuous, should be treated with caution. Furthermore the committee maintained that, sharpening the outline of an object is a standard option on image-processing software which usually involves changing the contrast at the edge of the image (e.g. black pixels against grey pixel may become black against white). After sharpening, the object is easier to see, but the image data have been changed. Additionally, cleaning-up unwanted signals that arise from outside interference might also be acceptable, although it would be better to ensure that the imaging system is immune from such signals in the first place.

In essence, apart from mere enhancement of photographs such as; brightness or contrast adjustments, burning and dodging, colour correction, crops due to insufficient layout space and retouching of possible dust and scratches, adding, moving or removing objects from the original picture is not accepted. Colour change, cropping to alter meaning, change in original orientation and mirroring the image, while not allowed, are

fine lines to cross (Webster University Journal, 2000 in Fletcher, 2005, p. 5). World Press Photo Academy, WPPA, (2016) presents what count as manipulation as follows:

1. **The first thing that counts as manipulation is staging or re-enacting events:**

The code of ethics says photographers must not intentionally contribute to, or alter, the scene they picture by re-enacting or staging events.

- a. Staging means deliberately arranging something in order to mislead the audience.
- b. Deliberately arranging something includes setting up a scene or re-enacting a scene.
- c. Setting up or re-enacting a scene means directing the subject(s) to do things, or asking them to repeat things they were doing prior to the photographer's arrival.

Staging and re-enacting are different from posing for portraits. Portraits are a special genre of photography. They are made through a relationship between the subject and the photographer in which the subject poses for the photographer. However, portraits must not present subjects doing things they would not ordinarily do. Portraits must not mislead viewers by faking a scene, meaning they cannot present scenes that appear as something other than they are. For any portrait, either in the people category, or as a single frame in a story, directions given to a subject must be disclosed in the caption. This means, the face and body of the subject(s) cannot be altered through the addition or removal of physical marks.

2. **The second thing that counts as manipulation is adding or removing content from the image:** Altering the content of a picture by adding, rearranging,

reversing, distorting or removing people and/or objects from within the frame is manipulation. Alterations that count as manipulation include, but are not limited to, the following:

It is not acceptable to remove things such as:

- i. physical marks on body
- ii. small objects in the picture
- iii. reflected light spots
- iv. shadows
- v. extraneous items on picture's border that could not be removed by crop

It is not acceptable to add things. This includes, but is not limited, to:

- i. cloning in highlights, enhancing body, or costume size
- ii. painting in object details
- iii. photo montage
- iv. replicating material on the border of a picture to make a neat crop possible.

In addition, adjustments of colour or conversion to grayscale that do not alter content are permitted. There are two types of colour adjustment that count as manipulation:

- i. Changes in colour may not result in significant changes in hue, to such an extent that the processed colours diverge from the original colours.
- ii. Changes in density, contrast, colour and/or saturation levels that alter content by obscuring or eliminating backgrounds, and/or objects or people in the background of the picture, are not permitted.

Writing further on other common practices that pose ethical challenges in photojournalism, Quinn (2014) asserts that the photojournalistic practices that cause most ethical problems in terms of digital manipulation include: colour balancing, cropping, and the dodge-and-burn techniques. Colour balancing requires rendering a match (or the closest thing to a match) in colours in an image to that of the scene that was photographed. Colour balance commonly involves consistently correcting technical flaws (acceptable) and making aesthetic improvements (theoretically unacceptable). Cropping involves reducing an image from its outer edges inward to increase the impact of a prominent item or subject close to the center of the image. Finally, the dodge-and-burn technique involves using digital computing tools, such as Adobe Photoshop software, to brighten or darken selected parts of a photograph. Each of the aforementioned practices has ethical implications when the process damages an image's truth telling faculty, when it reduces integrity, when it causes or facilitates injustice, and/or when it damages the photojournalist's, publications, or profession's credibility.

### **2.2.3 Photo Manipulation and Credibility in Photojournalism**

Over the past decade, people have periodically expressed concerns about the credibility of news images. Issues raised are about the manipulation and post-processing of digitally produced photographs. The crux however, has been on the nature of manipulations which make the public to question the integrity of most news photographs, especially on social media. In a situation where the public are skeptical and tend not to believe all they see, it means public trust in the profession is gradually waning. Corroborating, Quinn (2015) asserts that public trust in journalism is waning with each



day that passes, but the press' role as watchdog is ever more necessary for a thriving democracy. One contribution to this decline in public trust is confusion about photographic integrity. Often for good reason, many people do not believe the images they see in print news are accurate and honest reflections of news events.

Writing on the nature of manipulation, Callow (2009) asserts that virtually any image format can be manipulated, though some image formats are certainly more popular for purposes of photo manipulation. Most digital cameras as their default shoot JPGs, making it probably the most used format for the subsequent photo manipulation. However, many photographers prefer to shoot in raw format if they plan on manipulating the image, due to the higher quality.

Many people do not think of what they do as photo *manipulation*, rather, as photo *editing*. While any change to a photo technically qualifies as photo manipulation, this is a common distinction to make. Photo editing generally consists of smaller changes that do not change the image in any fundamental way. Virtually, all digital photographers partake in this sort of photo manipulation, from removing red eye to adjusting curves to playing with colour balances. Sometimes, the photographer made mistake composing the shot and the manipulation is just to fix it, to straighten a crooked horizon or to lighten an underexposed photograph. Others, it is to increase the aesthetic qualities of a photo, to saturate the colours of a sunset or to remove a distraction with no intention to deceive the public. Callow (2009) posits that, where this crosses over into what is more popularly considered photo manipulation is a subjective line, one that varies greatly by photographer. Generally speaking, photo manipulation is when you have conglomerations of multiple photos, or if the photo has been changed beyond reasonable recognition.

As digital photography continue to make inroad to online journalism, especially on social media, the issue of digital manipulation of photographs in the media has become controversial and source of worry to many. “Some people see nothing wrong with making slight changes to a photograph, in order to enhance its value. Photographs may be manipulated, as long as its meaning is not affected; but who gets to decide what this meaning is and where to draw the line become a problem. Then there are others who emphasize how the visual power of a photograph is taken by many as being the naked truth and that the media should respect this trust and not manipulate images at all” (Berger, 1999, p. 4). Corroborating this position, Ensenberger (2007) states that minor modifications made during file preparation are to be expected. That’s what software programs do best. Adjustments to contrast, saturation and colour to match printing profiles can enhance an image for optimal reproduction. The issue here is the heavy-handed use of the technology to deliberately change what the image communicates to the viewer.

The implication of the above position however, is that technological advancements tend to have made it much easier for photographers to manipulate digital images for editorial purposes. The issue however is that, the public may accept and even expect a certain amount of image manipulation as standard practice in advertising and commercial photography because ads may not pretend to depict reality. And images manipulated for artistic purposes pose no ethical problems, either. But this same practice is different with photographs that make news in the society. The major task of photography lies in its relationship with the world, especially when we think of it as a reflection of the world. As such, the three key words people may hold onto when a photograph is seen is ‘truth’, ‘objectivity’ and ‘reality’. This may also be a key reason why the public look at journalists as ‘Ambassadors of the Truth’. Accordingly, the desire

for photographic veracity has persisted and even intensified as knowledge about image manipulation becomes more widespread. Photography's anxiety about truth, manipulation and reality has been a thing of concern in recent times. This is because, digitization of photography has made photographs fluid and malleable.

Deception is an elusive and difficult issue. The inverse of deception is truthfulness, which is perhaps the universal value all photojournalists must hold. Deception is objectionable, but this moral outlook is complicated by the systemic nature of deception in human relationships, from little white lies in social intercourse to the far more capacious deception in international relations or warfare. Corroborating the above assertion, Lee (2004) posits that photography was originally considered a way to objectively represent reality, completely untouched by the photographer's perspective. However, photographers manipulate their pictures in various ways, from choosing what to shoot, to altering the resulting image through computer digitalization. The manipulation inherent to photography brings to light questions about the nature of truth. Many people see the phrase 'truth in journalism' as an oxymoron these days. A news photograph is often not just an interesting picture used to highlight a story, sometimes it is a mode of storytelling that incorporates ideas of truth, reality, cultural value systems, and perception.

Notwithstanding, as the public become more skeptical about news photos, because of the nature of manipulations, the credibility of the profession might be questioned. Whereas, 'truth', 'objectivity' and 'reality' associated with photographs in the past tends to be waning gradually as people look at news photos depicting falsehood, bias and illusion. Media Culture (2010, p. 1) affirms that "the introduction and rapid spread of digital manipulation to still and moving images raises ethical issues of truth, deception and journalism integrity." It adds that, such advanced technology poses the

temptation to better an image or reach a desired construct because it is fast, easy and generally traceless. With professionals challenging the ethical boundaries of truth, it creates a potential loss of public trust in visual journalism. In a similar vein, Long (1999) in the National Press Photographers' Association, NPPA, publication reveals that one of the major problems we face as photojournalists is the fact that the public is losing faith in us. The NPPA president adds that, readers and viewers no longer believe everything they see, as all images are called into question because the computer has proved that images are malleable, changeable and fluid. The implication of the above is that, when the public begin to lose faith and question the integrity of photojournalism, it means that the future of the profession is in danger if nothing drastic is done.

Buttressing the above assertion, Dybis (2015) posits that every day, the trusting public looks at the work of photojournalists online, in magazines or in newspapers, assuming those visual representations of news events are truthful. These all-important images can inspire, spark debate or incite anger, action or even rebellion. It is in the light of this, that Ensenberger (2007) states that digital photography has turned a world of possibilities into reality. It has alleviated photographic challenges and made visual communication much faster, easier and more fun. But offsetting these positives impacts is a Pandora's Box of evils that have been released in the publishing world. Paramount among them is the issue of digital image manipulation. Image-editing software programs designed to aid photographers and the graphics industry, are being used to materially alter images that intentionally deceive the viewer. The huge downside to this unscrupulous practice is erosion of the public's confidence in the images we see. A photograph's veracity can often be traced back to an original transparency or negative. However, with digital capture, we need a signed affidavit from the photographer that an image has not been significantly altered before we publish it. Although, minor

modifications made during file preparation are to be expected. That's what software programs do best. Adjustments to contrast, saturation and colour to match printing profiles can enhance an image for optimal reproduction. At issue here is the heavy-handed use of the technology to deliberately change what the image communicates to the viewer.

Writing further on the consequence of image manipulation on photojournalism, Munhoz (2014, p. 210) asserts that "image alteration open up a range of discursive perspectives for photography. They turn subjectivity and image construction into the main virtues of visual language. However, the indiscriminate use of these alterations, especially by photography professionals, can undermine certainties, forcing us to be cautious and vigilant in relation to the images that surround us". Substantiating this position, Campbell (2016) posits that the status of the photographic image as a source of information has been questioned since the invention of photography. In response, the credibility of news and documentary photography is conventionally justified in terms of objectivity, where the faithful recording of events and people in front of the lens is said to secure truth. This questioning of photography's status accelerated with the advent of digital technology. From the first days of the digital image revolution, analysts and practitioners have been concerned with challenges to the integrity of the image. A Welsh photojournalist known for his coverage of the Vietnam War, Griffiths (1999) observed that:

We are probably the last generation that will accept the integrity of the photograph. Yet the fact that we now live in a world where more than 1.8 billion images are uploaded to social media sites every day suggest people see images as

having great value, while at the same time also posing more challenges with regard to the credibility of images (Griffiths, 1999 in Campbell, 2016, p. 2).

Thus, concerns about the credibility of news and documentary images have erupted in debates about manipulation and post-processing of digitally produced photographs. In 2009, the World Press Photo revised its rules to make clear that photographs in the contest could not be altered except in accordance with accepted industry standards. Accordingly, Campbell (2016) posits that it is difficult to comprehensively assess if and how pictures might have been manipulated, but we can have processes that guard against manipulation in two ways. Firstly, a code of ethics can set out best practice for photographers, and it can be backed by the requirement to provide detailed captions that will be reviewed by the fact-checking process. Secondly, digital manipulation which adds, rearranges, reverses, distorts or removes people or objects from within the frame can be prohibited, and that can be backed by the forensic comparison of original camera files with contest or published images. This is the thinking behind the revised World Press Photo Contest rules and procedures and specifically what constitutes unacceptable manipulation.

#### **2.2.4 Impacts and Challenges of Digital Photography on Photojournalism Practice**

Digital technologies have greatly changed the working methods for photojournalists on assignment and brought major operational and economic advantages to the news organization. In traditional photography, photographers could not be sure of what they had until they process their film. Digital cameras have Liquid Crystal Display (LCD) monitors or screens that allow photojournalists to review what they have shot while still covering an event. They can decide whether they have the story-telling

photographs or need to continue shooting. They can even delete photographs that are not satisfying and try them again.

Theron (2009, p.1) asserts that “digitization has not only changed the types of cameras that are being used, but has also changed the types of photographs that are being taken. Also, the types of photographers that used to be in existence have changed to embrace digital technology”. The author adds that, page design has evolved to be consumed more easily to serve a public that is inundated with constant news. Indeed, the advent of digital technology has brought with it lighter cameras that will ease press photographers of the heavy load with analog system. Also, better image resolution photographs are gotten with the digital cameras. Claude (2003) also maintains that through digitization, considerable time is saved by eliminating the darkroom phase of traditional photography. Time formerly required to process film, make prints and send those prints through the engraving process can now be spent covering the event. The point here is that, with the use of memory card, the pressure of going through the rigorous darkroom procedure is avoided. Images can be viewed immediately after the shot is taken and the prints made without any form of development which is associated with the analog film.

Writing on the impact of digital photography on photojournalism, Kobre (1996) posits that much time is also saved on the logistics of getting the image back to the publication outfit. Adding that, instead of driving back to the office (from the location of the event), photographers can plug the camera’s memory cards into their laptop computers, select and caption the images and transmit them by cell phone back to their publications picture desk. This logistical advantage can work from the football stadium across town or from a news event in a foreign country. It is particularly advantageous when covering events close to deadline.

Before the convenience of digital photography, the photographer would then have to come back to the darkroom to process their work, without even knowing if their shots came out as intended. After the film is exposed there is still no visible image, but instead, a 'latent image' that needs to be chemically brought out. The photographer has to process the film through a series of chemical bathes, and then print the image on an enlarger before developing them in a similar fashion, and colour photographs must have their colours separated during this state. But digital cameras have no analogous relationship to what they represent. Instead, it codes each image with a series of ones and zeros that must be converted back into an analogous form to be viewed as a recognizable photograph. This happens as the image is displayed on a computer or is being printed (Wilson, n.d).

Digital photography has brought many economic advantages to news organizations. Substantial savings result from converting from a wet-chemistry darkroom to a digital operation. They include; the cost of film, photographic paper and chemistry, which are no longer needed. A roll of film, for example, can only be used once (after the 36 exposures are exposed to light), but a computer chip can be erased and reused continually. Another savings is the overhead cost of maintaining the darkroom itself which typically consumed sizeable space. A lot of money can be save since darkroom chemicals like the developer, fixer, stabilizer and the bleach are not needed. Although, considerable investment is required for digital cameras and the computer hardware, software and storage space required for a digital photographic system, the conversion brings a net saving.

Another impact of digital photography is an operational one. Concurrent with the development of digital photography, newspapers and magazines transformed their printing process from the traditional system where printers composed pages in back shop



to one where editors and designers produced pages on computers in the newsroom. This computerized pagination requires computer-compatible image. Many publications also have online editions, and digital photographs meld smoothly into the production of these World Wide Web sites. Whereas, today in Nigeria we have online sites dedicated to journalism like *NewsRescue*, *Scannews*, and Sahara Reporters etc. Online editions also offer a major advantage to photojournalists who can get more of their work published and have it available to the public for a longer time. Newsprint is expensive, and space for photographs is limited. There are no comparable limitations on displaying several images from a news event or an enterprise project on the web, and they can remain Online as long as the publication chooses to archive them. Many newspapers have websites branches that show case the work of their photojournalists, for instance, The *Washington Post* in the United States, *Daily Trust* in Nigeria, among others.

Despite the overwhelming advantages of digital photography to the photojournalists and photojournalism, the advent of the technology has raised several ethical issues that pose as threat to the practice of the profession. Also, the credibility and integrity of the discipline is questioned in some parts of the world. This is because digital image is just a visual representation of ones and zeros in computer memory; it may be altered, deleted or copied at will in the same way as any other computer data. An image may be altered in much the same way as a word processor can be used to change the text of a document; the final text when displayed need give no clue as to how many words or paragraphs have been changed from the first version, nor who changed them and when (why). A variety of software packages are available which allow one to sharpen and enhance the image, change colours, contrast and brightness, copy and move around segments of the images, and import image segments from other photographs to make a seamless collage.

Thus, Kombol (2008, p. 47) raised a very pertinent question that “as journalists who are expected to present facts objectively, is the manipulation of pictures using advanced technology acceptable?” He maintains further that, in broadcasting the manipulation of pictures raises questions about credibility, truth, objectivity and fairness. He then went further to ask other pertinent questions such as: can manipulation of pictures be justified in the journalism profession? Manipulation of pictures is deception, so can journalists ever find it useful?

These ethical and moral dilemmas surrounding the practice of digital image manipulation in photojournalism could find solace in credible and responsible journalism if the journalists stick to professionalism. Thus, Chapnick (1982) in Lester (1999, pp. 40-41) summed up the dangers of such manipulation in journalism practice to credibility and responsibility which will be damaged. According to him, “these two words give us (the photojournalists) the right to call photography a profession rather than a business. He emphasized further that, not maintaining that credibility will diminish our journalistic impact and self-respect, and the importance of photography as communication”.

The fact here however is that, the photojournalists work within the same ethical boundary of objectivity, which is applied by other journalists. Thus, what to shoot, how to frame and how to edit are constant considerations. Also, ethical conflicts could be mitigated or enhanced by the actions of sub-editors or picture editors, who take control of the images once they have been delivered to the news organization. This is the foundation upon which the next segment of this review will be based.

### **2.2.5 The Semiotics of Photographs and Perception on Meaning**

The term semiotics was derived from the Greek *sēmeiōtikos* which means ‘observant of signs’, and it was first used in English by Henry Stubbes (Barthes, 1997). Borchers (2006) posits that semiotics is the study of meaning-making on the basis of signs. Semiotics of photograph is the observation of symbolism used within photography or ‘reading’ the picture in realistic, unedited photographs and not those that have been manipulated in any way. Pearson (2013) asserts that semiotics is basically the study of meaning. It looks at how we attach meaning to the real world, images, words and sounds. It contains a signifier and Signified. The signifier is the form of the message, so in photography it will be an image that we see that is easily recognizable and the signified is the concept of the signifier and what it represents.

Semiotics is the study of everything that can be used for communication - words, images, traffic signs, flowers, music, medical symptoms, and much more (Williams, 2015). To Atkin (2006), semiotics is the study of meaning-making, the study of sign processes and meaningful communication. This includes the study of signs and sign processes, indication, designation, likeness, analogy, allegory, metonymy, metaphor, symbolism, signification, and communication. Semiotics is closely related to the field of linguistics, which, for its part, studies the structure and meaning of language more specifically. The semiotic tradition explores the study of signs and symbols as a significant part of communications. As different from linguistics, however, semiotics also studies non-linguistic sign systems.

In the field of photography, Ferreira (2007) asserts that semiotics can translate a picture from an image into words. Pictorial Semiotics is often concerned with the study of pictures into a more constructive verbal description while maintaining confidence in the objectivity of the practice. A linguistic community that speaks the same language is a

group of people making verbal agreements, speaking similarly as long as the community lasts. Small changes are easily adopted and taken positively and are adjustable. The idea of representation by chance, where things do not follow rules but are used as signs is however very explored in the visual arts. This is where the principles of semiotics come in use; to map out and decode as a discipline.

Chandler (2014) posits that in semiotics, denotation and connotation are terms describing the relationship between the signifier and its signified, and an analytic distinction is made between two types of signified: a denotative signified and a connotative signified. Meaning includes both denotation and connotation. Denotation tends to be described as the definitional, literal, obvious or commonsense meaning of a sign. In the case of linguistic signs, the denotative meaning is what the dictionary attempts to provide. For the art, the denotation of a representational visual image is what all viewers from any culture and at any time would recognize the image as depicting. Connotation on the other hand, is how it is photographed. The photographic signifier seems to be virtually identical with its signified, and the photograph appears to be a 'natural sign' produced without the intervention of a code. Connotation, in short, produces the illusion of denotation, the illusion of language as transparent and of the signifier and the signified as being identical. Thus denotation is just another connotation. From such a perspective, denotation can be seen as no more of a natural meaning than is connotation but rather as a process of naturalization.

Corroborating the breakdown above, Bate (2009) posits that, denotation is what we see in the picture or what is there in the picture. This is another way of saying that a photograph has both a signified (that is implied meaning) and a referent (what the photograph refer to) is both coded and encoded. In photography the photo itself is the signifier, the signified is what the image is or represents (that is literal meaning of the

image). The author averred further that, connotation (Semiotics) is arbitrary in that the meanings brought to the image are based on rules or conventions that the reader has learnt. Connotation attaches additional meaning to the first signifier, which is why the first signifier is often described in multiple words that include things like camera angle, colour, lighting, etc. It is the immediate cultural meaning from what is seen in the picture, but not what is actually there. Connotation is what is implied by the image. The coded iconic message is the story that the image portrays. This message is easily understood and the images represent a clear relationship (Borchers, 2006). The 'reader' of the image applies their knowledge to the encoding of the photo. An image of a bowl of fruit for example might imply still life, freshness or market stalls (Crow, 2003). The non-coded iconic is another part of understanding images. Non-coded has nothing to do with the emotions from the image as a whole. It is the literal denotation, the recognition of identifiable object in the photograph, irrespective of the larger societal code. Using the bowl of fruit for example, this photograph is just that, a bowl of fruit. A non-coded iconic has no deeper meaning, the image is exactly what it shows (Seiler, 2011).

Analyzing semiotics further from the standpoint of photojournalism, Curtin (2014) posits that semiotics is concerned with meaning; which in the broad sense (language, images, objects) generates meanings or the processes by which we comprehend or attribute meaning. For visual images, or visual and material culture more generally, semiotics is an inquiry that is wider than the study of symbolism and the use of semiotic analysis challenges concepts such as naturalism and realism (the notion that images or objects can objectively depict something) and intentionality (the notion that the meaning of images or objects is produced by the person who created it). Furthermore, semiotics can offer a useful perspective on formalist analysis (the notion that meaning is of secondary importance to the relationships of the individual elements of an image or

object). Semiotic analysis, in effect, acknowledges the variable relationship we may have to representation and therefore images or objects are understood as dynamic. Thus, the significance of images or objects is not understood as a one-way process from image or object to the individual but the result of complex inter-relationships between the individual, the image or object and other factors such as culture and society.

In analyzing further, the semiotics of photography, Dillon (2000) raises three pertinent questions that must be answered. They include:

- i. How language-like are images?
- ii. How do images and words work when they are both present?
- iii. How do scenes of people gazing and posing convey visual meaning?

*The Indeterminacy (relative) of Image Meanings:* Though pictures are quite different from texts of natural language, they are not wholly different, and many have sought parallels between the two media. Like texts, most pictures are composed of parts, though the parts are bits of image (and perhaps words) arranged on a surface. When the various shapes in a picture wash and flow and blend into each other and the background, they do not seem very much like words and their arrangement likened to a syntax.

*Text versus Image:* Whether or not, images are inherently more polysemous (that is having or characterized by many meanings) than words. It is very common to find words around exhibited or published images - titles, labels, placards, guides, 'the artist's words' and so on. Classically, however, the words are peripheral to the work and confined to background information and perhaps a few interpretive hints and pointers to notable features of the work. Artists are notoriously sparing of words, preferring to let the image speak for itself. In mass media, however, words are everywhere, from speech bubbles to voice over to writing overlaid on the image (poster or slogan), and when artists started

writing extensive commentaries next to or on their images, they simultaneously broke down the image/text and High/Mass culture dividers.

*The scene of looking:* Photography offers us two stories about the making of photographs. One, call it the ‘frozen moment of life’, is associated with photojournalism, street photography, candid, and snapshots. It capitalizes on modern photography’s ability to capture some part of the way the world looks in a given place and instant (‘modern’ because you need decently fast emulsions and sometimes good flash). The photographer may take many exposures from numerous angles and lens settings, but he will look for and try to seize ‘the decisive moment’ in which the fullest significance of the scene is manifest. There can thus be only limited planning; graininess, high contrast, or cropping which breaks objects, and blur give authenticating testimony to the unplanned ‘catching’ of the un-staged life of the moment.

The key areas of semiotics of photography were also identified by Morris (2016). According to the author, people are interpreters of signs. Signs have three factors that guide interpretation:

- i. The designative aspect directs to interpreter to a particular object.
- ii. The appraisive aspect highlights object qualities, enabling evaluation.
- iii. The prescriptive aspect directs one to respond in specific ways.

Morris (2016) further posits that human action involves signs and meanings in three ways:

- i. The perception stage - the person becomes aware of a sign.
- ii. The manipulation stage - the person interprets the sign and decides how to respond to it.
- iii. The consummation stage - the person responds.

Three signs and values connections of photography semiotics were further identified by Morris (2016) as follows:

- i. Detachment - the person or system maintains autonomy (independence);
- ii. Dominance - The person or system takes precedence over, controls, or dominates another person or system; and
- iii. Dependence - The person or system needs, is controlled by, or dominated by another person or system.

Consequently, the use of semiotic interpretations in photojournalism provides an analysis of news photography in two ways. First, from a social semiotic perspective of the integrity of news subjects, with regards to what happened in real life situation. Secondly, from the professionalism perspective in terms of ethical standards and code of professional practice. It explores the role of photography in the news and how meanings are made in news photographs. It also investigates the meanings that are made at the intersection of words and images in the news story context. This however, may account for why the public loose trust in the profession when images of news makers are been manipulated essentially.

### **2.2.6 Digital Manipulations and Photojournalism Professionalism**

According to Lowrey (2003 p. 133), “photo manipulation is a main example of journalists crossing ethical and moral lines. Lying with a photo and manipulating its content is the same as manipulating elements of the actual written story. Still or moving images in journalism complement the story, but it is important that the corresponding photo be just as truthful as the story itself. Altering an image to make a bigger impact or fit the story better is unethical and breaks the mutual trust between journalists and the public. Photographs used to represent a single moment captured in time, but they can



now be completely altered and enhanced at the touch of a button. Misleading or fabricated photos violate the journalism code of ethics and discredit the journalist and the media outlet they work for”.

Analyzing from the postulation above, manipulation that alters reality and distort the integrity of an image as it happened in real life situation is an alien practice in photojournalism. Such practices are also not justified by professional codes guiding the discipline. “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” (Long, 1999, p. 1).

Digital photo manipulation is a growing issue in the media world; it threatens the credibility of all journalists and brings more issues of ethics to light. Journalism rests on a foundation of unbiased storytelling and fair reporting, and deliverers of the news should strive for complete balance. Journalists have a responsibility to report accurately and fairly, but ethical issues often get in the way and force them to make choices and sacrifices. The issue of digital photo manipulation now has a permanent presence in all forms of journalism and has been rise in recent decades with the steady increase in technological advances. This issue tests the credibility and reliability of all journalists and changes the way journalism is viewed by the world. The world’s dependence and fixation on technology and a faster and better world has had a huge impact on journalistic standards in recent years. Everything is available on the internet and can be accessed through hand-held devices, which is also taken into consideration in this ethical situation. Newspapers, magazines, television, and most importantly, social networking sites, all struggle with the use of photo manipulation because of our technology-based society (NPPA, 2011).

Having this in mind, it is pertinent to draw a broad line between design and arts from photojournalism. Lowrey (2003, p. 132) posits that “the stronger the orientation of the design staff towards journalistic professional norms, the greater the likelihood of the existence of rules governing the photo.” This means that when a photograph is used for artistic purposes, there are few rules regarding what or how the artist edits in the photo. But when a photograph is used for journalistic purposes, there are a series of rules that should be followed when editing the photograph. Essentially, a still or moving image used in the media should represent the truth.

Journalism ethics and standards however, comprise principles of ethics and of good practice as applicable to the specific challenges faced by professional journalists. This subset of media ethics is widely known to journalists as their professional ‘code of ethics’ or the ‘canons of journalism’. The basic codes and canons commonly appear in statements drafted by professional journalism associations and individual print, broadcast and online news organization. Thus, Media Culture (2010) maintains that there are other accepted practices of alteration in journalists use, such as cropping, dodging (lightening), burning (darkening) and other post-processing techniques, as long as it does not distort the photographic content. Such actions according to Wheeler (2002, p. 98) are designed to more effectively reflect the reality of a scene. He added that, extreme and exploitation of photojournalism can change the use of an image as evidence, by deleting or interchanging identifying elements. An example of manipulated news graphic is the famous image of the 2003 Madrid train bombings. This image of the train wreck headlined “The Australian, The Telegraph and the Courier Mail.” Although not immediately noticeable, the image in both The Telegraph and the Courier Mail did not bear the exact resemblance of the other. A decapitated arm seen next to the train lines was only present in The Australian. This can be seen as an act of deletion on the other

papers to shelter the public eyes to a potentially disturbing image, whilst not changing its meaning. This is considered to be an issue of editorial taste and differs from ethical problem (Media Culture, 2010).

As Long (1999) states, ethics refers to the issue of deception, and taste refers to issues involving blood, sex, violence and other aspects of life which are disturbing to the eye. In light of this, since there is no change in meaning, unethical claims are often reputed, and the image can be seen as acceptable despite its manipulation. However;

The presentation of these photorealistic synthesized images or pseudo - photographic assemblages (photographs with additions, deletions, substitutions, or rearrangements) as straight forward photographs is not valid reporting. The resulting transaction then becomes something other than valid reporting - either falsehood or fiction (Mitchell, 1994, p. 218).

Additionally, Fletcher (2005) in her article, 'Photo Manipulation in the Digital Age' argues that the advent of digital manipulation has brought the old saying 'a picture is worth a thousand words' to a measly little wives' tale. Her argument was whether a photograph loses words when it is manipulated or whether a story is enhanced as the image has been. According to Fletcher, with the so many issues surrounding digital photography, ethical codes are now enforced throughout journalism organizations delineating the requirements of ethical news. For example, the standard of accurate and comprehensive in the representation of subjects is the first on the National Press Photographers' Association (NPPA) code of ethics, which is different from the NPPA's bylaws. This code, as well as similar ones, is intended to result in the highest quality in all forms of photojournalism and to strengthen public confidence in the profession. However, photojournalism profession and the accuracy of news source has come into

question in the public eye. Under this code, photos may however be edited, but they must maintain the integrity of the photographic image's content and context. Thus;

in the world of journalism, a photograph is considered first hand data, as important as an eye witness and as valid as a document piece of evidence. There is a relationship established between the author (news provider) and the recipient (news viewer) that is based on truth and integrity; any manipulation could hamper, undermine or even break the relationship (Fletcher, 2005, p. 5).

Fletcher (2005) further adds that credibility is a challenge the journalism profession is facing with the new easily accessible technologies. Integrity can be maintained by making sure the context of the photo and the news associated with the photo are the same. In other words, if a manipulated photo is used to make a widely known parody of a person, producer or event, then it is clear to the viewer that this photograph is not supposed to be taken as truth. On the other hand, if the information is a news story, an altered image might give an inappropriate message. Authority of the news source may also be questioned if the photograph is not a fair and accurate representation of the information being presented or if it deceives the reader.

Webster's University Dictionary (2000) in Fletcher (2005, p. 5) generally allows brightness/contrast adjustments, burning and dodging, colour correction, crops due to insufficient layout space, and retouching of possible dust and scratches. However, adding, moving or removing objects from the original picture is not accepted. Colour change, cropping to alter meaning, change in original orientation and mirroring the image, while not allowed, are fine lines to cross. These alterations are gray due to the editors' opinions. For instance, if a person has seen the original image and it is cropped

to make it half the size, the meaning is now altered. However, another viewer may interpret the cropped image with a meaning other than the original.

There is no story without a story teller behind it. For example, the angle at which the photograph is taken, the point of view of the photographer and the candid environment of the original photograph speak volumes especially in news. For that reason, any photograph that has been staged may also be considered unethical and malpractice for journalism. Thus, a photograph is an honest moment captured by the shutter. The power of the photograph is the representation of reality and truth. For some mediums, the representation of truth in photos may not be really necessary, but there lies the difference between the ethical and the unethical manipulation. Fletcher (2005) thus maintained that, the ubiquity of photo manipulation programs like Adobe Photoshop has allowed a wider variety of users, mediums and purposes. And the simplicity of the interface and quickness of tampering effects has led to more and more digital manipulation for many different intentions. While technology may not have any ethics, the user's ethics are now tested by the endless possibilities of what technology can do. In fact, digital alteration is only a new way of processing images, but does not require another set of ethical standards. Fletcher further concludes that, photography is no longer a fixed depiction of information. The malleability of photos must be matched with a paradigm shift in the society. There cannot be any more image-naivete because every image, especially photos, have a story teller behind it, telling his/her story of the event or object that is represented by the photograph. Thus, from copy right issue to deception of the consumer, manipulation are easy to make, but are becoming harder and hard to detect. And that seems to be the key: Insinuating reality by any form of manipulation.

On the part of Kelvin Vandivier (an American photographer with Texastock), in Vandivier (1999), no amount of captioning can forgive a visual lie. In the context of

news, if a photo looks real, it better be real. This is because some photos look real but they are faked. The author stated further that, we have an obligation to history to leave behind us a collection of real photographs. Citing Rev. Don Doll, S.J. from Digital Conferences and Photojournalism Ethics held in the U.S, there are degrees of changes that can be done electronically to a photograph. There are technical changes that deal only with the aspects of photography that make the photo more readable, such as a little dodging and burning, global colour correction and contrast control. These are all part of the grammar of photography, just as there is a grammar associated with words (sentence structure, capital letters, and paragraphs) that make it possible to read a story, so there is a grammar to photography that allows us to read a photograph. These changes (like their darkroom counterparts) are neither ethical nor unethical – they are merely technical (Vandivier, 1999).

Changes to content can be ‘accidental’ or ‘essential’ (this is an old Aristotelian distinction). Essential changes change the meaning of the photograph and accidental changes change useless details but do not change the real meaning. Some changes are obviously more important than others. Accidental changes are not as important as Essential changes, but both kinds are still changes. For instance, if you had a photograph of a bride and groom and removed the groom, this would constitute essential change because it would change the meaning of the photograph. (In fact, there are companies that will provide this service if you get a divorce). The public do not care if it is a little lie or big lie. As far as they are concerned, once the shutter has been tripped and the moment has been captured, in the context of news, we no longer have the right to change the content of the photo in any way. Any change to a news photo, or any violation of that moment is a lie, big or small, any lie damages your credibility (Vandivier, 1999, p. 13).

Lester (1991, pp. 40-41) on his part asserts further that photojournalism has a long and cherished tradition of truthfulness. The impact of visual image on a viewer comes directly from the belief that the “camera never lies.” As a machine, the camera faithfully and unemotionally records a moment in time. But a machine is only as truthful as the hands that guide it. John Szarkowki (1980), Director of Photography for the Museum of Modern Art in New York, as cited by Lester, explained that when truthfulness and visual impact are combined in a powerful picture, such an image can shock the public. But that public trust, however, can also be manipulated. Furthermore, Lester (1999) in his article ‘Picture Manipulations’ explains that, the faking of photographs, either through stage direction by the photographer or through picture manipulations, also has a long tradition. His contention was that, the media have been criticized for showing so many gruesome images that the public has hardened toward violent injustices. There is growing concern that new technological advances that allow easy and undetectable picture manipulation cause the public to be unconcerned about the truthful content of photographs as well. With the acceptance of television “docu-dramas” that show fiction within a factual framework, it is not surprising that news organizations have used Hollywood techniques to create facts. When pyramids are moved and moons are enlarged for cover pictures of well-respected photojournalism publications, the public grows cynical and mistrustful of journalism. The Hedonism Philosophy is taken to its most exaggerated point when business, not telling the truth, is the prime concern.

Chapnick (1982) cited by Lester (1999, pp. 40-41) eloquently summed up the dangers of such manipulations to journalism practices as loss of credibility and denied responsibility. “These words (credibility and responsibility) 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”. To avert this controversy, the National Press Photographers Association, the professional organization for still and video photographers, responded by prominently publicizing cases of manipulation in its News Photographer Magazine and by adding to its code of ethics a strong prohibition against digital manipulation which read thus:

as journalists, we believe that credibility is our greatest asset. In documentary photojournalism, it is wrong to alter the content of a photograph in any way (electronically or in the darkroom) that deceives the public. We believe the guidelines for fair and accurate reporting should be the criteria for judging what may be done electronically to a photograph (NPPA, 1999, p. 2).

Therefore, with all the ethical issues surrounding picture manipulation, especially through the use of computers, the threat to credibility may be irreversible if the public start (if they have not started) to mistrust the integrity of the news photograph in Nigeria. The photojournalists should operate as trustees of the public. The rise of technology and our society’s reliance on it has evolved the foundation of journalism and journalistic ethical standards and norms. The use of computer technology and the internet has greatly blurred the lines of journalism and mass communication and changed the way it is viewed by the public. Because the internet has little regulation and all forms of journalism are now available online, including print journalism like newspapers and magazines, the uniqueness of other news outlets is quickly diminishing (McQuail 2010, p. 41).

Newspapers and magazines that are now offered online arguably tend to misplace their authenticity for some people because of their digitalization. Editing software programs such as Adobe Photoshop and Corel Digital Studio allow the user, or the journalist in this case, to alter and enhance images, no matter how big or small the



change may be. The changes can be as simple as lightening or darkening the image, removing shadows, or changing colours, and as major as adding or removing elements of the photo or enhancing or changing people or objects in the photo. The world of technology and what one can do with it seems endless, as does the availability of it. The accessibility of editing software and the increased number of journalists using these photo editing tools has created an upward, ethical struggle in the journalism of our generation.

### **2.2.7 Photojournalism Ethics and Professional Standards in the Digital Age**

Etymologically, the word ‘ethics’ comes from the Greek *ethos* meaning ‘character’ or ‘morality’. Ethics is then the analysis, evaluation and promotion of correct and/or good character, according to the best available standard. The Macmillan Family Encyclopedia (1990) defines ethics as the systematic study of the principles and methods for distinguishing right from wrong and good from bad. Also, Tschudin (1992) cited in Okunna (1995, p. 1) asserts that ethics and morals mean custom, that is, a very fundamental way of doing things or of conduct which are not only customary, but also right.

Thus, Asemah (2009, p. 288) defined media ethics as “moral principles that guide media men in their professional conducts”. Baran (2002, p. 391) expanded the definition by defining media ethics to be “the application of rational thought by media professionals when they are deciding on what should be the right or best answer or response to a challenging professional problem”. Ward (2009) in his study ‘*Researching Ethics: Nature of Journalism Ethics*’ defines journalism ethics as a species of applied (professional) ethics; it is the application and evaluation of the principles and norms that guide journalism practice, with special attention to the most important problems in the field.

Thus, photojournalism ethics (and journalism by extension) are professional postulations on good or bad behaviour of members, and/or which prescribe the ‘dos’ and the ‘don’ts’ of photojournalism and journalism at large; It is that branch of philosophy that helps journalists (including the photojournalists) to determine what is right to do by giving the journalists standards, by which he can judge actions to be right or wrong, good or bad, responsible or irresponsible journalism practice.

Quinn (2015, p. 1) posits that for one to determine the nature of ethics in photojournalism, “we must consider what manipulations occur during the shoot at a news event, but also what happens to images in post-shoot manipulations. Manipulations that occur during the shoot include the manipulation of various camera settings that control the way the camera measures light, measures exposure, and frames an image. Post-shoot conduct, on the other hand, is the most commonly explored aspect of photo manipulation because it is the stage that presents the most technical challenges and therefore the most moral problems. Post-shoot manipulation involves digital ‘touch-ups’ that can be ethical or unethical depending on whether the manipulations are deceptive, untruthful, or misleading”. Quinn (2015) adds that to make determinations on good and bad professional practice, one must first refer to sound moral reasoning. Within journalism, professional ethics codes and rules of conduct have long been available but in some cases, poorly conveyed and unenforced. Therefore, developing professional standards and enforcing them is an important start in creating an ideal environment in news photography. Because the newsgathering processes of photojournalists and text reporters are so similar, they share the same general set of values, which are essentially journalistic virtues, as they all have qualities that closely correspond to traditional epistemological virtues (that is, virtues related to knowledge) and can be treated as such for guiding morally defensible behaviour (World Press Photo Academy, 2016).

In summary of journalism values, Mann (1998) offers photojournalism a handful of what can be considered journalistic virtues to guide morally good actions. The author suggested that values are traditional virtues (both cardinal and epistemic) to which thrive.

These virtues include:

- i. Balance/ Fairness - Justice
- ii. Credibility - Integrity
- iii. Accuracy/Authenticity - Honesty/truth-telling
- iv. News Judgment - Prudence

*Balance/ Fairness:* The balance/fairness journalism virtues relate closely to the traditional virtue of justice. Although justice has wide meaning and has received countless hours of conceptual analysis, we will consider justice a standard by which one makes decisions that are based on equity and equality. Therefore, balance and fairness are seamlessly analogous to justice. When photojournalists consider how to approach a story, capture images and manipulate images after a news event, they are required to consider the balance of the images that are used based on fair and equal representation of information, opinions, and demographics, among other factors.

*Credibility:* The journalistic value of credibility is the most direct relative to the epistemological virtue of integrity, and is closely related to the sacred journalistic notion of objectivity. Without an attempt by the photojournalist to be impartial to the news as an ideal objective journalist would, the visual newsgathering process becomes tainted with unknown bias and prejudice, which are symptoms of journalistic vice and renders the information passed onto the public either useless, tainted, or ambiguous. Long (1999) also avers that, journalists have only one thing to offer the public and that is credibility.

This is the first vocabulary word photojournalists should remember, and the most important. Some questions to ask with regards to credibility should be:

- a. In what context is the photo being used?
- b. Is the photograph a fair and accurate representation of the information being presented?
- c. Does this photograph deceive the reader?

*Accuracy and authenticity:* Accuracy and authenticity are also seminal journalism values in regard to photo manipulation; they correspond closely to the traditional virtue of truth-telling. Since the goal of the photojournalist is, with obvious technical and philosophical limitations, to re-create reality, being accurate in terms of all of the technical (composition, light, shadows) and idealistic components (no posing subjects; reducing imposition on news event) is essential. But whenever one mentions accuracy as it relates to photojournalism, one ought not to mean exact reality, but an effort toward precision, conceding only to insurmountable technical limitations that photography and visual perception present.

*News Judgment:* News judgment is one of the most sensitive and worrisome areas in photojournalism because it is subject to the interpretation of the individual and is usually inconsistent in the way it is applied. However, this is an opportunity for well-trained photojournalists to use professional judgment to make the best of an imperfect process, which is a natural complement to the traditional virtue of prudence. News judgment in photojournalism involves making choices of content and context as to what appears in an image. Among nearly countless content and context considerations is: storytelling, maximizing visual information, balancing representation of viewpoints, avoiding unfair juxtapositions, etc. Therefore, prudence, when it relates to photojournalism, is about

making tough choices when there may be more than one good choice, or making a good choice when there are few good choices available. Nevertheless, photographers have a myriad of decisions to consider as they approach news assignments, and their prudent judgment affects the veracity and dynamics of the news content, which then affects the audience's ability to make good choices about public life.

Some of the common practices associated with ethical challenge have been identified by scholars. Quinn (2015) asserts that the photojournalistic practices that cause most ethical problems in terms of digital manipulation include: colour balancing, cropping, and the dodge-and-burn techniques. Colour balancing requires rendering a match (or the closest thing to a match) in colours in an image to that of the scene that was photographed. Colour balance commonly involves consistently correcting technical flaws (acceptable) and making aesthetic improvements (theoretically unacceptable). Cropping involves reducing an image from its outer edges inward to increase the impact of a prominent item or subject close to the center of the image. Finally, the dodge-and-burn technique involves using digital computing tools, such as Adobe Photoshop software, to brighten or darken selected parts of a photograph. Each of the three aforementioned practices has ethical implications when the process damages an image's truth-telling faculty, when it reduces integrity, when it causes or facilitates injustice, and/or when it damages the photojournalist's, publications, or profession's credibility.

Other areas where manipulated pictures raise ethical challenge are those which may relate to addition and subtraction, faking and alteration, taste and visual lies, etc. Thus, Long (1999) asserts that the advent of computers and digital photography has not created the need for a whole new set of ethical standards. We are not dealing with something brand new. We merely have a new way of processing images and the same principles that have guided us in traditional photojournalism should be the principles that

guide us in the use of the computers. This fact makes dealing with computer related ethics far less daunting than if we had to begin from square one. Accordingly, Lester (1991) earlier raised pertinent questions intended to help photographers and editors answer questions with ethical touch. For example, should a war photographer put down his camera in order to help an injured soldier? If someone asks that his or her photo has not been taken, is it ethical to photograph that person anyway? If ethics in photojournalism is about being “faithful and comprehensive”, is intentionally underexposing or poorly focusing unethical? These questions however sit on the line between journalism ethics and professionalism. Thus, the some ethical philosophies which will help the photojournalists in taking ethical decision include:

***The categorical imperative:*** This ethical philosophy was established by the German philosopher, Immanuel Kant during the eighteenth century. Kant believed that ethical decisions are derived from a sense of moral duty, or the categorical imperative, which is based on principles underlying individual actions. In making moral decisions, we must seek what would be acceptable to all members of society. In other words, those principles we can apply comfortably to all situation will lead us to the right decision (Albarran, 1990:265). Lester (1991, pp. 40-41) asserts that the categorical imperative is a distilled version of Kant’s notion that what is acceptable for a single person should be acceptable for everyone, almost like a theoretical “nondiscrimination clause.” For example, suppose a newspaper editor is trying to decide whether to publish an image of a partially nude woman fleeing a house fire. That editor should consider whether he would publish the image under different circumstances – if the subject was male, or elderly or obese. The categorical imperative says that what goes for one should go for everyone.

**Utilitarianism:** This maxim as established by Jeremy Bentham and later John Stuart Mill (in the nineteenth century) is referred to as “the greatest good” approach to decision making. The utilitarianism philosophy claims that when faced with moral decision, we must consider which action will result in the most happiness for the greatest number of people. According to Paul Lester, utilitarianism as a philosophy attempts to weigh positives and negatives of a situation, and maximize the good for the greatest number of people. For example, if gruesome photos of a car crash offend the victims’ families, but shock the community into driving safely, then by utilitarianism, the taking and publication of those photos is deemed to be ethical.

**Hedonism:** This ethical philosophy represents the “do what feel good” school of thought, and might be used to justify printing explicit photos simply because they are titillating. Publishing a provocative front page photo simply for the sake of selling newspapers would be an example of hedonism.

**The Golden Mean:** The Greek Philosopher, Aristotle suggested the golden mean, which stresses moderation as opposed to extremes or excess. Aristotle believed that an individual could obtain strong moral character, but he or she would necessarily face difficult choice. By adopting a middle position, one could avoid both excess and deficiency (Day, 1991). To Lester (1999), the Golden Mean philosophy concerns compromise. If there is a less intrusive, offensive, or disagreeable photo that still tells the story that is better option. The emphasis is on finding middle ground rather than an all-or-nothing approach.

**The Veil of Ignorance:** This philosophy is also known as Egalitarianism. Based on the work of John Rawls, egalitarianism argues that everyone must be treated equally and fairly when we form ethical judgments. According to Day (1991) cited by Albarran

(1990, pp. 265-266), Rawls introduced a concept known as the veil of ignorance to illustrate his ideas. The veil of ignorance is a hypothetical construct. By “wearing” a veil when considering a decision an individual can eliminate possible biases or discrimination and therefore treat all persons in an equal manner. Without the veil of ignorance, minority view-points and those representing weaker points of view may be ignored or overlooked. The veil allows decisions to be made without impartial thinking or cultural biases. According to Lester (1999), the veil of ignorance ask the photographer or editor to consider how they would feel if they were the subject. If they would not feel good in the subject’s place, it would be better to look for a different image.

***The Golden Rule:*** This is also known as the Judeo-Christian Ethic (or Agape Principle) which appear in phrases from scripture, such as “Do unto others as you would have them do unto you” and “Love thy neighbours as thyself.” The Judeo-Christian Ethic illustrates respect and dignity for all people based on a universal love for God. In making ethical decision based on this norm, one would consider how the decisions would impact others. Lester (1999) asserts that, the Golden Rule as an ethical philosophy requires that a photographer or editor treat his subjects as he would treat himself. This, of course, leaves subject to the photographer’s editor’s or institution’s ethics.

Other ethical decision philosophies which were not identified by Paul Martins Lester, but find relevance to this research work include; the Relativism Philosophy by John Dewey and Bertrand Russell, the Bok’s Model by Sissela Bok and the Professor Ralph B. Potter Box Model.

***Relativism:*** Albarran (1990, p. 266) asserts that “the philosophy of relativism is best exemplified by the works of John Dewey and Bertrand Russell. Relativists believe what is best for one is not necessarily what is best for another, even under similar situations.



Each individual decides what is best from his or her own view point and does not judge others decisions. The relativist position has given rise to the study of situational ethics, which examines ethical decision making in individual situation”. Thus, the photojournalist should capture a mood depending on the prevailing situation. For instance, in a funeral setting, the photojournalists are to capture images of sympathizers depicting the mourning mood and not just to capture someone laughing or smiling even when there is need to smile or laugh. The prevailing mood should take precedence of the situation at hand.

***Bok’s Model:*** Bok (1989) introduced the Bok’s ethical decision-making framework in her book, “Lying: moral choice in public and private life. Bok’s model is based on two premises: that we must have empathy for the people involved in ethical decisions and that maintaining social trust is a fundamental goal. With this in mind, she maintains that, any ethical question should be analyzed in three steps.

- i. First, consult your own conscience about the “rightness” of an action. How do you feel about the action?
- ii. Second, seek expert advice for alternative to the act creating the ethical problem. Is there another way to achieve the same goal that will not raise ethical issue?
- iii. Third, if possible, conduct a public discussion with the parties involved in the dispute. These include those who are directly involved, that is, the reporter or the source, and those indirectly involved, that is, a reader or a source. If they cannot be gathered, conduct the conversation hypothetically. The goal of this conversation is to discover: How will my action affect others?

For instance, should a photograph of a strong politician in a ruling party and that of the opposition party be published together or should the image of the opposition leader be manipulated or deleted completely? The three steps identified by Sissela Bok will help a photojournalist and/or the editor take a moral or good ethical decision.

**Potter Box Model:** The Potter Box is a model for making ethical decisions, developed by Ralph B. Potter (Professor of Social Ethics emeritus of Harvard Divinity School) in 1965. In his PhD dissertation at the Harvard University, Potter (1965) advanced the model to describe the structure of certain American Christian responses to nuclear dilemma, and later advanced this framework in Potter (1972), *'The Logic of Moral Argument'*, in the book edited by Paul Deats, *'Toward a Discipline of Social Ethics.'* According to Potter (1972), moral thinking should be a systematic process, before judgment and action is taken based on some reasoning. He earlier demonstrated this during the tumult of the 1960s when he was faced with the ethical questions of his time with some degree of bewilderment. He observed the growing concerns over the build-up of nuclear weapons and saw an ethical quagmire. By asking the simple question of the ethics of nuclear weaponry, he began an arduous process of self-examination and inquiry that would form the basis of his doctoral dissertation, and lays the theoretical groundwork for what is now called the Potter Box which is also commonly used by communication ethics scholars when faced with difficult ethical decision. Thus, Potter (1972) identifies four dimensions of moral analysis in the Potter Box, to help in situations where ethical dilemmas occur. These universal steps include: Facts, Values, Principles, and Loyalties as described below:

- 1. Definition/Fact:** The definition stage of the Potter Box concerns the facts of the issue at hand. Here is where the analyst should set out all facts without making judgment or hiding any facts.

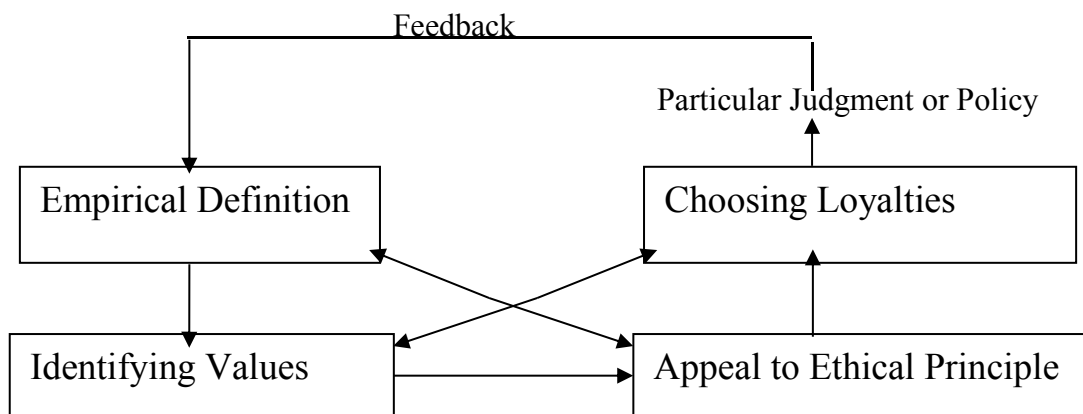
2. **Values:** At this stage, the analyst should state and compare the merits of different value (like professional, moral, aesthetic, cultural values etc.) to acknowledge the influences on decision making. By referring to specific concerns of the individuals involved, it allows the analyst to identify differences in perspectives... News reporters hold several values regarding professional reporting. Readers also hold values regarding the stories they expect to read in the newspaper.
3. **Principles:** These are philosophies or mode of ethical reasoning that may be applicable to the situation at hand. By considering the values stated above from several ethical philosophies, the decision-maker is better equipped to understand the situation. The following are some of the ethical philosophies that may be utilized under this segment:
  - i. Aristotle's Golden Mean defines moral virtue as a middle state determined by practical wisdom that emphasizes moderation and temperance.
  - ii. Confucius's Golden Mean is more commonly known as the compromise principle and says moral virtue is the appropriate location between two extremes.
  - iii. Kant's Categorical Imperative dictates what we must never do; and those actions that have become universal law.
  - iv. John Stuart Mill's principle of utility dictates that we must seek the greatest happiness for the greatest number of people.
  - v. Rawl's Veil of Ignorance ask us to place ourselves in the position of the people our decisions may influence and by wearing the veil, the decision maker will stand neutral.

vi. Agape Principle also known as Judeo-Christian principle emphasizes love for our fellow humans in taking ethical decision.

**4. Loyalties:** This concerns who the decision-maker has allegiances or loyalties to. For example, in journalism, the first allegiance is always to the public. Other allegiances a journalist might have would be to their employer, organization or co-workers.

These four steps do not need to be followed in any particular order because the Potter Box is a linked system. According to Potter (1972), the Potter Box can be utilized in any ethical situation. The model is illustrated below.

**Figure 2: The Potter Box model**



Source: Potter, R. (1972). 'The Logic of Moral Argument'. In P. Deats (Ed) *Toward a Discipline of Social Ethics*. Boston: Boston University Press.

### 2.2.8 Balancing Photojournalism Professionalism Dilemmas in the Digital Age

Professionalism in photojournalism cannot stand without attaching on its apron, ethical codes and the professional canons for practice. This is because, among the factors influencing photo documentation on social media is public trust. This has to do with the ability of the public to believe that photographs on social media are real or otherwise. The doubt by the public, has been on the increase because of the plasticity of photographs made possible by computer editing programs such as Adobe Photoshop.

The foregoing however, has created credibility leakages that needed to be corrected through strictly adherence to professional standards. As Fosdick and Fahmy (2003) pointed out, the ethics of photography need not be divorced from the ethics of text. Also, Greer and Gosen (2002) established that, just as readers are tolerant of text editing, they tolerate minor levels of photographic editing such as dodging and burning. Notwithstanding, when essential changes or alterations are made on a published photograph, ethical questions are raised on the rightness or wrongness of the action.

Going by the above submission, questions on pertinent issues can be raised such as the issue of professionalism. How does professionalism affect the practice of online journalism? Now if professionals are not happy with the conventional quacks in this job, what will they say about the current trend (internet) which has made everybody a journalist? Does or can professionalism still be attained in this jet age (Talabi, 2011)?

So many factors influence journalism practice although, the magnitude of the effect depends on the environment where the professional calling is carried out, cum the background of the source involved (the reporter). It is now paramount that journalists give to the society true information, whether in picture or text. Therefore, what constitutes ethical discourse in the era of internet journalism or social media presence is subject to debate. Der-Haak, Parks and Castells (2012, p. 2923) assert that, “in a technology-driven process of accelerated change, journalism is being transformed in the ways that it is produced, distributed, and used. We are witnessing the emergence of new tools and practices, phenomena that are yielding both a flurry of new ways to produce information and a redefinition of the place of professional journalism in this new information system. While there is widespread fear about the damaging consequences of these trends for the quality of journalism and the professional survival of journalists, we believe that current developments may, in fact, be paving the path toward better

journalism and more independent journalists”. This therefore implies that, in the digital environment where journalists now work, new facts are being unearthed daily; more audience feedback is being integrated; more voices are being heard; more diverse perspectives on the same news stories are being presented; more stories are available, archived and searchable for longer periods of time; more men and women of power are being watched more closely; and more people are engaged more actively with the changes in the world by taking photos or making videos of key moments, by commenting on blogs, or by sharing the stories that matter to them.

Journalistic codes that serve these purposes in general are therefore similar in a number of areas, serving the same goal for both written and picture journalists. Even those that differ essentially represent an important mark of education for the journalist. Thus, Ward (2009) in his article “Researching Ethics: Nature of Journalism Ethics identified four stages of ethical reasoning on how to strike a balance in the photojournalism discipline. These stages include:

1. Awareness that an ethical problem exist: Situation characterized by uncertainty; lack of clarity; conflicting views on what should be done.
2. Analysis of the case: Identify the ethical issue(s). Identify the conflicting values and most relevant facts.
3. Evaluation and considered judgment: Identify ethically permissible options; check for consequences, duties/rights, impact on one’s character and profession. Choose action after carefully balancing choices and weighing reasons. Construct a reasoned, principled, ethical justification and be ready to explain one’s decision.
4. Take action and review one’s decision later: Learning from feedback to one’s actions is crucial to ethical development where appropriate.

Ward (2009) further stated that each of these four stages can be analyzed into a series of steps. Take for example, the stage of analysis (stage two). There are two steps in every analysis:

Step 1: What are the ethical issues?

- i. Identify the ethical values; distinguish ethical issues from commercial or legal issues, or self-interest.
- ii. Consult your code of ethics for relevant principles and standards.
- iii. Estimate the likely consequences of various actions: who will benefit or be harmed? Are any rights, duties or loyalties involved (e.g. Loyalty to source)?
- iv. Consider the impact an action will have on one's character or profession.
- v. Can we minimize any unnecessary harm?
- vi. Can we explain and justify our actions to the public?
- vii. Identify any conflict between principles and values.

Step 2: What are the relevant facts for ethics?

- a. Testing for fact: Are all important fact known? What fact don't we know?
- b. Do we need to verify anything? How reliable are the sources of fact?
- c. Be consistent: Think analogically; how is this case like other cases? How have I acted in the past? What is our newsroom policy? Would I expect another professional to act this way?

Once the analysis is completed, identify a number of options that appear to be ethically permissible – not obviously wrong. Often, each option will have both positive and negative consequences. The task is to identify the best option, given one’s principles.

- i. What action comes closest to fulfilling our professional principles?
- ii. What is the journalistic purpose or news value of this story?
- iii. What are my motivations in doing this story?
- iv. How does this decision fit my overall journalism values?
- v. Role-reversal as a check on fairness: How would I feel if this was written about me?
- vi. Can I live with this? Does it affect my integrity?
- vii. How would I defend this?

Thus, in trying to analyze or evaluate these principles, Ogah (2014) has developed ‘Photojournalism Realism Ethical Model’ (PREM) which will assist the photojournalists when confronted with ethical dilemmas. Also, it will guide the journalists in the capturing and processing of both digital and analog photographs for journalism use. The six components of the model include: Photo-Truth, Defining Objectives, Integrity Placement, Credible-Editing, Searching Conscience and Objective publications. The model is hereby explain and illustrated below:

- i. **Photo-Truth:** This is the natural news moment captured by the camera, as the camera shutter allows light into the camera for image(s) to be deposited. The replication of the image which was deposited in the camera into a visible print is what is known as “Photo-Truth.” It thus, presents the facts of an occurrence in



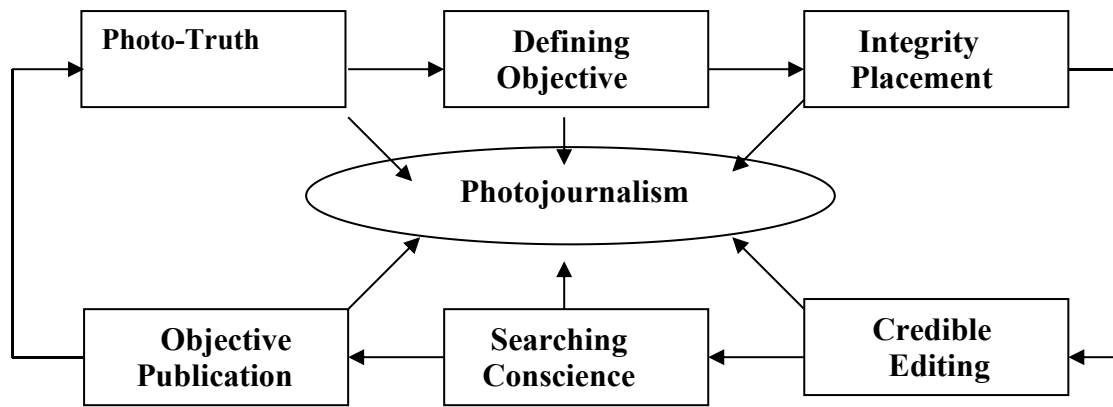
the exact manner in which they happened without any distortion made to that reality.

- ii. Defining Objective:** Having captured the image, what comes next to mind is whether the photograph will be used as “news photograph” or as “art photograph (for profit making). The objective or motive behind the photograph must be clearly stated and determined by the photojournalists. However, the objective in this case is that the captured images are for journalism purposes and need not be treated or manipulated as art photography. Not-with-standing, if the objective changes and the photographer (in the case of a freelancer) decide to use such photographs for his personal advantage, such photographs should not be seen or forwarded to the news desk.
- iii. Integrity Placement:** On the third scale of the ethical model, three levels of integrity must be maintained when handling the news images, (for it is during this phase when the printed photographs are with the photojournalist waiting to be edited that such photographs are tempered with). Thus, the photojournalist must maintain the integrity of the subject (that is the personality in the photograph), the integrity of the photojournalist himself (not to misguide the public but maintain the trust) and finally, the integrity of the photojournalism discipline, as to what the profession stands for and the standards to which the discipline stand to maintain.
- iv. Credible-Editing:** The fourth ladders of the model set before the photojournalists are two types of editing techniques. The accidental editing and the essential editing. The accidental editing conforms to professional standards of making the photographs more readable just like the photograph’s text counterparts. Thus, techniques such as cropping of strenuous outer edges,

dodging, burning, contrast control and the likes constitute credible and/or accidental editing which makes photographs more understandable by the audience. On the other hand, essential changes change the original meaning of the photograph and should not be engaged by photojournalists. Examples include: addition, subtraction, re-arrangement and other unprofessional manipulation. The photojournalist must only stick to credible editing.

- v. **Searching Conscience:** Having captured the photograph which is a news moment, the objective and integrity defined in line with the editing made, it is still pertinent to weigh the captured photographs on the scale of the societal moral standards and that of photojournalism professional standards. Thus, consult your conscience and do not bring in manipulation made for art photographs in the place of news photographs. Once the shutter is tripped and a news moment captured, that moment must not be violated by any means. Every lie is a lie whether big or small. The society is we stand to protect and must not be deceive using dubious means. The outcome of your conscience must be a responsible one to the society.
- vi. **Objective Publication:** This is the last phase of the ethical model. It specifies that, when all the above five steps are followed, it will result in a balance, accurate and objective presentation and publication, which is indeed the heart of photojournalism practice in Nigeria and other parts of the world. Thus the basis of photojournalism is to give accurate and comprehensive report without twisting the truth. Also, maintaining credibility and integrity is what the profession stands to protect. Below is the Photojournalism Realism Ethical Model:

**Figure 3: Photojournalism Realism Ethical Model (PREM)**



**Source:** Ogah, I.A. (2014). Reconsidering Ethics of Photojournalism Practice in the Era of Digital Manipulation of Photographs: The Need for Caution in Pictorial Representation by Photojournalists. *Kwararafa Journal of Contemporary Research: 1*(2), 104-114

Thus, Ogah (2014) employs all photojournalists around the world to adhere to the principles of the ‘Photojournalism Ethical Model’ which serve as a guide when dealing with ethical situation and the practice of photojournalism across the globe. For this is a practical way to maintain credibility and truth between the photojournalists and the audience.

### **2.3.0 Review of Empirical Studies**

This section reviews studies carried out by scholars to give empirical touch to this study. The section is anchored on works centering on digital manipulation, ethics and standard practices, and professionalism as it relate to photojournalism practice, whether through conventional media or social media. Thus, the study by Fahmy, Fosdick and Johnson (2005), Munhoz (2014), Lee (2014), Olajide, Talabi and Ogundeji (2012), Quinn (2004) and Dirck (2003) were reviewed to give empirical evidence to this study.

#### **2.3.1 The Study by Fahmy, Fosdick and Johnson (2005) on Survey of Magazine Professionals’ Practices and Attitudes toward Ethical Standards for Photographs**

Foremost, on the review of empirical works is the study by Fahmy, Fosdick and Johnson (2005) titled 'Is Seeing Believing? A Survey of Magazine Professionals' Practices and Attitudes toward Ethical Standards for Photographs'. The study majorly centered on current ethical standards employed by magazine professionals when dealing with images. A survey was conducted of members of American Society of Magazine Editors (ASME). Questionnaire through personalized e-mails were sent to all 822 members of the magazine association. Overall, it is estimated that 93 percent of ASME members were contacted - 765 e-mails were delivered successfully. A total of 210 magazine editors responded to the survey.

Fahmy, Fosdick and Johnson (2005) found that, nearly all (96%) of respondents have a bachelor's or a graduate degree. Half of the respondents (50.2%) are aware their magazine has a code of ethics. While only 10% never consulted the code, more than two-thirds (73.3%) of the respondents reported they consulted the code at least once a year. Regarding the question on ethical standards for images, more than one-third of the respondents (38.8%) reported they would alter or enhance an image to improve readability and visual clarity. Only 5% of the respondents reported they would never alter or enhance an image. Further finding ranks and details the results regarding the changes respondents would correct for within an image. The magazine professionals saw few problems with enhancing colour (7.15). The respondents moderately supported eliminating visual distractions (5.5), dodging and burning (5.5), and removing blemishes (5.11). However, the respondents showed little support for adjusting skin tone (3.74) or combining images (2.79).

Findings further show that, magazine professionals working at news or finance magazines were less likely to support image alteration or enhancement than magazine professionals working in all other types of magazine professionals in the survey. The

year the organization was founded and whether or not it has a code of ethics do not seem to have an influence on ethical standards.

The study also examined respondents' preferred method of informing the reader that an image has or has not been doctored. Results do not show much support for the introduction of *photation* marks. Data analysis shows that while there is less support for the use of an icon or a *photation* mark ( $M = 4.69$ ) indicating the photograph has not been doctored beyond minimal standards, there is more support for the use of the words 'photo illustration' appearing next to only those photographs that have been altered or enhanced ( $M = 6.46$ ), or no indication of any kind one way or the another, other than the reputation of the publication ( $M = 6.27$ ).

The research by Fahmy, Fosdick and Johnson (2005) is relevant to this study in that it was centered on manipulation of photographs with respect to journalism ethics. However, the research was carried out on magazine editors and reporters. This present study centered on the nature of digital image manipulations on social media, as correlate of journalistic ethics and professional standards.

### **2.3.2 The Study by Munhoz (2014) titled 'Manipulation, Professional Practices and Deontology in Informational Photography: Identifying New Parameters'**

In another study, Munhoz (2014) carried out a study on 'Manipulation, Professional Practices and Deontology in Informational Photography: Identifying New Parameters'. Munhoz (2014) collected data by observing the rules of major informational photography competitions (journalistic, scientific, documentary, environmental, wildlife, etc.). The study used observation grid to measure the photographic editing elements that should be emphasized. The investigation was systematically conducted over six months. During this period, the rules of Brazilian and

international photography contests were analyzed. The regulations, usually available on the Internet, were collected between 2011 and 2013. The goal was to study competitions that, due to the chosen types of photographs or themes, did not permit any image treatment, or at least aimed for the content and authenticity of the images to be preserved to the greatest possible degree.

The observations consist of contests that are simultaneously directed toward professionals and amateurs. Among the chosen types and themes, the study highlights documentary, scientific, photojournalistic, reportage, humanitarian-oriented and those focused on astronomy, nature, wildlife, environment, people and cities. A total of 66 national and international competitions were compiled as the universe for study and the first observation was that 42% of them provided no specific instructions or restrictions directly relating to photographic post-production, apart from very generic prohibition phrases, such as ‘the photos cannot be digitally manipulated’, ‘the photo should not be subject to montage, correction or computational instrumentation’, ‘subtractions or additions of elements to the original photographic image will not be acceptable’; or else the only disposition was a declaration, signed by the competitor, that ‘the photos I am entering are neither photomontage nor have been manipulated or digitally altered in their essence or something to that effect.

Within the universe of competitions analyzed, some of them do not present a single line of orientation as to admissible post-production treatment or clear indications of what would constitute inadmissible manipulation. The study further presents the major editing techniques, explaining their main features from where the respondents can identify standard practice:

- i. Cropping – removal of the edges of an image. Usually used to frame it within a newspaper page or to create the desired impact.

- ii. Brightness – adjustment of tones; it refers to the brilliance of an image.
- iii. Contrast – adjustment of the range between the light and dark tones in the image.
- iv. Removing/adding – the addition or removal of elements to a photograph after it was registered, either by cloning or through another technique.
- v. Sharpening –increasing the sharpness/focus of an image.
- vi. B&W (black and white) – a photograph that has only shades of gray, black and white. This effect can be programmed into the camera or achieved via software.
- vii. Saturation –enhancement of various or single colors in images.
- viii. Curves –a feature that defines the relationship between the inputs and outputs of the tonal range of the image. It is used to adjust tonal ranges, change color levels and exposures and improve contrast.
- ix. Colour setting – in our table, this term refers to the natural adjustment of color, taking into account the color range in which the picture was produced and the adequacy of the white balance.
- x. Desaturation – the conversion of a color photograph into a monochromatic one.
- xi. Dodging – brightening of an area in the image.
- xii. Burning – darkening of an area in the image.
- xiii. Reframing – process of repositioning the main subject of the photo in frame through adjustments in the inclination and edges.
- xiv. Cloning – tool used to copy certain areas of the photo and put them in another part of the image or eliminate undesired content.
- xv. HDR (high dynamic range) – the idea of HDR imaging is to capture a greater dynamic range between the lightest and darkest areas of an image. HDR images can more accurately represent the range of intensity levels found in real scenes than standard digital imaging.

- xvi. Double/multiple exposure – the exposure of the same photogram two or more times. This term can also refer to a series of pictures based on a fixed framing.
- xvii. Masks – allows for the isolation or protection of certain areas of an image and the addition of effects such as filters, color changes, etc., to the other areas of the same image.
- xviii. Digital filtering – the application of algorithms to images to obtain certain effects, such as posterization, sharpening, etc.
- xix. RAW file – a file with all of the original image information as captured by the camera sensor, before any processing.

The items “sharpness” (which can greatly transform a photograph), and “reframing” (which is not mentioned by 89% of competitions) are good examples of techniques that are often ignored by the contests despite being frequently evaluated within the debate about the limits of photo editing. The result also indicates a tendency to allow the use of minor adjustments and only a few techniques, although the vast majority of these contests do not specify the levels of transformation permitted. The lack of clarity in these limits has caused many controversies. If it is permitted, for example, to darken a specific area of a picture (burning), why is it prohibited to burn it until it is completely occluded when the alteration limit is not made explicit? Of the allowed techniques, the study highlights cropping (79%), B&W (52%), changes in contrast (58%) and colour (58%). To this list, we can also add burning, dodging and adjustments in sharpness and brightness, which were permitted in an average of 35% of competitions and were not banned in any instances. It is also interesting to call attention to the requirement that photographers present the RAW file.

In addition, the study found a consensus in strict prohibition of certain techniques, some of which are directly linked to digital editing, as in the case of



cloning. This procedure is prohibited in 47% of the contests, although in the other 53% there is no mention of it in the rules. Other procedures are clearly delineated as forbidden. In addition to cloning, the study found removing/adding (71%), masks (37%), digital filtering (29%) and double/multiple exposure (32%). Few contests (3%) tolerate digital filtering without clearly specifying which filters are used and double/multiple exposures (13%); these cases closely correspond to the 5% that also permit photographs captured in high dynamic range (HDR), according to the technological requirements of this tool.

The research by Munhoz (2014) is also relevant to this current study in that, the work dwells extensively on manipulation techniques that are classified as professional and those classified as non-professional. This study is also concerned with techniques that conform to professional standards and to highlight those that dwindle credibility and integrity of the profession.

### **2.3.3 The Study by Lee (2014) titled ‘Lying to tell the Truth: Journalists and the Social Context of Deception’**

Lee (2004) research is titled ‘Lying to tell the Truth: Journalists and the Social Context of Deception’. Depth interviews were conducted on 20 journalists in Singapore. The goal of the interview is to get journalists to talk realistically about their experiences direct or otherwise with deception, the personal and organizational considerations involved in assessing deception, and how journalists grapple with them. Interviewees were asked to detail the types of deceptive methods they have used and to comment on their colleagues’ work using examples and anecdotes.

The study found that, 14 out of the 20 journalists said they have used deception in their work. The remaining six journalists claimed they have not but all are aware of other journalists who have. The study also found that truth telling is a universal moral

value. Journalists within a culture and across cultures are likely to share more agreement on truth telling but lesser agreement on non-moral values such as timeliness, novelty, impact, or visual qualities. The study state that, as an occupational construct, journalistic deception is socially and contextually forged by a complex interplay of values central to journalism and its culture, organizational pressures, and the broader moral framework in which the profession is located. The tag ‘journalistic’ in ‘journalistic deception’ is a qualifier that rightly suggests (despite some overlap) journalistic deception is not to be confused with a generic interpretation of deception that occurs in everyday life, such as lying about the price of one’s coat at a dinner party, cheating on one’s income tax returns, or the kind of occupational lies deployed by law enforcement authorities. The study concluded that, ethics in journalism are not to be situation-driven. Ethics in journalism ought to be driven by your personal conviction of right and wrong.

The work by Lee (2004) is also relevant to this study in that the entire study was centered on photographs that amount to deception. This current study also looked at deception (that is manipulation) that are anti-journalism. This study also will look at deceptions that raise ethical questions in journalism.

#### **2.3.4 The Study by Olajide, Talabi and Ogundeji (2012) on Effects of Non-Professionalism in Nigeria Journalism**

Olajide, Talabi and Ogundeji (2012) conducted a study on the ‘Effects of Non-Professionalism in Nigeria Journalism’. The main objective of the study was to know who is a professional journalist and to determine how non-professionalism affects the practice of journalism in Nigeria. This study employed the use of both secondary data and survey method to carry out and elucidate the bane of non-professionalism in Nigeria journalism. The population of the study included practicing journalists in Owo, Ondo

State. However, a sample of 15 journalist was drawn from editors, sub-editors, reporters and freelancers of The Hope Newspaper in Owo, Ondo State, Nigeria.

From the result of this research work, it was found that 80% of the practicing journalists of The Hope Newspaper do not have the minimum requirement to practice journalism. The fact that 40% of the respondents studied non-journalism courses is a threat to the profession. Though 26.7% of them say accumulated experience makes one a professional but, such percentage cannot be justified compared to other professions such as Law, Engineering, Medicine and others.

The research also wants to know the yardstick being used from practitioners' perspective who a journalist is. Interestingly, 40% attested that a journalist must be a graduate of Mass Communication/Journalism. From the findings, 33.3% argued that a member of a union for instance, NUJ, is qualified to be described as a professional. The remaining 26% submits that journalism experience is the yardstick but these respondents have the lowest followers. The relationship between professional and nonprofessional journalists is 60% cordial – an element of solidarity, sense of identity and common values.

The study concluded that whoever is going to practice the profession should equip himself/herself with the minimum standard. The onslaught of vibrant and radical journalism is worrisome in Nigeria even those who have attained formal education engage in an unprofessional conduct, turning journalism to 'money journalism'. The study recommends that for journalism practitioners to qualify as professionals, the regulatory bodies should enforce the code of ethical conduct and rid quacks in the profession.

The study by Olajide, Talabi and Ogundeji (2012) thus, examined qualities the journalist must possess to be a professional without taking account practices that define

professionalism. The current study thus, take a further step to determine practices termed ‘unprofessional’ in the practice of photojournalism. The work by Olajide, Talabi and Ogundeji (2012) is therefore relevant to this current study in that, the work dwelled extensively on the effects on non-professional practices to journalism. However, while the work was anchored on journalism generally, this present looked at non-professional manipulations on social media, as they affect credibility and integrity of photojournalism practice in Nigeria.

### **2.3.5 The Study by Quinn (2004) on Manipulation in Photojournalism**

Still on the review of empirical study, is the work by Quinn (2004) captioned ‘*Manipulation in Photojournalism: Is it Ethical? Is it Corrupt?*’ The study which employed content analysis was conducted at the center for Applied Philosophy and Public Ethics, Canberra, Australia. On his part, Quinn (2004) was concerned about public trust in photojournalism that is waning with each day that passes because of the confusion about photographic integrity. Her contention was that many people don’t believe all the images they see in print news as accurate and honest reflections of reality.

Quinn (2004) advanced further that, since the press’ role as watchdog is still necessary for democracy to survive, there is the need to establish guidelines that, if adopted, should rejuvenate some public trust in digital images and hence improve photojournalism’s public standing in general. Thus, the study by Quinn (2004) centered on three research questions, which include:

- i. What are the proper ethical guidelines for post-shoot photo manipulations (manipulations made after the photo has been taken)?
- ii. How much should we rely on intra-camera exposure calculations instead of post-shoot manipulations?
- iii. Do photo manipulations constitute corruption in the journalistic process?

Quinn (2004) finds out that, photo manipulation occurred in two stages. First, during the shoot and secondly, what happen to the images afterwards. Thus, before a news photographer lifts the camera to her (or his) eyes, she (or he) has the obligation to make choices – what lens to use, what setting best matched the available light, how close or far to stand from the subject, to determine where the borders of the photo will be in terms of composition, among other considerations. By at least one definition, each of these choices when put into action, is a form of manipulation, but that isn't necessarily a bad thing.

There is also the form of manipulation that is part of the photo-editing process. This can be a matter of routine colour correction (i.e. colour balance) or a pejorative form of manipulation that changes reality for the sake of sensationalism or aesthetics. Although, many of these manipulations can occur during the photo shoot by changing settings in the computers within digital cameras, but in most cases, they occur on desktop computers in the newsroom.

Another form of standard manipulation identified by Quinn (2004) is the cropping technique. According to her, this helps in eliminating selected outer edges of an image to increase impact of the item or subject that is thereafter displayed more prominently in the image. Cropping is more closely related to acceptable subjective decisions initiated by the photographer's cognition, such as how to use his zoom or wide-angle lens, so long as the photographer has carefully reviewed secondary regions of an image for valuable news details. Therefore, responsible cropping is not a threat to the integrity of photographs.

Quinn (2004) also favours the 'dodge and burn' techniques of manipulation which uses imaging tools to brighten or darken selected parts of a photograph. Her argument was that, one could go as far as to call a dodge or burn a lie in almost all

situations, so there is little question over what place this process ought to have in photojournalism. A lie is a direct or indirect violation of truth, and truth is a seminal journalistic virtue. Thus, she used the categorical imperative to give more strength to this claim. She maintained that even Mill would support the notion that truth-telling will generally maximize happiness, whereas generally lying does not. Essentially, the photographer knows this manipulation technique is used to give artificial prominence to a subject, or a particular section of the photograph, although a common justification for the alteration is that, it will help an audience better understand an image.

Quinn (2004) noted further that, establishing a form of deception (even though nothing was altered in the image), the photojournalist knows the image is ingenuine either by the intention of making an aesthetic improvement, by attempting to assist understanding by highlighting detail or simply in the doomed but well-intended attempt to correct perceived imperfections (for the greatest happiness of all).

Quinn (2004) in her investigation also identified another relevant manipulation process which occurs during the photo shoot through intra-camera computer processors that may be justifiably called upon to abdicate a duty once left at least in part to human senses. Inside all professional cameras are remarkably accurate computers that have eclipsed human optical judgment in measuring photographic exposures in most lighting situation. Therefore, one crucial ethical argument is whether photojournalists should risk embracing technology with measuring exposures, thereby reducing one aspect of their personal touch since technology could support raising the ethical bar in photojournalism without reducing the most essential forms of photographic autonomy.

In the study of Quinn (2004), the third phase of her study constitutes those practices that result in corruption in the journalistic process. She posits that, all those types of manipulation, individually or collectively done, which are deceptive constitute

corruption; for deception violates the institutional role of journalism whose two fundamental principles of truth and informing the public on matters of public interest are violated by intentional deception for self-regarding gain. She maintains further that, even if the deception emanating from photo manipulation was done for the best of intentions that would still constitute corruption. Adding that, using morally bad means to achieve morally good ends is known in the professional ethics literature as ‘noble cause corruption’ because the corruption perpetrated is for a ‘noble cause.’

However, even if the intention and the cause of the photo manipulation is noble, insofar that it results in deception that undermines the primary and overarching institutional role of journalism of informing the public on matters of public interest truthfully, then the photo manipulation still amounts to corruption. It is so because it corrupts the journalistic role and process of providing, as far as possible, true and objective information. And manipulation results in deception, whether for ignoble or noble motives or causes.

Quinn (2004) in his study therefore concludes that, the main concern with photo manipulation is that it sometimes distorts reality. Reality means capturing a still image that has as many accurate properties in colour, lighting, shadows, and depth. Thus, to make ethical determinations, one must first refer to sound moral reasoning. Within journalism, professional codes and rules of conduct have long been available but in some cases, poorly conveyed, and rarely enforced. She observed that, in the future, readers of newspapers and magazines will probably view news pictures more as illustrations than as reportage, since they can no longer distinguish between a genuine image and one that has been manipulated. Therefore, developing professional standards and using them is an important start in creating an ethical environment in news photography.

The relevance of Aaron Quinn's study to this present study is that, Quinn (2004) investigated both the ethical and corrupt aspects of digital images in journalism. He ascertained that, many people don't believe every image they see in print news as accurate and honest reflection of reality, since digital images could be manipulated as desired. Thus, since Quinn (2004) had proved that digital images can corrupt photojournalism if irregularities are involved, the present study examined such practices in line with ethical standards of photojournalism practice.

### **2.3.6 The Study by Dirck (2003) on the Impact of Digital in Photojournalism**

Another study which gives empirical relevance to this research is that of Dirck (2003) of the University of Texas, Austin titled 'impact of digital in photojournalism'. The researcher adopted the survey method in his study and was concern mainly about the impact of digital technology in the photojournalism discipline. In that survey, Dirck (2003) wanted to ascertain proof concerning the domineering influence of digital against film as claimed by many. He discovered that, digital photography is now the preferred medium for photojournalism. There was no respondent who longed to return to film as the entire 100% of the respondents vie for digital.

There were some real surprises in the responses to the survey with regard to the speed at which the digital technique works. Dirck (2003) in the survey thought that speed of operation would have the highest effect that digital has had on the photojournalists work. But only 20% of the respondents ranked this as the main change. A far larger number wrote that digital has actually stimulated their ability to experiment. One respondent told his experience of the impact of digital photography as;

being able to act like a free spirit, I have my wireless laptop mobile phone and DSLR and can basically do the jobs I need to do in greater number because the



turnaround time is faster, and I can spend longer on other assignments that would otherwise have been compromised by impending deadlines (Dirck, 2003, p. 112).

Also, Dirck (2003) told the experience of long time *Newsday* photographer, Dick Kraus who said;

I find that I am able to shoot more varied pictures and try different techniques since I am able to monitor my shots as soon as I make them. If I try something and it doesn't work, I can make immediate adjustments and keep trying until I am satisfied (p. 112).

Dirck (2003) also reported the response of David Cantor, editor, *The Blade*, in Toledo who said, multiple digital delivery outlets allow editors to process image search requests with not only greater speed but also allow editors to offer more choices. Also, image choices are presented by providers more quickly than in analog days. While some photographers were ecstatic about the ability to turn out far more images in a day, this also had a downside as it creates more work. This is mainly due to the fact that every image has to have complete and thorough information, usually a blanket caption won't do. In the study, 18% of the respondents complained about the cost of digital, compare to the life of a film camera which often would extend into decades. Dirck (2003) cites the response of Greg Mironchuk (a freelancer photographer) who said; "it drastically, dramatically and dangerously increase my capital outlay budget."

When asked about what they liked the most about digital, speed and the ability to instantly see what they had photographed were high on the list. On the marketability of images, most staff photographers at newspapers and relative new comers to freelancing had found that the ability to offer their photographs to outside market via the World

Wide Web had created new business for them. On the other hand, most established freelancers found that their income from stock sales had dramatically declined.

Dirck (2003) at the end of the survey concludes that, digital is now the medium that photographers working in editorial must use. Digital has proved to be a robust medium. Most importantly, the survey reveals that photographers look at the new medium of digital as simply a new and better way of expanding their creativity, all to the end of getting better pictures.

The relevance of Dirck Halstead's study to the present work is that, Dirck (2003) investigated the impact of digitization of photographs in photojournalism. His findings show that digitization has a domineering influence against film or the analog system. In the present study, the influential presence of digitization of photography in photojournalism is also sought among journalists in Nigeria to ascertain whether the technology is promoting or impeding the practice of photojournalism in Nigeria.

#### **2.4 Theoretical Framework**

Generally, theories are sets of statements asserting relationships among classes of variables. There are reasoned propositions put forward to explain a given phenomenon, or set as bedrock upon which a particular study is based; be there scientific or normative in nature. Thus, McLean (1972) in Folarin (1998) defines theory as our understanding of the ways things work. Severin and Tankard (1982) in Anaeto, Onabajo and Osifeso (2008, p. 42) define theory as "a set of ideas of systematic generalizations based on scientific observation (and) leading to further empirical observation". This in essence means that, with theories, valid predictions about the outcome of certain events or occurrence can be inference. In a nutshell, theories assist us in the understanding and explanation of a given situation.

This study therefore, is anchored on three main normative ethical doctrines of philosophy namely; Consequentialism theory, Kant Deontology theory, and Virtue theory. Also the Barthes' Rhetoric of the Image theory and Social Responsibility theory were used as relevant theories to the study.

#### **2.4.1 Consequentialism Ethical Theory (Anscombe, 1958)**

The term consequentialism was coined by Elizabeth G. M. Anscombe in her essay *Modern Moral Philosophy* in 1958, to describe what she saw as the central error of certain moral theories, such as those propounded by Mill and Sidgwick. Consequentialism is the class of normative ethical theories holding that the consequences of one's conduct are the ultimate basis for any judgment about the rightness or wrongness of that conduct. Thus, from a consequentialist standpoint, a morally right act (or omission from acting) is one that will produce a good outcome, or consequence (Mastin, 2008).

The Internet Encyclopedia of Philosophy states that, in consequentialism, the consequences of an action are everything the action brings about, including the action itself. It further gives a plain explanation of consequentialism base on two principles:

1. Whether an act is right or wrong depends only on the results of that act; and
2. The more good consequences an act produces, the better or more right that act.

Contributing further to the theory, Haines (2016) asserts that, consequentialism is the view that morality is *all* about producing the right kinds of overall consequences. Here the phrase 'overall consequences' of an action means everything the action brings about, including the action itself. For example; to spread happiness and relieve suffering, or to create as much freedom as possible in the world, or to promote the survival of our species, then you accept consequentialism. The utilitarianism of John Stuart Mill and Jeremy Bentham is a well-known example of consequentialism. Corroborating, Stanford

Encyclopedia of Philosophy (2015) posits that the paradigm case of consequentialism is utilitarianism, whose classic proponents were Jeremy Bentham (1789), John Stuart Mill (1861), and Henry Sidgwick (1907). The major levels or premise of consequentialism is anchored on the following claims about the moral rightness of acts:

1. Plain Consequentialism - whether an act is morally right depends only on consequences (as opposed to the circumstances or the intrinsic nature of the act or anything that happens before the act).
2. Actual Consequentialism - whether an act is morally right depends only on the actual consequences (as opposed to foreseen, foreseeable, intended, or likely consequences).
3. Direct Consequentialism - whether an act is morally right depends only on the consequences of that act itself (as opposed to the consequences of the agent's motive, of a rule or practice that covers other acts of the same kind, and so on).
4. Evaluative Consequentialism - moral rightness depends only on the value of the consequences (as opposed to non-evaluative features of the consequences).
5. Hedonism - the value of the consequences depends only on the pleasures and pains in the consequences (as opposed to other supposed goods, such as freedom, knowledge, life, and so on).
6. Maximizing Consequentialism - moral rightness depends only on which consequences are best (as opposed to merely satisfactory or an improvement over the status quo).
7. Aggregative Consequentialism - which consequences are best is some function of the values of parts of those consequences (as opposed to rankings of whole worlds or sets of consequences).

8. Total Consequentialism - moral rightness depends only on the total net 'good' in the consequences (as opposed to the average net good per person).
9. Universal Consequentialism - moral rightness depends on the consequences for all people or sentient beings (as opposed to only the individual agent, members of the individual's society, present people, or any other limited group).
10. Equal Consideration - in determining moral rightness, benefits to one person matter just as much as similar benefits to any other person (all count equally).
11. Agent-neutrality - whether some consequences are better than others does not depend on whether the consequences are evaluated from the perspective of the agent (as opposed to an observer).

The consequentialism theory is the first anchor theory to this study in that, the theory is based on the consequences, penalty or outcome of an action. Although, the theory does not provide guidance in what one ought to do because there is no distinction between consequences that are foreseen and those that are intended. However, the journalistic guidelines for professional practice are handy for this study. Similarly, consequentialism is alienating because it requires moral agents to take a strictly impersonal view of all actions, since it is only the consequences, and not who produces them, that is said to matter. Thus, as applied in this study, the journalists are the moral agents who will weigh the consequences of manipulated pictures alongside with professional guidelines for practice.

The question that comes to mind will be, 'what will be the consequences of unhealthy manipulations on social media to photojournalism profession'? Thus, Consequentialism as a theory of normative ethics holds that, an act is only moral or ethical if it results in a good conclusion. Accordingly, essential manipulations can never result in any good conclusion for photojournalism, looking at the professional standards

set for practice. In essence, a morally right action is one that produces a good outcome or result (that is professional editing as opposed to manipulation, alteration or doctoring). This is the basis upon which this study is built, to examine the consequences of unprofessional manipulations on social media to photojournalism practice (and the profession at large) in Nigeria.

#### **2.4.2 Kant Deontology Ethical Theory (Kant, 1788)**

The Deontology Ethical Theory was propounded by Immanuel Kant in 1788. The theory is anchored on the postulation that, morality is a matter of duty. We have moral duties to do things that are right to do and moral duties not to do things which are wrong to do. Whether something is right or wrong does not depend on its consequences, rather, in the act itself.

Kant begins his argument by reflecting on whether anything is morally good ‘without qualification’. He argues that only the ‘good will’ is. Anything else can either be bad or contribute to what is bad. For instance, intelligence and self-control are good, but they can enable someone to do clever or difficult bad things, if that is what they choose. Power can be good, but it depends on what use we put it to. Nor is happiness good without qualification. If someone is made happy by hurting others, their happiness is morally bad. So we evaluate happiness by morality. Having a morally good will is a precondition to deserving happiness. Kant then makes a second claim. What is good about the good will is not what it achieves. It does not derive its goodness from successfully producing some good result. Rather, it is good ‘in itself’. If someone tries their hardest to do what is morally right but they don’t succeed, then we should still praise their efforts as morally good. Kant argues further that, to have a good will is to be

motivated by duty. Suppose a shop-keeper sells his goods at a fixed price, giving the correct balance to customers and acting honestly in this way. This is the morally right thing to do. But this does not show that he has a good will, since acting like this is just in his self-interest. So we can act in accordance with duty, but without being motivated by duty. Kant claims that this applies just as much to doing good things for other people when that is what we want to do and enjoy doing. Doing good things for others is right and should be praised and encouraged, but these actions do not necessarily have moral worth. If someone was to do something good for others even when they didn't want to, but just because they believe that it is the morally right thing to do, that would show that they have a good will. So to have a good will is to do (Waller, 2005 p. 23).

According to Waller (2005 p. 23), deontology is from Greek *deon*, which means 'obligation' or 'duty'. Deontological ethics is the normative ethical position that judges the morality of an action based on the action's adherence to a rule or rules (like the journalistic professional standards). It is sometimes described as duty, obligation or rule-based ethics, because rules bind you to your duty. Deontology is therefore the study of that which is an obligation or duty, and consequent moral judgment on the actor on whether he or she has complied. Corroborating the position above, Orend (2000, p. 19) asserts that, Immanuel Kant's theory of ethics is considered deontological for several reasons. First, Kant argues that to act in the morally right way, people must act from duty (*deon*). Second, Kant argued that it was not the consequences of actions that make them right or wrong but the motives of the person who carries out the action. Kant's argued further that to act in the morally right way, one must act purely from duty and that the highest good must be both good in itself and good without qualification. Something is 'good in itself' when it is intrinsically good, and 'good without qualification', when the addition of that thing never makes a situation ethically worse.

Kant then argues that those things that are usually thought to be good, such as intelligence, perseverance and pleasure, fail to be either intrinsically good or good without qualification. Pleasure, for example, appears not to be good without qualification, because when people take pleasure in watching someone suffer, this seems to make the situation ethically worse.

Kant uses the Hypothetical and categorical imperatives to prove his theory. An ‘imperative’ is just a command. ‘Hypothetical imperatives’ are statements about what you ought to do, on the assumption of some desire or goal. They specify a means to an end. Kant’s three significant formulations of the categorical imperative are:

- i. Act only according to that maxim by which you can and that would become a universal law.
- ii. Act in such a way that you always treat humanity, whether in your own person or in the person of any other, never simply as a means, but always at the same time as an end.
- iii. Every rational being must so act as if he were through his maxim always a legislating member in a universal kingdom of ends.

In a similar vein, BBC (2014) posits that Deontological (duty-based) ethics are concerned with what people do, not with the consequences of their actions. As such;

- i. Do the right thing.
- ii. Do it because it's the right thing to do.
- iii. Don't do wrong things.
- iv. Avoid them because they are wrong.



This implies that someone who follows Duty-based ethics should do the right thing, even if that produces more harm (or less good) than doing the wrong thing; that is to say people have a duty to do the right thing, even if it produces a bad result.

Summarily therefore, Shakil (2016) posits that, the theory of deontology states, we are morally obligated to act in accordance with a certain set of principles and rules regardless of outcome. Some basic terminology to consider when analyzing the theory of duty include:

- a. Moral agent: An agent is a person who performs an action; a moral agent is a person with the capacity to act morally.
- b. Maxim: rule or principle
- c. Will: the faculty of deciding, choosing, or acting

Shakil (2016) also points out that one of the biggest criticisms of Kantian ethics is that it discounts outcome as a valid factor in evaluating the morality of an action. While it is not necessarily wise to rely solely on outcome (as in utilitarianism/consequentialism), it is not a good idea to completely ignore the outcome altogether. Kantian moral duty seems to contradict human natural inclinations and common sense. That is to say, if we obey the moral law rather than our intuitions, we are acting morally. Deontological ethics is weaker when it comes to informing us how to live well or developing virtues of character.

Notwithstanding, the Kant Deontological theory is the second anchor theory to this study in that, it is an approach to ethics that focuses on the rightness or wrongness of actions themselves, as opposed to the rightness or wrongness of the consequences of those actions (Consequentialism) or to the character and habits of the actor (Virtue Ethics). Thus, whether an action is right or wrong depends on the set rules for such an

action (hence, Journalism Professional Standards for image manipulation). Kant Deontological ethical theory further places special emphasis on the relationship between duty and the morality of human actions (like photojournalism practice and societal standards of truthfulness and objectivity). In deontological ethics an action is considered morally good because of some characteristic of the action itself, not because the product of the action is good. Thus, essential manipulations of photography tends to have no good virtues on photojournalism looking at the professional standards of practice. Accordingly, the theory of deontology states we are morally obligated to act in accordance with a certain set of principles and rules regardless of outcome.

### **2.4.3 Virtue Ethical Theory (Plato, 380 BC; Anscombe, 1958)**

The history of Virtue Theory is traced to Plato as the founding father in his work 'Plato's Republic' published originally in 380 BC where discussion of what were known as the Four Cardinal Virtues – wisdom, justice, fortitude and temperance can be found (The Stanford Encyclopedia of Philosophy, 2014). Several other works also made contributions to Virtue Ethical theory as it is today, first was Aristotle's moral theory which was centered on Virtue. The theory persisted as the dominant approach in Western moral philosophy and suffered a momentary eclipse during the nineteenth century but re-emerged in the late 1950's in Anglo-American philosophy. It was heralded by Elizabeth Anscombe's famous article 'Modern Moral Philosophy' (Anscombe, 1958) which crystallized an increasing dissatisfaction with the forms of deontology and utilitarianism then prevailing. Other contributors to the theory include Bernard Williams' philosophical work, and finally, the ideas of Alasdair MacIntyre acted as a stimulus for the increased interest in virtue (Athanasoulis, 2016).

Virtue ethics is a theory that emphasizes the role of character and virtue in moral philosophy rather than either doing one's duty or acting in order to bring about good consequences. A virtue ethicist is likely to give you this kind of moral advice: "Act as a virtuous person would act in your situation" (Athanasoulis (2016). Mastin (2008) posits that, virtue theory is an approach to ethics that emphasizes an individual's character as the key element of ethical thinking, rather than rules about the acts themselves (Deontology) or their consequences (Consequentialism). "Virtue ethics (or Aretaic ethics, from the Greek *arete*) is a term that refers to normative ethical theory which emphasizes virtues of mind and character. The key concepts of the theory include *arete* (excellence or virtue), *phronesis* (practical or moral wisdom), and *eudaimonia* – flourishing" (Carr and Steutel, 1999, p. 22). Corroborating, The Stanford Encyclopedia of Philosophy (2014) asserts that, modern version still shows that its roots are in ancient Greek philosophy by the employment of three concepts derived from it. These are *arête* (excellence or virtue) *phronesis* (practical or moral wisdom) and *eudaimonia* (usually translated as happiness or flourishing).

Virtue ethics is further seen as a character trait, such as a habitual action or settled sentiment. Specifically, a virtue is a positive trait that makes its possessor a good human being. What is primary is whether the person acting is expressing good character (moral virtues) or not. A person's character is the totality of his character traits. Our character traits can be good, bad or somewhere in between. They can be admirable or not. The admirable character traits, the marks of perfection in character, are called virtues, their opposites are vices (Garrett, 2005). BBC (2014) provides the basic assumptions of Virtue theory as follows:

1. A right act is the action a virtuous person would do in the same circumstances:

Virtue ethics is person rather than action based. It looks at the virtue or moral

character of the person carrying out an action, rather than at ethical duties and rules, or the consequences of particular actions. Virtue ethics not only deals with the rightness or wrongness of individual actions, it provides guidance as to the sort of characteristics and behaviours a good person will seek to achieve. In that way, virtue ethics is concerned with the whole of a person's life, rather than particular episodes or actions.

2. A good person is someone who lives virtuously - who possesses and lives the virtues: It is a useful theory since human beings are often more interested in assessing the character of another person than they are in assessing the goodness or badness of a particular action. This suggests that the way to build a good society is to help its members to be good people, rather than to use laws and punishments to prevent or deter bad actions. But it would not be helpful if a person had to be a saint to count as virtuous. For virtue theory to be really useful it needs to suggest only a minimum set of characteristics that a person needs to possess in order to be regarded as virtuous.

BBC (2014) further provides the basic principles underpinning the theory as follows:

- i. An action is only right if it is an action that a virtuous person would carry out in the same circumstances.
- ii. A virtuous person is a person who acts virtuously
- iii. A person acts virtuously if they 'possess and live the virtues'
- iv. A virtue is a moral characteristic that a person needs to live well.

The traditional list of cardinal virtues as provided by BBC (2014) include:

- a. Prudence - The prudent person must always consider Justice, Fidelity and Self-care and must always look for opportunities to acquire more of the other three virtues
- b. Justice - requires us to treat all human beings equally and impartially.
- c. Fidelity - requires that we treat people closer to us with special care.
- d. Fortitude/Bravery – requires a good person to be full of strength, courage and determination
- e. Temperance – requires a good person to have self-control or self-restraint
- f. Self-care - We each have a unique responsibility to care for ourselves, affectively, mentally, physically, and spiritually.

Shakil (2016) analyzing the criticism on the theory points out that, virtue ethics initially emerged as a rival account to deontology and consequentialism. It developed from dissatisfaction with the notions of duty and obligation and their central roles in understanding morality. It also grew out of an objection to the use of rigid moral rules and principles and their application to diverse and different moral situations. Characteristically, virtue ethics makes a claim about the central role of virtue and character in its understanding of moral life and uses it to answer the questions "How should I live? What kind of person should I be?" Consequentialist theories are outcome-based and Kantian theories are agent-based. Virtue ethics is character-based. Virtue ethics is an approach that deemphasizes rules, consequences and particular acts and places the focus on the kind of person who is acting. The issue is not primarily whether an intention is right, though that is important; nor is it primarily whether one is following the correct rule; nor is it primarily whether the consequences of action are good, though these factors are not irrelevant. What is primary is whether the person acting is

expressing good character (moral virtues) or not. Thus, however valuable virtue ethics may be, it seems to need another ethical theory in order to complete it.

The Virtue Ethical theory is part of the tripartite anchor theories to this study. Virtue theory is tied on the role or character of the person (that is the actor – or the journalist) rather than either doing one's duty or acting in order to bring about good results. Consequently, what will be the role or character of a practicing journalist or a photojournalist is the question that needed to be answered here. Also, looking at the basic assumptions I of the theory, a virtues person (that is the person practicing photojournalism) is expected to do the right act in the same circumstances, which is also a basic canon of journalism practice. Assumption II further states that 'A good person is someone who lives virtuously - who possesses and lives the virtues. Virtues as define in this theory has to do with qualities. Thus, truthfulness, objectivity, accuracy, fairness and balance are good journalistic virtues to be adhered to by all practicing journalists. This in essence makes the Virtue theory very important to this study.

Lastly, Virtue theory presents six traditional list of cardinal virtues which are also upheld in photojournalism and journalism at large. First, Prudence is akin to carefulness, considering the consequences your actions as a photojournalist may bring. Second, Justice has to do with treating all humans or subjects in the news equally and impartially. Third, Fidelity has to do with loyalty and faithfulness of reporting. Fourth, Fortitude/Bravery has to do with resilience and determination also known as 'the Nose for News' rather than making stories up through manipulations such as addition or subtraction. Fifth, Temperance is the quality of self-control and self-restraint from evil acts. Sixth, self-care which is responsibility to oneself just as the photojournalists responsibility to (the profession, professional colleague and) oneself.

#### 2.4.4 The Rhetoric of the Image Theory (Barthes, 1964)

The Rhetoric of the Image Theory was propounded by French philosopher, Roland Barthes in 1964, published in his book “Elements of Semiology”. Barthes’ theory is anchored on the nature of relationship between images and meaning. Barthes (1964) posits that, the word image stems from a Latin term *imitari*, meaning ‘imitation’. He then raised several vital questions to anchor his postulation. These include:

- i. Can images truly function as conveyers of meaning given that they are essentially imitations (or direct analogical representations) of something else?
- ii. How do images hold and convey meaning?
- iii. Do they really constitute a language? And if they do,
- iv. How does meaning work within this language?
- v. How do we understand them?
- vi. What are they trying to say?
- vii. How do they persuade and influence us?

He then uses an advertising image to analyze these questions, as advertising images clearly have intended meanings. Barthes (1964) chooses to frame his discussion around a single advertisement for Panzani. Using the Panzani ad as a guide, he extracted the types of messages contained within it in order to illustrate the ‘rhetoric’ of the image. Though advertisements have a deliberate ‘signification’ or meaning generated in order to sell a product, Barthes’ analyses can be used to understand how messages are conveyed in other types of images (*Lanir, 2012*). Barthes (1964) posits that, the reader can identify three classes of ‘message’ from a given image (the linguistic message and two types of iconic message). He begins with naming and brief summaries of the messages, and then delves into each one in greater detail.

1. The Linguistic Message (text): The linguistic message here is that, this advert is for an Italian food company. Almost all images, in all contexts, are accompanied by some sort of linguistic message. This seems to have two possible functions:
  - i. *Anchorage (directs the reader)* - images are prone to multiple meanings and interpretations. Anchorage occurs when text is used to focus on one of these meanings, or at least to direct the viewer through the maze of possible meanings in some way
  - ii. *Relay (moves ideas forward)* - the text adds meaning and both text and image work together to convey intended meaning e.g. a comic strip.

Barthes further argued that within the linguistic message (which is the caption, the copy, or the title), are two types of messages at work:

- a. The denoted message, which is the literal meaning of the labels on the product - in this case the name of the company, Panzani. Barthes points out here that, a pure 'literal message' cannot exist by itself. Any meaning held in the denoted image comes from its connections to other things (ideas, words, emotions, etc.). However, Barthes separates the concept of the literal image to highlight how much we tend to buy into the notion that an image has meaning in itself. Barthes is especially concerned with photographs, which he says pretend to replicate reality and so further dupe us into thinking that it is a one-to-one representation of the thing in the photo (even this kind of language we use to talk about the subject of photos implies that the thing is "in" the photo). Thus, he insists on the importance of understanding how the symbolic image relates to what we imagine is the literal image. The role of the denoted image in the overall image structure/meaning is one of naturalizing the symbolic message - supporting and contextualizing the connoted elements, making



them innocent. In effect, allowing the image to say – ‘Look! I’m just a picture of a tomato! Nothing funny going on here”.

- b. The connoted message, which is the sociocultural and ‘personal’ associations drawn from the label or text. For example, the word ‘Panzani’ in the illustration connotes Italianicity. Meanwhile, if the literal message of the image depends on something else; the symbolic message is also problematic in that the units that makes it up can mean different things to different people. Also problematic is that, even the way we talk about signification is through linguistic signifiers, which we have seen are themselves full of slippage and ambiguity. Barthes point out that “connotation is only system, can only be defined in paradigmatic terms; iconic denotation is only syntagm, associates elements without any system: the discontinuous connotators are connected, actualized, ‘spoken’ through the syntagm of the denotation”.
2. Coded Iconic Messages (also known as the Symbolic or Connoted Message):  
Barthes points out that, when you analyze the pure image, you can distinguish four main signs that, although discontinuous and not linear, work together to create a coherent message:
    - i. Because of the visual composition, the scene represents the idea of a return from the market. This is a ‘signified’ item – in this case an overall meaning created by a number of signifiers. The return from the market further signifies product freshness and home-made food.
    - ii. What signifies the return from the market? We arrive at this connotation by way of a signifier – the half open shopping bag with the contents spilling out. However, in order to ‘read’ this sign, we have to understand what the shopping bag represents and the culture around ‘local shopping’, as opposed to the bulk supermarket buys.

- iii. The colours red, green, and white are known to relate to or signify Italy, or rather ‘Italianicity’. They work to enforce the linguistic connotation of the sign Panzini.
- iv. The close proximity of the items suggests or signifies that Panzini provides a total culinary service and is your solution to a quick, fresh, home-made meal.

The viewer derives the message from the visual connotations or suggestions provided by the chosen objects, their particular arrangement, their signifiers, and what they signify. From the coded message we receive the idea that Panzini provides fresh, home-made, authentic Italian meals. The four signs of the symbolic message, or connoted image are summarized as follows:

- i. The half-open bag signifies *return from market*
- ii. Tomatoes and peppers signify *Italianicity*
- iii. The collection of objects signifies a *total culinary service*
- iv. The overall composition is reminiscent of, and therefore signifies, the notion of a *still life*.

3. Iconic Non-coded Messages (also known as the Literal Image or Denoted Message):

When the viewer looks at the advertisement, the visible items (the signifiers) represent what they are signifying in reality. The signifier and signified are one and the same, thus providing a non-coded message, and the ‘realism’ of the image makes it appear to be a ‘natural’ scene rather than ‘socially and historically’ constructed. Paradoxically, there is no code to decode at this level because a photo of a tomato represents a tomato. Once you recognize the iconic sign (the signifier) or object in the picture, you understand its meaning from its similarity to its visual reality – the signified item. The items provide an innocent, iconic non-coded

message and a realistic context in which to present the overall message. The message in this case is ‘the scene itself, literal reality’.

The Rhetoric of the Image theory is used as a relevant theory to this study in that, the theory in entirety is centered on nature of relationship between images and meaning attached to them. This means that, the principal function of images in the news is to conveyers meaning and create believability when used to accompany stories. Thus, Roland Barthes in his work identify the three types of messages associated with images to include: Linguistic Message, Symbolic or Connoted Message and Literal or Denoted Message. What Barthes is essentially trying to do in ‘Rhetoric of the Image’ is to examine and understand the messages that images contain, and the extent to which they take part in creating an ideological worldview. That is to say, how ideologically charged are images in reporting the society. This is however, where the issue of journalism ethics and standards set in. The overall intent of using a picture in news is to tell a story and/or compliment it in objective, factual or truthful manner, thus the thrust of this study.

#### **2.4.5 Social Responsibility Theory of the Media (Hutchins’ Commission, 1947)**

The Social Responsibility Theory (SRT) owes its origin to the 1947 Hutchins’ Commission, set up in the United States of America on freedom of the press. The theory was proposed by Henry Luce and conducted under the chairmanship of Robert Maynard Hutchins (who was the head of the Commission). The main concern of the commission was to re-examine the concept of press freedom as enunciated in the Free Press Theory, as to combat the pressures that threatened freedom of the press. Thus, the so called free market of ideas had failed to guarantee press freedom and to yield the expected benefits to the society. The outcome of the commission is the social responsibility theory which states that the media should serve the public, and in order to do so, should remain free

from government interference. The Commission maintained that free and responsible press is the bedrock of this new era. Thus, the main impetus of the theory is to;

Increase awareness that in some important respect, the free market had failed to fulfill the promise of the press freedom and to deliver its expected benefit to the society as it gives a comprehensive intelligent account of the day's event in a context which gives them meaning (McQuail, 1987, p. 117).

Anaeto, Onabajo and Osifeso (2008, p. 57) assert that, "the premise of the Social Responsibility theory is that freedom carries concomitant obligations, and the press, which enjoys a privileged position under the government, is obliged to be responsible to society for carrying out certain essential functions of mass communication". McQuail (1987, p. 117) maintained that, the SRT has a wide range of application since it covers the print media and public institutions of broadcasting which are answerable through various kinds of democratic procedure to the society. The theory has thus to reconcile independence with obligation to society as it serve essential function in society especially in relation to democratic politics. It has to reconcile three divergent principles; of individual freedom and choice, of media freedom and of media obligation to the society.

Thus, the theory favours two main kinds of solution. One is the development of public, and the other, the development of professionalism as a means of achieving higher standards of performance, while maintaining self-regulations by the media themselves. The theory also emphasized on neutrality and objectivity in relation to government and matters of societal controversy and the incorporation of mechanisms for making the media responsive to the demands of their audience and accountable to society for their activity. McQuail (1987, pp. 117-118) summarizes the main principles of the social responsibility theory thus;

- i. That media should accept and fulfill certain obligations to society.
- ii. That through professional standards of informativeness, truth, accuracy, objectiveness and balance, the obligations can be met.
- iii. That media should regulate itself within the framework of law and established institutions to be able to carry out its responsibilities.
- iv. That whatever might lead to crime, violence, evil disorder or offence to minority groups, should be avoided by the media.
- v. That the media should reflect its society's plurality, giving access to various points of view and grant all the right to reply.
- vi. Based on principle (i) the society has the right to expect high standards of performance from the media. Intervention can only be justified to secure public good.
- vii. Accountability of media professionals should be to the society, employers and the market (Ojobor, 2002:11).

The researcher thus used the Social Responsibility theory in that, the theory strives on the principles of truth, accountability, and as a responsible institution (referring to the media) that imbibes professional standard in order not to mislead the society on the wrong direction. Thus, manipulation of photographs which violate the journalism virtues of truth, accuracy, objectivity, fairness and balance, and that are also capable of tarnishing the integrity and credibility of photojournalism should be avoided by anyone reporting for the news media. In essence, news photographs must not be made to lie according to the tenets of the theory. Photographs must reflect the real life situation as they occurred and not the made-up version of reality. Thus, being a normative theory, it reflects the society's plurality (by reporting the good, the bad and the ugly ills of the society) in a responsible manner. The principles of the theory advocate conformity to

ethical and professional standards, based on credibility, objectivity, truthfulness, accuracy, fairness and balance.

## **2.5 Chapter Summary**

The review of literature has attempted to demystify concept as used by the researcher in this work. Accordingly, the concept of Social Media, Digital Image, Digital Image Manipulation and Election Campaign were clarified. The review of related literature centered on seven key areas namely; Social Media and Election Campaigns, Digital Photo Manipulation and the Photojournalists, Photo Manipulation and Credibility in Photojournalism, Impacts and Challenges of Digital Photography on Photojournalism Practice, the Semiotics of Photography, Digital Manipulations and Photojournalism Professionalism and Photojournalism Ethics and Professional Standards in the Digital Age.

In reviewing related works, several ethical philosophies were reviewed to give credence to the study. Also, professional standards provided by different journalism organizations were reviewed to justify or otherwise, social media image manipulations. They include; National Press Photographers Association (NPPA) Code of Ethics, World Press Photo Academy (WPPA) Code of Ethics, UNESCO International Code of Ethics, the West African Journalists Association Code (WAJA), Nigeria Press Organization (NPO) Codes and the American Society of Media Photographers (ASMP) Code of Ethics.

The researcher went further to review six empirical studies conducted by different scholars. Accordingly, the study by Fahmy, Fosdick and Johnson (2005), Munhoz (2014), Lee (2004), Olajide, Talabi and Ogundeji (2012), Quinn (2004) and Dirck (2003) formed the empirical works reviewed in the study. Finally, tripartite normative theories of philosophy were used to anchor the study. They include;

Consequentialism Ethical theory, Deontological Ethical theory and Virtue Ethical theory. Other two theories - the Rhetoric of Image Theory and Social Responsibility theory were used as relevant theories to explain variables of this study.

The section on the review of literature discovered that, the presence of social media is waning the credibility and integrity of photojournalism due to the nature of unprofessional image manipulations carried out by some practitioners. The major concern here is that, most of such practices do not conform to professional standards prescribe for practice. Accordingly, this study seeks to explore this existing gap found in the review, to examine the impact of social media image usage by Scannews and NewsRescue during the 2015 Presidential election in Nigeria and its implications on professional practice.

## **CHAPTER THREE**

### **RESEARCH METHODOLOGY**

#### **3.1 Research Design**

In this study, three research designs were adopted. They are: Content Analysis, experimental design and Survey Method. These designs, represent a blend of qualitative and quantitative research methods. The decision to use three methods was based on the assertion by Semetko (2004) that a genuine understanding of the effects of communications on attitudes ideally requires a design in which a number of methods are

used in a complementary fashion. More so, content analysis was included on the basis that examination of the actual digital images used on social media was better appraised in line with the professional standards of journalism. The experimental method gave the journalists the opportunity to see the images displayed on social media. The survey method on the other hand, was used to gather diverse opinions on the nature of treats and/or issues posed by digital imaging to professional journalism practice. The research designs (that is Content Analysis, Experiment and Survey) are however discussed separately for better analysis of the designs.

### **3.1.1 Content Analysis**

The content analysis aspect of this study involved counting and classifying types of photographs published on social media walls of *Scannews* and *NewsRescue* from January 2015 when campaigns began in earnest, shortly after party primaries until March 28 , 2015 when elections were actually conducted (for the office of Mr President) and April 11, 2015 (for the Governors). In addition, the research design captured the captions and body texts of the digital images used. It thus, spelled out the sampling plan and procedure, the coding procedure; inter coder reliability as well as the method of data analysis and validity.

Content analysis as Kerlinger (2000) cited in Wimmer and Dominick (2006) puts it, is a method of studying and analyzing communication in a systematic, objective and quantitative manner for the purpose of measuring variables. Therefore textual wordings and images published by *NewsRescue* and *Scannews* during the 2015 presidential election campaigns in Nigeria were examined. Basic categories for analysis included form of image manipulation technique used, context of the manipulation, use of colour, denotation and connotation among others. The quantity of pictures published within the period under review was also determined. In addition, various candidates captured in the



pictures positively or negatively were taken into consideration. The design also sought to determine the sources of the manipulated pictures and the key messages conveyed by the manipulated pictures.

### **3.1.2 Experimental Method**

Under the experimental method, the pre-experimental design was employed for the study. Pre-experimental design is so named because they follow basic experimental steps but eliminate the use of control group. In other words, a single group is often studied but no comparison between an equivalent non-treatment groups is made. Subjects are also presented with some type of treatment and then the outcome measure is applied (Center for Innovation in Research and Teaching, 2016).

Accordingly, the One-Shot Case Study (of pre-experimental design) where a single group of individuals is selected for observation over a single, limited time period, usually because they have experienced was adopted. Thus, journalists in the selected states for this study were organized for One Shot Case study in their various chapels and were exposed to the displayed images on social media by *Scannews* and *NewsRescue* during the 2015 presidential election campaign in Nigeria. The idea was to ascertain their perceptions and attitude towards the displayed images. The One-Shot Case Study further measured the post-test results (using the survey questionnaire). Thus, this method was used to get the journalists acquainted with the displayed photographs and their perceptions on the use of such photographs by *Scannews* and *NewsRescue* were ascertained.

### **3.1.3 Survey Method**

Survey research design was also adopted as the second primary source of data generation in this study. According to Erinosh, Obasi and Maduekwe (2002, p. 67), “survey research is the process of eliciting information from a sample that is drawn from

a target population through self-administered questionnaire and interviews, and subjecting the data that are required to statistical analysis". Frey, Botan, Friedman and Kreps (1991) assert that, the survey method is particularly used for gathering descriptive information about a population too large for every member to be studied. Thus, Wimmer and Dominick (2006) provide the following advantages of the survey research method:

- i. Survey can be used to investigate problem in realistic setting. Newspaper reading, television viewing and consumer behaviours patterns can be examined where they happen rather than in laboratory screening room under artificial conditions.
- ii. The cost of survey is reasonable, considering the amount of information gathered. In addition, researchers can control expenses by selecting from four major types of surveys; mail, telephone, personal interview and group administration.
- iii. Large amount of data can be collected with relative ease from a variety of people.
- iv. Data helpful to survey research already exist. Data archives, government documents, census materials, radio, television rating, book etc. can be used as primary sources or secondary sources of information.

In addition to the above advantages, Babbie (2001) provides various advantages of the survey research design. According to him, survey is particularly useful in describing the characteristics of a large population. A survey, especially self-administered, makes large sample feasible. Also, many questions may be asked on considerable flexibility and standardized questionnaires have important strength with regard to measurement.

Based on the foregoing, the researcher adopts the survey design (in addition to content analysis) in that, relevant data through the use of questionnaire techniques can be generated. Thus, eliciting opinions, beliefs, and facts from the sampled respondents, concerning the various trends and issues surrounding digital images in photojournalism,

helped us to come up with valid inference on this study. The researcher thus, designed questionnaire which elicited general information about the study objectives from journalists in Nigeria. The choice of using the questionnaire by the researcher was based on the effectiveness of the instrument to obtain diverse opinions and feelings from the sampled respondents.

### **3.2 Population of the Study**

This study comprised two categories of population – the non-human and human population, represented in Content analysis and Survey method respectively:

#### **3.2.1 Population for Content Analysis**

The population for Content Analysis comprised all photographs published on the walls of *Sannews* and *NewsRescue* during the 2015 presidential election campaign. The period of study is from January to April 30, 2015 when the elections were concluded. The number of photographs downloaded from the wall of *Scannews* was 28, while that of *NewsRescue* was 29, summing up to 57 photographs in all. Accordingly, all 57 photographs published by *Scannews* and *NewsRescue* within the stipulated period, and their accompanied text (where applicable) formed the Content Analysis population for this study.

#### **3.2.2 Population for Experimental and Survey Methods**

The population for the experimental and survey methods used in this study comprised all 30, 000 registered journalists in Nigeria (NUJ, 2013, *Report on Nigerian Registration with International Federation of Journalists in Belgian*). As the current database for journalists registration in Nigeria is ongoing at the National Secretariat of Nigeria Union of Journalists, Abuja, NUJ (2013) report on journalists' registration

reveals that, there are 30, 000 registered journalists in Nigeria. This population however, cuts across journalists in the 36 states of Nigeria (in six geo-political zones) and the Federal Capital Territory, FCT. This population also include all registered print media journalists (who work for newspaper and magazine outfits), broadcast journalists (working for radio and television houses) and Online journalists (that is those practicing Online journalism). The researcher's conviction about this population is based on the fact that, the 30, 000 journalists are those directly involved in journalism practice. Also, these are the practitioners who in one way or the other, come in touch with news photographs, write captions and/or report events to the members of the public.

### **3.3 Sample Size Determination**

The sample size for both Content analysis and the Survey method used in this study are presented as follows:

#### **3.3.1 Sample Size for Content Analysis**

The sample size of 57 downloaded photographs from the walls of *Scannews* and *NewsRescue* was determined through census sampling technique for Content analysis. This means that all the 57 downloaded photographs were counted for the study. The researcher chose to use all downloaded photographs because they are manageable in size. The photographs were basically on the key two contenders for the Office of the President. They were Dr. Goodluck Ebele Jonathan, of the People's Democratic Party (PDP) and Gen. Muhammadu Buhari, of the All Progressives Congress (APC).

#### **3.3.2 Sample Size for Experimental and Survey Methods**

In this study, a sample size of 395 respondents was statistically determined using Taro Yamane's formula for a finite population as follows:

$$n = \frac{n}{1 + N(e)^2}$$

Where:

- $n$  = the sample size  
 $N$  = the population size  
 $(e)$  = the sampling precision – 95% or the acceptable sample error  $p$  – 5% (0.05)  
 $1$  = unit or a constant

Thus:

$$n = \frac{30,000}{1 + 30,000 (0.05)^2}$$

$$n = \frac{30,000}{1 + 30,000 \times 0.0025}$$

$$n = \frac{30,000}{1 + 75}$$

$$n = \frac{30,000}{76}$$

$$n = 394.7$$

$$n = 395 \text{ (approximately)}$$

Based on the application of Tara Yamane’s statistical formula as expressed above, the sample size for this study is 395.

### **3.4 Sampling Techniques and Procedure**

In this study, the multi-stage sampling techniques and procedure were employed for both Content Analysis and the Survey Method used and the experimental method adopted a single approach. The sampling techniques and procedures are explained separately as follows.

#### **3.4.1 Sampling Techniques and Procedure for Content Analysis**

A multi-stage sampling approach was employed for the Content analysis used for this study. Accordingly, purposive sampling, statistics and multi-stage Unit of Analysis were adopted. Firstly, *Scannews* and *NewsRescue* were purposively selected on their visibility, and wide reach on social media. The two online media outfits were also the proponents of digital images displayed on social media during the 2015 presidential election in Nigeria. The photographs were first selected based on their availability. Finally, photographs were selected taking into account, the ones on the key contenders (Dr. Goodluck Jonathan and Gen. Muhammadu Buhari) at the elections most especially that it was a contest between the then ruling political party in Nigeria – PDP, and the opposition party APC.

All photographs published on the walls of *Scannews* and *NewsRescue* during the 2015 presidential election were counted. Accordingly, the total number of photographs counted and downloaded from the wall of *Scannews* was 28, while that of *NewsRescue* was 29. This brought the total of all photographs used for this study to 57 photographs in all. These photographs with their accompanied text (where applicable) were used for this study. Lastly, a multi-stage Unit of Analysis (details found in the instrumentation under 3.5.1) was employed as follows:

- i. Volume
- ii. Form
- iii. Source of the picture
- iv. Triggers
- v. Denotative meaning
- vi. Connotative meaning
- vii. Language
- viii. Colour

ix. Body text/copy

### **3.4.2 Sampling Techniques and Procedure for the Experimental and Survey Method**

The sampling techniques and procedure for both the experimental and survey methods employed in this study were determined using multi-stage approaches. Accordingly, the stratified sampling, simple random sampling and proportional sampling technique were employed by the researcher. Using stratified sampling technique, the researcher (knowing that journalists in Nigeria have Chapters across 36 states and FCT) stratified journalists in Nigeria into the recognized stratification of Nigeria into six geo-political zones and the Federal Capital Territory thus:

- i. North - Central
- ii. North – East
- iii. North – West
- iv. South – East
- v. South – South
- vi. South – West
- vii. FCT

To further determine the specific states for the study, the researcher employed the simple random sampling technique which gave equal chance to any of the states to be selected. Thus, the researcher wrote out the names of the six geo-political zones, with their corresponding states and the Federal Capital Territory as follows:

1. *North - Central:* Benue State, Niger State, Kogi State, Kwara State, Nasarawa State and Plateau State.
2. *North - East:* Adamawa State, Bauchi State, Borno State, Gombe State, Taraba State and Yobe State.

3. *North - West*: Jigawa State, Kaduna State, Kano State, Katsina State, Kebbi State, Sokoto State and Zamfara State.
4. *South - East*: Abia State, Anambra State, Ebonyi State, Enugu State, and Imo State.
5. *South - South*: Akwa Ibom State, Bayelsa State, Cross River State, Delta State, Edo State and Rivers State.
6. *South - West*: Ekiti State, Lagos State, Ogun State, Ondo State, Osun State and Oyo State.
7. *FCT*: Federal Capital Territory (Abuja)

Thus, the researcher separated the names of the states (according to their geo-political zones) on different sheets of paper, shuffled them thoroughly before picking one paper from each of the seven categories. By adopting this procedure, the researcher selected six states and FCT as follows:

- i. Benue State (representing North - Central);
- ii. Taraba State (representing North - East);
- iii. Kaduna State (representing North - West);
- iv. Abia State (representing South – East);
- v. Akwa - Ibom State (representing South - South);
- vi. Osun State (representing South - West); and
- vii. Federal Capital Territory, Abuja (representing FCT).

Having completed these procedures, the researcher visited the Council secretariats of Nigeria Union of Journalists in selected States for the study and FCT and collected the number of registered journalists from each of the sampled areas. The researcher thus, used proportional sampling technique in the distribution of respondents using the formula:



$$n_h = \frac{(N_h)}{N} \times n$$

Where:

$n_h$  = Sample size for the strata

$N_h$  = Population of each unit (that is journalists in selected states)

$N$  = Total population size of all units

$n$  = Total sample size

Using the above formula, the distribution of respondents across selected State and FCT was worked out as follows:

**North-Central States:** Have a total of 4,562 Registered Journalists (NUJ, 2017). Thus:

$$\frac{4,562}{30,000} \times 395 = 60.1$$

**North-East States:** Have a total of 3,361 Registered Journalists (NUJ, 2017). Thus:

$$\frac{3,361}{30,000} \times 395 = 44.3$$

**North-West States:** Have a total of 4,564 Registered Journalists (NUJ, 2017). Thus:

$$\frac{4,564}{30,000} \times 395 = 60.1$$

**South-East States:** Have a total of 3,107 Registered Journalists (NUJ, 2017). Thus:

$$\frac{3,107}{30,000} \times 395 = 41$$

**South-South States:** Have a total of 5,027 Registered Journalists (NUJ, 2017). Thus:

$$\frac{5,027}{30,000} \times 395 = 66.1$$

**South-West States:** Have a total of 7,232 Registered Journalists (NUJ, 2017)

$$\frac{7,232}{30,000} \times 395 = 95.2$$

**Federal Capital Territory:** Has a total of 2,147 Registered Journalists (NUJ, FCT Council Membership List, 2015)

$$\frac{2,147}{30,000} \times 395 = 28.2$$

The summary of the survey method procedure is in Figure 4 below:

**Figure 4: Geo-political Zones, Selected States, Number of Registered Journalist and Proportionate Distribution of Respondents**

S/n	Geo-political Zone	Selected States	Number of Journalists by Zone	Number of Respondents
1.	North – Central	Benue State	4,562	60.1
2.	North – East	Taraba State	3,361	44.3
3.	North – West	Kaduna State	4,564	60.1
4.	South – East	Abia State	3,107	41
5.	South – South	Akwa-Ibom State	5,027	66.1
6.	South – West	Osun State	7,232	95.2
7.	Federal Territory	Capital Abuja	2147	28.2
<b>Total</b>				<b>395</b>

**Source: Field Survey, 2017**

### 3.5 Research Instruments and Administration

In this study, two instruments were used for data collection. Accordingly, the Social Media Digital Image Usage Coding Sheet (SMDIUCS) and the Social Media Digital Image Usage Impact Questionnaire (SMDIUIQ) both developed by the researcher were used in this study. Firstly, the SMDIUCS was used for the content analysis category adopted for this study. The SMDIMCS served the non-human population of the study (that is, the photographs published by *Scannews* and *NewsRescue* during the 2015 presidential election). Secondly, the Social Media Digital Image Usage Impact Questionnaire (SMDIUIQ) was administered on journalists for the survey method employed in this study. This was done to ascertain the opinions and views of journalists regarding image usage by *Scannews* and *NewsRescue*, and professionalism.

#### 3.5.1 Selection of Coders and Coding Procedure of SMDIUCS

In the content analysis section, Social Media Digital Image Usage Coding Sheet (SMDIUCS) was designed by the researcher to obtain necessary data for this study. Thus, coding sheet drawn from the coding frame and coding categories with instructions to coders on the variables being investigated was designed for the content analysis (see Appendix I). Much effort went into designing the coding sheets to make them accurate and simplified enough to generate acceptable data for the study. In addition, the coding sheets were given to coders for verification and in terms of consistency with the set objectives of the study. Accordingly, two coders were selected from research experts who had the necessary cognitive ability and cognate academic knowledge of mass communication and coding matters (see Appendix 1 D for details). With their academic background, it would be easy for them to comprehend the rules for mapping pictorial units into the terms of data language with consistency.

Since the two coders were research experts in communication, the training given consisted an overview of the research, explanation of methods used, the general procedure to the coding frames/units of analysis, introduction to the specific coding instructions and rules they were to use. This gave the coders the opportunity to raise questions amongst themselves, clarifying uncertainties (where they may likely occur) and the mastering of the whole research process. Next, coders practiced several sets of selected examples of pictures (depending on what content type they were assigned to analyze). After each set of examples was analyzed, the team convened and discussed the correct coding. This was an ongoing process, which allowed coders to raise questions, clear ambiguities and clarify coding rules when needed. When coders demonstrated a satisfactory level of understanding of the coding rules and procedures and a high degree of accuracy in coding they went on to code the pictures. During the initial phases of the coding, the team convened for regular meetings to discuss difficulties with coding

decisions and any additional clarifications that may have been necessary. Throughout the coding period, coders' work was periodically spot-checked. The trained coders thus examined the sampled issues (that the 57 photographs) of *Scannews* and *NewsRescue*, identified all the categories and coded using detailed coder instructions. The coders further counted and recorded the number of pictures for each news medium selected.

Furthermore, a multi-stage Unit of Analysis was employed to ascertain the various contents and themes of SMDIUCS as contained in the study objectives. The contents and themes included:

**I: Context Units/Categories**

The following categories or context units were selected for analysis. The selection was done to meet up with the research objectives as follows:

1. Volume
2. Form
3. Source of the picture
4. Triggers
5. Denotative meaning
6. Connotative meaning
7. Language
8. Colour
9. Body text/copy

**II: Recording Units**

Under each category presented in this recording unit, several variables were coded and recorded for analysis as follows:

**a. Volume**

This means number of posts about a candidate, party or issue. Variables considered here were

- i. PDP
- ii. APC
- iii. Good Luck Jonathan
- iv. Mohammadu Buhari

**b. Form of Manipulation**

It is the specified kind, type or variety of picture design or display. The variables include:

- i. Toning (i.e. using the colour balance, levels and hue adjustment layers on the original picture).
- ii. Flattening (i.e. adjusting colour temperature or exposure to make an image look pretty, boring and ugly)
- iii. Changing costume (i.e. digitally dressing up a person in different regalia from the original).
- iv. Cloning (*to copy certain areas of the photo and put them in another part of the image or eliminate undesired content. It is also the act of making an identical copy of a person in a photograph on another person's body*)
- v. Retouching (i.e. *to make a picture unnatural by correcting or restoring an original version*).

**c. Source of the Picture**

The creator or sponsor of the picture. The variables are:

- i. Party
- ii. Individual
- iii. Media
- iv. Group or organisation

**d. Context**

The circumstances that form the setting for an event, statement, or idea, and in terms of how it could be fully understood. This is the situation within which something exists or happens, and that could help explain it. The variables coded were:

- i. Campaign rallies
- ii. Religious ground
- iii. Social gathering (like birthday, anniversary, launch etc.)

**e. Triggers**

These are actions, events or processes that caused the picture to be published.

Variables coded were:

- i. Corruption
- ii. Security
- iii. Health
- iv. Economy
- v. Experience
- vi. Competence

**f. Denotation**

Literal meaning of symbols, signs or marks. On that note, the following variables were coded:

- i. Guy
- ii. Terrorist
- iii. Woman
- iv. Boxer
- v. Hooligan
- vi. Religious person

**g. Connotation**

This entails the implied meaning of the pictures. The variables coded are:

- i. Saint
- ii. Religion
- iii. Capability
- iv. Experience
- v. Incompetent
- vi. Dangerous/Evil
- vii. Dependable

**h. Language**

The tone of expressions in captions and body texts. Variables selected for coding were:

- i. Vulgar
- ii. Derogatory
- iii. Condemnable
- iv. Peaceful

**i. Body Copy/text**

These are wordings apart from the headline that accompanies a picture and explains it. The variable coded are:

- i. Straight sell
- ii. Institutional
- iii. Narrative
- iv. Dialogue
- v. Monologue
- vi. Device (literary devices like figurative language).

The researcher further collated the various contents and themes for the content analysis. Thus, the analysis was based on volume or frequency of display, form or type of manipulation, source of the picture, trigger, denotation, connotation, language and body copy or text.

**3.5.2 Procedure for SMDIUIQ and Administration on Respondents**

In the survey method category, Social Media Digital Image Usage Impact Questionnaire (SMDIUIQ) was designed to obtain necessary data from the study respondents. The SMDIUIQ contained six-item demographic questions and 58 number items of questions designed to answer the five research questions raised in this study. The questions were grouped into two sections. Section A sought the demographics or general information about the respondents while Section B comprised a comprehensively structured five-level likert scale format of; Strongly Agree (SA), Agree (A), Strongly Disagree (SD), Disagree (D) and Undecided (U). Results from the responses will be further scored using 5 for Strongly Agree (SA), 4 for Agree (A), 3 Strongly Disagree (SD), 2 for Disagree (D) and 1 for Undecided (U).



The choice for adopting the Likert Scale format for this study is based on the fact that, in survey research, it is one of the best methods used to measure respondents' attitudes by asking the extent to which they agree or disagree with a particular question or statement. Thus, considering the nature of this study, Likert Scale questions are one of the most widely used tools in researching popular opinion. They use psychometric testing to measure beliefs, attitudes and opinion. Emaikwu (2008) posits that, the traditional way to report on a Likert scale is to sum the values of each selected option and create a score for each respondent. This score is then used to represent a specific trait. The method ascribe quantitative value to qualitative data, to make it amenable to statistical analysis. A numerical value is assigned to each potential choice and a mean figure for all the responses is computed at the end of the evaluation or survey.

On the administration of instruments, the researcher chose six research assistants and trained them on the method of administration of Social Media Digital Image Usage Impact Questionnaire (SMDIUIQ). The researcher thus, assigned each research assistant to one selected state (with corresponding copies of SMDIUIQ as stated in Figure 4 in the sampling procedure). The researcher thereafter, covered FCT with corresponding copies of SMDIUIQ. The research instrument was administered in three days (Monday – Wednesday) with each research assistant and the researcher covering designated State and retrieving back the completed copies of SMDIUIQ from the respondents.

In each of the selected States and FCT, a respondent (that is, journalist in the state and FCT) was approached and a questionnaire introduced to him/her with instructions on how to fill and return the completed copy to the researcher. At the end of the exercise, the six research assistants returned the completed copies of SMDIUIQ, which the researcher collated and analyzed data obtained from the instrument.

### **3.6 Method of Data Collection**

In this study, primary and secondary sources of data collection were employed by the researcher. For primary sources of data collection, Social Media Digital Image Usage Coding Sheet (SMDIUCS) and the Social Media Digital Image Usage Impact Questionnaire (SMDIUIQ) were designed by the researcher. SSDIUCS was used for the content analysis while SMDIUIQ was administered on respondents to obtain necessary information for the study.

The secondary data which formed the literature reviewed for the study, principally comprised library materials such as textbooks, journal articles, reports, dictionaries, encyclopedia and internet materials. Others include unpublished materials such as research projects, seminar and conference papers.

### **3.7 Method of Data Analysis**

In analyzing the data collected for this study, first, descriptive statistics (like frequency distribution, simple percentages, mean and standard deviation) were used to answer the research questions. The researcher used tabulated frequency distribution tables, expressed in simple percentages (in calculating the level of occurrence for variables investigated) in SMDIUCS and SMDIUIQ. Also, brief explanatory notes followed each table to enhance easy and clear understanding of the analysis. Secondly, inferential statistics (using Pearson Product Moment Correlation) was also used to test the hypotheses raised in this study. This was used to establish the nature of relationship between variables respectively.

### **3.8 Validity and Reliability of Instruments**

Validity determines whether the research truly measures that which it was intended to measure or how truthful the research results are. It determines whether the research instrument allows you to hit ‘the bull’s eye’ of your research object. That is,

whether through the instrument, a study is likely to scientifically answer the questions it is intended to answer. Reliability on the other hand, is the extent to which results are consistent over time and if the results of a study can be reproduced under a similar methodology, then the research instrument is considered to be reliable (Joppe, 2000 in Golafshani 2003, pp. 598-599).

### **3.8.1 Validity and Reliability of SMDIUCS**

Foremost, to validate SMDIUCS for content analysis, coders were provided with rules to guide them in searching for certain content elements while ignoring others. Coders were also provided with examples that illustrate how particular configurations of elements should be judged as a pattern. The research was also designed so that all coders were given enough direction so that coding decisions are made consistently across coders, across content, and across time.

To further establish the reliability of the study instrument, a great deal of effort went into the training phase for the purpose of creating consistency across coders. Thus, coders were first randomly assigned coder's code to allow for testing of inter-coder reliability, and given sample to code. Additionally, the reliability was ascertained by pilot testing of initial design to find out the consistency in judgments across coders to see if it is very high (or otherwise). The researcher, thus, pulled a random sample of 10 pictures, and had randomly-assigned coders to code those a second time to allow us evaluate inter-coder reliability. A pre-test was conducted to check inter coder reliability. The pilot study was thus conducted with a fresh set of coders who received some initial training to impart familiarity with the instructions and the method of the study. Wimmer and Dominick (2006, p. 162) say that fresh coders are preferred for this task because inter-coder reliability among coders who have worked for long periods of time developing the coding scheme might be artificially high. Thus inter coder agreement for

a new set of judges given a reasonable but practical amount of training would represent a more realistic index of reliability.

The reliability was calculated using Scott's Pi formula as stated in Neuendorf (2002, p. 151) as:

$$Pi = \frac{PA_o - PA_c}{1 - PA_c}$$

Where PA<sub>o</sub> = proportion agreement observed

PA<sub>c</sub> = proportion agreement expected by chance

The results of the test showed, **Pi = 0.88** which indicates a high degree of reliability (see Appendix IC for detail computation).

### **3.8.2 Validity and Reliability of SMDIUIQ**

To validate instrument for the survey method used for this study, SMDIUIQ was thoroughly scrutinized by the research supervisors, who vetted and monitored each proceeding of the study. The instrument was critically examined by the supervisors in terms of relevance of content, clarity and its effectiveness to meet the study objectives. Also, the research supervisors approved and monitored the procedure of the administration of the instrument. Additionally, other three research experts from the field of Communication and Statistics validated SMDIUIQ. Thus, research experts from Communication and Statistics scrutinized and prove the worthiness of the instrument to meet the study objectives.

In addition to the above stage of SMDIUIQ validation, data collected through the use of questionnaire were documented in accurate and unbiased way to prove the validity and reliability of the instrument. Also, the researcher carried out a pilot study by pre-testing SMDIMIQ on 30 Journalists (especially in Print since they deals directly with photographs) in Lafia, Nasarawa State. The pilot study respondents are also relevant to the study, however, Nasarawa State was not selected in the sampling procedure adopted

for the study. To ascertain the reliability coefficient of SMDIMIQ, Cronbach alpha was used using the formula in Tavakol and Dennick (2011) as follows:

$$\alpha = \frac{N \cdot \bar{c}}{\bar{v} + (N-1) \cdot \bar{c}}$$

Where:

$\alpha$  = Cronbach's Alpha (or *coefficient alpha*)

N = the number of items.

$\bar{c}$  = average covariance between item-pairs.

$\bar{v}$  = average variance.

I = unity (a constant)

The pre-test result using Cronbach Alpha shows .760 which according to Emaikwu (2012) means the instrument is reliable (see Appendix IIC for details). After this exercise, corrections were finally effected before the actual administration of the instrument on the sampled respondents. To further ascertain the study reliability, Itsuokor (1996, p. 69) asserts that "reliability is the degree to which measurement is dependable or consistent." Thus, statistical tools used in this work were dependable and consistent. Results got were also unbiased and realistic. Also, all sources of information used in this work were duly acknowledged, thus, the study can be relied upon in all ramifications.

## CHAPTER FOUR

### DATA PRESENTATION AND ANALYSIS

#### 4.1 Data Presentation

This chapter presents and analyzes data obtained from the field survey in line with the research questions and hypotheses formulated for the study. The digital images were content analyzed using coding sheet while the data generated through the questionnaire on journalists' perception on digital image usage were also presented. The section on discussion of findings is also presented in the order of the research questions raised in this study. The analysis focuses on the interpretation of results based on the responses obtained from the content analysis and questionnaire used. The data got are presented in simple percentages, and in addition, mean and standard deviation drawn up in tables for each item in the questionnaire. Thus, two sets of data are presented in this study. These include those emerging from content analysis and those from the survey conducted.

The SMDIUIQ data are based on digital images used by *Scannews* and *NewsRescue* during the 2015 presidential election in Nigeria. Accordingly, the digital images were collected and sorted out according to the content categories and recording units on the coding sheet. In presenting and analyzing the SMDIUIQ data generated in this study, the bio-data or demographic variables of the respondents were presented showing the frequency of responses. The research questions were also analyzed using mean and standard deviation. The presentation and analyses of data were based on the 372 copies of SMDIUIQ (out of 395) returned and/or that are valid. In all cases, since the mean rating of the Likert Scale used in SMDIUIQ was 3.00, any value of mean from

3.00 and above agrees with the statement while below 3.00 implies disagreement of the statement.

#### 4.1.1 Presentation of Demographic Variable of SMDIUIQ Respondents

Foremost, the demographic variables of respondents sought through the use of Social Media Digital Image Usage Impact Questionnaire (SMDIUIQ) on items I - VI and their findings are presented as follows:

**Table 1: Demographics of Respondents**

S/N	Respondents Demographics	Response	Frequency	Percentage
i.	Gender of Respondents	Male	250	67 (%)
		Female	122	33 (%)
		<b>Total</b>	<b>372</b>	<b>100 (%)</b>
ii.	Age Category of Respondents	25-35	83	22 (%)
		36-45	199	53 (%)
		46-55	47	13 (%)
		56 and above	43	12 (%)
		<b>Total</b>	<b>372</b>	<b>100 (%)</b>
iii.	Educational Qualification of Respondents	PhD	2	0.5 (%)
		Master's Degree	92	25 (%)
		Bachelor Degree/HND	266	72 (%)
		Diploma	12	3 (%)
		<b>Total</b>	<b>372</b>	<b>100 (%)</b>
iv.	Practice State of Respondents	Benue State	60	16 (%)
		Taraba State	40	11 (%)
		Kaduna State	55	15 (%)
		Abia State	40	11 (%)
		Akwa-Ibom State	64	17 (%)
		Osun State	86	23 (%)
		FCT	27	7 (%)
		<b>Total</b>	<b>372</b>	<b>100 (%)</b>
v.	Practicing Medium of Respondents	Electronic Media	208	56 (%)
		Print Media	164	44 (%)

		<b>Total</b>	<b>372</b>	<b>100 (%)</b>
vi.	Awareness level on digital images displayed by <i>Scannews</i> and <i>NewsRescue</i> on social media during the 2015 presidential election	High	372	100 (%)
		Low	00	00
		<b>Total</b>	<b>372</b>	<b>100 (%)</b>

**Source: Field Survey, 2017**

Data in Table 1 sought the demographic information of respondents. Foremost, the sex distribution of respondents shows that, more than half of the journalists (250 journalists, 67%) who filled the questionnaire used for this study are male and less than half (122 journalists, 33%) are female journalists. This however implies that both the views and positions of both male and female journalists on digital image usage are covered in this study.

The age categories of respondents were also sought on item II in the table. Results show that 83 respondents (22%) were between the ages of 25-35 years, 199 respondents were between 36-45 years and 47 respondents were between the age ranges of 46-55 years. The remaining 43 respondents representing 12% were between 56 years and above. This finding also shows that the journalists who filled the questionnaire used for this study cut across different age grades.

The educational qualification of respondents was sought on item III on the table. Findings show that, two respondents (0.5 %) acquired Doctor of Philosophy degree (PhD), 92 respondents (25%) had Master's degree and overwhelming 266 respondents (72%) had Bachelor degrees and Higher National Diploma (HND) respectively. The remaining 12 respondents (3%) had Diploma. This result shows that the respondents possess good educational degrees and will be vast in providing vital information useful for this study.



Item IV on the table sought the states where respondents practice journalism. Findings show that, 60 respondents (16%) practice journalism in Benue State, 40 respondents (11%) practice journalism in Taraba State and 55 respondents (15%) practice journalism in Kaduna State. Additionally, 40 respondents practice journalism in Abia State, 64 respondents practice in Akwa-Ibom State, 86 respondents (23%) practice journalism in Osun State and the remaining 27 respondents (7%) practice journalism at the Federal Capital Territory. This result shows that journalists were sampled from various states representing the six geo-political zones in the country and FCT.

Item V on the table sought the practicing medium of respondents. Accordingly, 208 respondents (56%) practice journalism in electronic media and the remaining 164 respondents practice under the print media umbrella. This result shows that the respondents used in this study practice journalism in both electronic and print media respectively. As such, the respondents are in good position to tell where there are anomalies (or otherwise) in the profession.

Lastly on demographic information, item VI on the table sought the awareness status of respondents on digital images displayed by *Scannews* and *NewsRescue* on social media during the 2015 presidential election. Accordingly, all the 372 respondents (100%) were highly aware of digital images displayed during the 2015 presidential election. Thus, they can provide useful information for the study.

#### **4.1.2 Presentation of SMDIUCS and SMDIUQ Data according to Research**

##### **Question One:**

Research Question One sought the volume of digital images displayed on social media by *Scannews* and *NewsRescue* during the 2015 presidential election campaign. Accordingly, the SMDIUCS and SMDIUQ results are presented as follows:

**Table 2: The Number of Digital Images Displayed by *Scannews* and *NewsRescue* during the 2015 Presidential Election Campaign**

S/N	Media Platform	PDP	APC	Goodluck Jonathan	Muhammadu Buhari	Total	Percentage (%)
1.	<i>NewsRescue</i>	1	1	17	10	29	51%
2.	<i>Scannews</i>	1	0	17	10	28	49%
	<b>Total</b>	<b>2</b>	<b>1</b>	<b>34</b>	<b>20</b>	<b>57</b>	<b>100%</b>

**Source: Field Survey, 2017**

The volume of digital image usage by *Scannews* and *NewsRescue* was sought in Table 2. This was in respect of political party and key contenders for the office of president, Federal Republic of Nigeria. The result shows that there was a competitive usage of digital images by *Scannews* and *NewsRescue*. The use of digital image by *NewsRescue* 29 images (51%) exceeded that of *Scannews* by one (28 images, 49%). This implies that more than half (51%) of the total images were displayed by *NewsRescue* while *Scannews* used about half (49%) of the images.

Table 2 also shows that *Scannews* and *NewsRescue* were more concerned with the candidates than the political parties. Thus, 34 of the images were on Goodluck Jonathan while 20 images were on Muhammadu Buhari. Meanwhile, People's Democratic Party (PDP) had two and All Progressive Congress (APC) had one image displayed on the party rather than candidate.

#### **4.1.3 Presentation of SMDIUCS and SMDIUQ Data according to Research**

##### **Question Two:**

Research Question Two sought the forms of digital images used by *Scannews* and *NewsRescue* during the 2015 presidential election campaign in Nigeria. Accordingly, the SMDIUCS and SMDIUQ results are presented as follows:

**Table 3: Forms of Digital Images Usage by *Scannews* and *NewsRescue* during the 2015 Presidential Election**

S/N	Media Platform	Toning	Flattening	Changing Costume	Cloning	Retouching	Total	Percentage (%)
1.	<i>NewsRescue</i>	2	0	17	20	5	44	55%

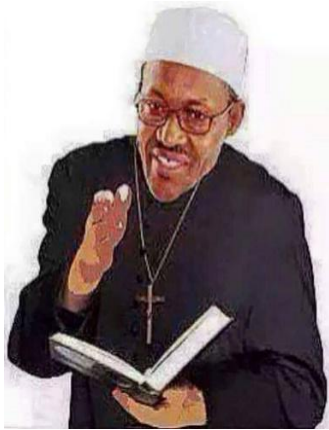
2.	<i>Scannews</i>	1	2	17	13	3	36	45%
	<b>Total</b>	<b>3</b>	<b>2</b>	<b>34</b>	<b>33</b>	<b>8</b>	<b>80</b>	<b>100%</b>

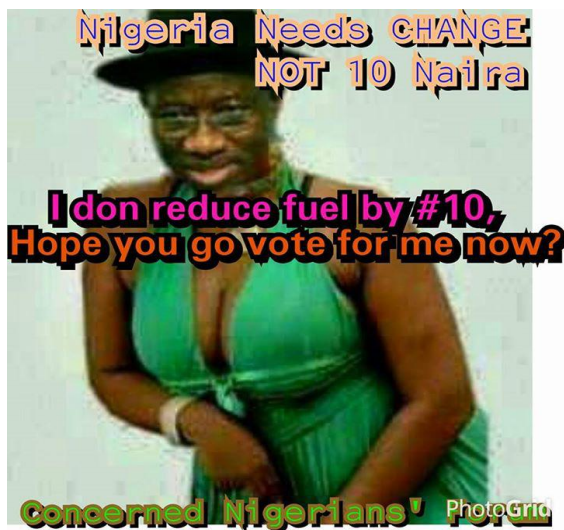
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**Source: Field Survey, 2017**

In Table 3, cases of digital manipulation occurred 80 times among the selected images. These cases are classified into five forms of toning, flattering, changing costumes of persons, cloning and retouching. Table 3 shows that *NewsRescue* had 55% of the cases while *Scannews* have 45% of the cases. The least form of manipulation is flattening (with two images), followed by toning (with three images). They were eight cases of retouching – making the picture unnatural. The most dominant form of manipulation are changing costume (that dressing of photograph in different attire, with 34 cases) and cloning with 33 cases. In some instances, the candidates were cloned as animals like pig or chimpanzee or as religious people, women etc. (see Figure 5).

**Figure 5: Digital Images of Aspirants cloned as Animal, Clergy and Woman**





Source: Scannews (2015) - <https://www.facebook.com/pages/Scannews;>  
 NewsRescue (2015) – [https://www.facebook.com/newsrescuemedia/photos\\_stream](https://www.facebook.com/newsrescuemedia/photos_stream)

**Table 4: Sources of Digital images on social media during the 2015 Presidential Election Campaign**

S/N	Media Platform	Party	Individual	Media	Group	Total	Percentage (%)
1.	<i>NewsRescue</i>	00	01	26	2	29	51%
2.	<i>Scannews</i>	00	00	26	2	28	49%
	<b>Total</b>	<b>00</b>	<b>1</b>	<b>52</b>	<b>4</b>	<b>57</b>	<b>100%</b>

**Source: Field Survey, 2017**

Sources of digital images on social media were presented in Table 4. The result shows that 52 of the digital images were creation of *Scannews* and *NewsRescue*, four were created by group or organization (but used by *Scannews* and *NewsRescue*), One was an individual creation while none came from a political party. The result indicates that the media and their staff manipulate these pictures for use in their news stories. It is however surprising that this unethical manipulation of images is perpetrated by the media themselves.

**Table 5: Journalists' Perceptions on the Forms of Digital Images displayed on Social Media by *Scannews* and *NewsRescue***

S/N	Item	Responses					Total	Mean	SD
		SA	A	SD	D	U			
1.	Toning is one of the major techniques used by <i>Scannews</i> and <i>NewsRescue</i> during the 2015 presidential election.	222 (60%)	150 (40%)	00	00	00	372 (100%)	3.4032	.49121
2.	Flattening of photographs is one of the major techniques used by <i>Scannews</i> and <i>NewsRescue</i> during the 2015 presidential election.	111 (30%)	261 (70%)	00	00	00	372 (100%)	3.7016	.45817

3.	Changing of costumes is one of the major techniques used by <i>Scannews</i> and <i>NewsRescue</i> during the 2015 presidential election.	151 (40%)	182 (49%)	14 (4%)	3 (0.8%)	22 (6%)	372 (100%)	2.8253	.99003
4.	Total alteration by addition and subtraction of photographs is one of the major techniques used by <i>Scannews</i> and <i>NewsRescue</i> during the 2015 presidential election.	233 (63%)	139 (37%)	00	00	00	372 (100%)	3.3737	.48443
5.	Cloning of photographs is one of the major techniques used by <i>Scannews</i> and <i>NewsRescue</i> during the 2015 presidential election.	145 (39.0)	224 (60.2)	3 (0.8)	00	00	372 (100%)	3.6183	.50281
6.	Retouching of photographs is one of the major techniques used by <i>Scannews</i> and <i>NewsRescue</i> during the 2015 presidential election.	136 (36.5)	233 (63%)	1 (0.3)	00	2 (0.5)	372 (100%)	3.6559	.55422
<b>Mean of Means</b>								<b>3.4296</b>	

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**Source: Field Survey, 2017**

Data in Table 5 sought journalists opinions on the various forms of digital images used on social media by *Scannews* and *NewsRescue* during the 2015 presidential election. Accordingly, toning was identified by 222 respondents (60%) and 150 respondents (40%) who strongly agreed and agreed to the statement respectively. The mean rating of item 1 on Table 5 is 3.4032 and the standard deviation,  $SD = .49121$ . Item 2 on the table identified flattening of photographs as the major manipulation technique used by *Scannews* and *NewsRescue*. Thus, 111 respondents (30%) strongly agreed with the statement. The remaining 261 respondents (70%) agreed with the statement as well. The mean rating of item 2 on Table 6 is  $M = 3.7016$  and the standard deviation,  $SD = .45817$ .

Item 3 on the table identified changing costumes as the major manipulation technique used by *Scannews* and *NewsRescue* during the 2015 presidential election. Thus, 151 respondents (40%) strongly agreed with the statement and 182 respondents (49%) agreed with the statement as well. On the contrary, 14 respondents (4%) strongly

disagreed with the statement and another 3 respondents disagreed with the statement. The remaining 22 respondents were however undecided of the statement. The mean rating of item 3 on Table 5 is  $M = 3.8253$  and the standard deviation,  $SD = .99003$ . Item 4 on the table further identified total alteration of photographs (by addition and subtraction) as the major manipulation technique used by *Scannews* and *NewsRescue* during the 2015 presidential election. Thus, overwhelming 233 respondents (63%) strongly agreed with the statement. In the same vein, the remaining 139 respondents (37%) agreed with the statement as well. The mean rating of item 4 on Table 5 is  $M = 3.3737$  and the standard deviation,  $SD = .48443$ .

Item 5 on the table further identified cloning of photographs as the major manipulation technique used by *Scannews* and *NewsRescue* during the 2015 presidential election. Consequently, 145 respondents (39.0%) strongly agreed with the statement. In the same vein, overwhelming 224 respondents (60.2%) agreed with the statement as well. The remaining three respondents (0.8%) were however indifferent by strongly disagreeing with the statement. The mean rating of item 5 on Table 6 is  $M = 3.6183$  and the standard deviation,  $SD = .50281$ . Lastly on Table 5, item 6 identified retouching of photographs as the major manipulation technique used by *Scannews* and *NewsRescue* during the 2015 presidential election. Subsequently, 136 respondents (36.5%) strongly agreed with the statement. In the same vein, 233 respondents (63%) agreed with the statement as well. The remaining 1 respondents (0.3%) strongly disagreed with the statement and 2 respondents (0.5) were undecided on the statement. The mean rating of item 6 on Table 5 is  $M = 3.6559$  and the standard deviation,  $SD = .55422$ . The overall mean of means rating of all the items in table 6 is  $M = 3.4296$  which is above the acceptable mean of 3.00.



#### 4.1.4 Presentation of SMDIUCS and SMDIUQ Data according to Research

##### Question Three:

The crux of Research Question Three is anchored on the context digital images were used on social media during the 2015 presidential election campaign by *Scannews* and *NewsRescue* in respect to professional journalism practice. Accordingly, the SMDIUCS and SMDIUQ results are presented as follows:

**Table 6: Contexts of Digital image usage during the 2015 Presidential Election Campaign**

S/N	Media Platform	Rallies	Social Gathering	Neutral	Total	Percentage (%)
1.	<i>NewsRescue</i>	2	00	27	29	51%
2.	<i>Scannews</i>	1	2	25	28	49%
	<b>Total</b>	<b>3</b>	<b>2</b>	<b>52</b>	<b>57</b>	<b>100%</b>

**Source: Field Survey, 2017**

The contextual underpinning of digital image usage by *Scannews* and *NewsRescue* during the 2015 presidential election campaign was sought. Accordingly, Table 6 shows that, out of the 29 digital images displayed by *NewsRescue*, two emanated from party rally, 27 on neutral ground and none from social gathering. Therefore, the contextual underpinning of digital image usage by *NewsRescue* was basically on perceptual understanding of the news media.

On the other hand, out of the 28 digital images displayed by *Scannews* during the 2015 presidential election campaign, one was an offshoot of a campaign rally, two were from social gathering or events and 25 were from neutral perspective. In other words, the 25 images from neutral background were the perception of *Scannews* concerning the 2015 presidential candidates and their parties. On the whole, result in Table 6 indicates that most of the digital images manipulated came as a result of the online media perspectives or impression of the key contenders of the 2015 presidential election.

In the same vein, what prompted the display of such images by *Scannews* and *NewsRescue* was further ascertained through the use of SMDIUCS as follows:

**Table 7: Triggers for Digital image Usage by *Scannews* and *NewsRescue* during the 2015 Presidential Election Campaign**

S/N	Triggers	<i>NewsRescue</i>	<i>Scannews</i>	Total	Percentage (%)
1.	Corruption	5	1	6	43%
2.	Security	00	1	1	7%
3.	Health	00	1	1	7%
4.	Experience	00	2	2	14%
5.	Competence	3	1	4	29%
	<b>Total</b>	<b>8</b>	<b>6</b>	<b>14</b>	<b>100%</b>

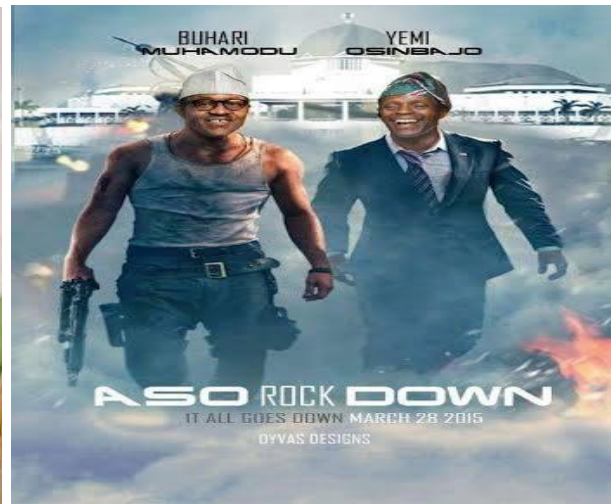
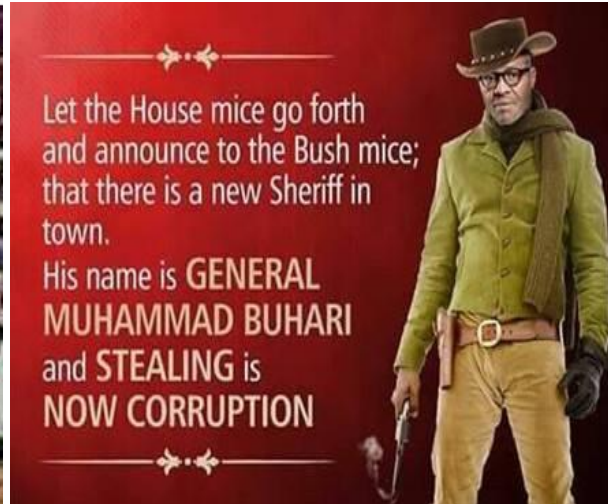
**Source: Field Survey, 2017**

Motivations for digital image manipulations on social media during the 2015 presidential election campaign were ascertained in Table 7. The table shows that 6 (43%) of the manipulated digital images were triggered by corruption, 1 (7%) was driven by security and health matters respectively, (2) 14% were motivated by experience of the candidate, while the remaining 4 triggers (29%) were inspired by competence of the candidate.

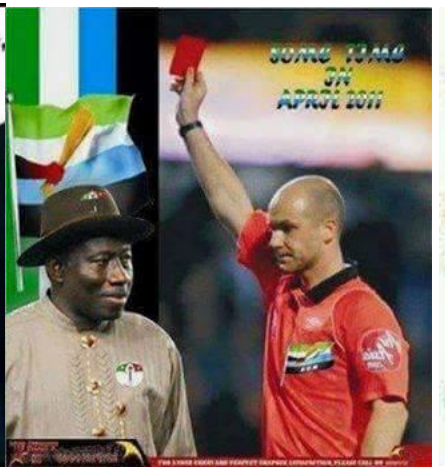
The result thus shows that, *NewsRescue* was more concerned about corruption and competence of the candidates. *Scannews* however took the issue of corruption paramount but also considered security, health, experience and competence of the candidates. The result indicates that corruption was top most in the mind of the manipulators, followed by competence of the candidates, experience and others. In the manipulated images, one candidate was shown to have might and the will to fight corruption while the other candidate was not, as can be seen in Figure 6 and 7 below:

**Figure 6: Digital Images of Muhammadu Buhari manipulated by *Scannews* and *NewsRescue* to show might and will to fight corruption**

**Concerned Nigerians' Forum**



Source: Scannews (2015) - <https://www.facebook.com/pages/Scannews>;  
NewsRescue (2015) – [https://www.facebook.com/newsrescuemedia/photos\\_stream](https://www.facebook.com/newsrescuemedia/photos_stream)  
**Figure 7: Digital Images of Goodluck Jonathan manipulated by Scannews and NewsRescue to show incompetence and inexperience**



**OYA! Tell your Yarubak people to vote for me or die!**



Source: Scannews (2015) - <https://www.facebook.com/pages/Scannews>;  
NewsRescue (2015) – [https://www.facebook.com/newsrescuemedia/photos\\_stream](https://www.facebook.com/newsrescuemedia/photos_stream)

Corroborating the Social Media Digital Image Usage Coding Sheet (SMDIUCS) result on the third research question, is the findings from Social Media Digital Image Usage Impact Questionnaire (SMDIUIQ) presented as follows:

**Table 8: Journalists' Perception on the Context of Digital Image Usage by *Scannews* and *NewsRescue* and the Effect on Professional Practice**

S/n	Item	Responses					Total	Mean	SD
		SA	A	SD	D	U			
1.	Statements made on campaign rallies were the major reasons for such usage of aspirant's images on social media.	189 (51%)	172 (46%)	5 (1.3%)	5 (1.3%)	1 (0.1%)	372 (100%)	3.5403	.62386
2.	The image usage of aspirant based on statement made on 'Campaign Rallies' has no positive impact on professional journalism standards of 'Objectivity, Accuracy, Truthfulness, Fairness and Balance'.	260 (70%)	101 (27%)	5 (1.3%)	5 (1.3%)	1 (0.3%)	372 (100%)	3.3495	.60672
3.	Endorsement by religious organizations was the key reason for such image usage by <i>Scannews</i> and <i>NewsRescue</i> .	12 (3%)	09 (2%)	255 (69%)	84 (23%)	12 (3%)	372 (100%)	2.2043	.67786
4.	The image usage of aspirant based on 'endorsement by religious organizations' has no positive relationship on professional journalism standards of 'Objectivity, Accuracy, Truthfulness, Fairness and Balance'.	256 (69%)	105 (28%)	00	00	11 (3%)	372 (100.0)	3.4032	.77271
5.	Statement made on social gathering (like birthdays, anniversary etc.) by presidential candidates were the key reasons for such image usage.	83 (22%)	172 (46%)	20 (5.6)	19 (5%)	78 (21%)	372 (100.0)	3.5672	1.43251
6.	The image usage of aspirant based on statement made on 'Social Gatherings' has no positive relationship on professional journalism standards of 'Objectivity, Accuracy, Truthfulness, Fairness and Balance'.	256 (69%)	111 (30%)	00	00	5 (1%)	372 (100%)	3.4435	.66449
7.	There is no significant positive relationship between the context of digital image usage by <i>Scannews</i> and <i>NewsRescue</i> on social media to professional photojournalism practice.	256 (61%)	111 (38%)	00	00	5 (1%)	372 (100.0)	3.4435	.66449
<b>Mean of Means</b>								<b>3.2788</b>	

**Source: Field Survey, 2017**

Results in Table 8 show the journalists' perception on the context of digital image usage by social media by *Scannews* and *NewsRescue* and the effect on professional practice. Accordingly, item 1 on the table identified statements made on campaign rallies as the major reasons for such usage of aspirant's images on social

media during the 2015 presidential election. Thus, 189 respondents (51%) strongly agreed with the statement and 172 respondents (46%) agreed with the statement as well. On the contrary, 5 respondents (1.3%) strongly disagreed with the statement and another 5 respondents (1.3%) disagreed with the statement. The remaining 1 respondents was however undecided of the statement. The mean rating of item 1 on Table 9 is  $M = 3.5403$  and the standard deviation,  $SD = .62386$ . Item 2 on the Table 8 states that image usage of aspirant based on statement made on 'Campaign Rallies' has no positive impact on professional journalism standards of 'Objectivity, Accuracy, Truthfulness, Fairness and Balance'. Thus, 260 respondents (70%) strongly agreed with the statement and 101 respondents (27%) agreed with the statement as well. On the contrary, 5 respondents (1.3%) strongly disagreed with the statement and another 5 respondents (1.3%) disagreed with the statement. The remaining 1 respondents was however undecided of the statement. The mean rating of item 2 on Table 8 is  $M = 3.3495$  and the standard deviation,  $SD = .60672$ .

Item 3 on the table identified endorsement by religious organizations as the major reasons for such image usage on social media during the 2015 presidential election. Thus, 12 respondents (3%) strongly agreed with the statement and 9 respondents (2%) agreed with the statement as well. On the contrary, 255 respondents (69%) strongly disagreed with the statement and another 84 respondents (23%) disagreed with the statement. The remaining 12 respondents were however undecided of the statement. The mean rating of item 3 on Table 8 is  $M = 2.2043$  and the standard deviation,  $SD = .67786$ . Furthermore, item 4 on the Table 8 states that image usage of aspirant based on endorsement by religious organization has no positive impact on professional journalism standards of 'Objectivity, Accuracy, Truthfulness, Fairness and Balance'. Thus, 256 respondents (69%) strongly agreed with the statement and 105 respondents (28%) agreed with the

statement as well. The remaining 11 respondents were however undecided of the statement. The mean rating of item 4 on Table 8 is  $M = 3.4032$  and the standard deviation,  $SD = .77271$ .

Item 5 on the table state that declaration made on social gathering (like birthdays, anniversary etc.) by presidential candidates were the key reasons for such image usage on social media during the 2015 presidential election. Thus, 83 respondents (22%) strongly agreed with the statement and 172 respondents (46%) agreed with the statement as well. On the contrary, 20 respondents (5.6%) strongly disagreed with the statement and another 19 respondents (5%) disagreed with the statement. The remaining 78 respondents were however undecided of the statement. The mean rating of item 5 on Table 8 is  $M = 3.5672$  and the standard deviation,  $SD = 1.43251$ . Item 6 on the Table 8 states that the image usage of aspirant based on statement made on ‘Social Gatherings’ has no positive relationship on professional journalism standards of ‘Objectivity, Accuracy, Truthfulness, Fairness and Balance’. Thus, 256 respondents (69%) strongly agreed with the statement and 111 respondents (30%) agreed with the statement as well. The remaining 5 respondents (1%) were however undecided of the statement. The mean rating of item 6 on Table 8 is  $M = 3.4435$  and the standard deviation,  $SD = .66449$ . Lastly on Table 8, item 7 states that there is no significant positive relationship between the context of digital image usage by *Scannews* and *NewsRescue* on social media to professional photojournalism practice. Thus, 256 respondents (69%) strongly agreed with the statement and another 111 respondents (30%) agreed with the statement as well. The remaining 5 respondents (1%) were however undecided of the statement. The mean rating of item 7 on Table 8 is  $M = 3.4435$  and the standard deviation,  $SD = .66449$ . The overall mean of means rating of all the items in Table 8 is  $MM = 3.2788$  which is above the acceptable mean of 3.00. This result however implies that the context of digital



image usage on social media by *Scannews* and *NewsRescue* during the 2015 presidential election affect professionalism. The nature of effect is however subject to further test.

#### 4.1.5 Presentation of SMDIUCS and SMDIUQ Data according to Research

##### Question Four:

Research Question Four sought the intended purpose for the display of digital images and the implication to journalism professional practice. To therefore present data in relation to the intended purpose of digital images displayed by *Scannews* and *NewsRescue*, the denotations of manipulated images are shown in Table 9 as follows:

**Table 9: Denotation of displayed Images by *Scannews* and *NewsRescue* during the 2015 Presidential Election Campaign**

S/N	Denotations	<i>NewsRescue</i>	<i>Scannews</i>	Total	Percentage (%)
1.	Guy	4	2	6	10.5%
2.	Terrorist	2	3	5	8.8%
3.	Woman	4	6	10	17.5%
4.	Boxer	2	3	5	8.8%
5.	Hooligan	3	4	7	12.3%
6.	Animal	5	5	10	17.5%
7.	Religious person	9	5	14	24.6
	<b>Total</b>	<b>29</b>	<b>28</b>	<b>57</b>	<b>100%</b>

**Source: Field Survey, 2017**

Table 9 shows the various symbols or images that digital pictures were manipulated into. From the table, 6 (10.5%) of the images were symbolic of a guy, dressing as a swagger or drunkard, 5 (8.8%) as terrorist and 10 (17.5%) as a woman. In addition, 5 (8.8%) were symbolized as a fighter or boxer, 7 (12.3%) as a hooligan, 10 (17.5%) as animal like chimpanzee or pig and 14 (24.6%) as a religious person. *Scannews* for instance cloned Muhammadu Buhari as a Christian holding the bible and

wearing a rosary on his neck (see figure 5). In other instances, candidates were depicted as a pig and chimpanzee (see figure 5). Another dominant representation was that of a woman, dressing as a whore. *NewsRescue* depicted Goodluck Jonathan as such (see figure 6). Results in Table 9 thus, indicate that candidates were mostly depicted as animals, woman, religious icon, hooligan and nigger.

In a related development, every picture displayed on social media by *Scannews* and *NewsRescue* has an implied meanings attached to it. As such, the connotation or implied meaning of the pictures are shown in Table 10 below:

**Table 10: Implied Meanings of Displayed images by *Scannews* and *NewsRescue* during the 2015 Presidential Election Campaign**

S/N	Connotations	<i>NewsRescue</i>	<i>Scannews</i>	Total	Percentage (%)
1.	Saint	9	5	14	24.6%
2.	Capability	4	2	6	10.5%
3.	Experienced	2	6	8	14%
4.	Competence	8	6	14	24.5%
5.	Dangerous/Evil	2	3	5	8.8%
6.	Dependable	4	6	10	17.5%
	<b>Total</b>	<b>29</b>	<b>28</b>	<b>57</b>	<b>100%</b>

**Source: Field Survey, 2017**

Result in Table 10 shows the implied meanings of displayed images on social media by *Scannews* and *NewsRescue*. Accordingly, out of the 57 altered pictures sampled, majority of the pictures, 14 (24.6%) inferred that the candidate is a saint. Most often, the pictures carried religious emblems signifying honesty and trust. Muhammadu Buhari was most presented in this format.

Next to saint are images depicting competence of an aspirant which 14 (24.6%) of the images showed. Out of the 57 altered pictures sampled, majority of the pictures,

14 (26.6%) inferred that the candidates were either competent or incompetent. Depicting a candidate with cigar rete means the person is irresponsible and incompetent. Dependability was another meaning derived from the altered pictures (10 images – 17.5%), followed by experience, 8 (14%) and capability 6 (10.5%). Images that depicted that a candidate is evil or dangerous were least 5 (8.8%). Muhammadu Buhari was most shown this way as a terrorist and war monger. On the whole, as candidates were depicted as hooligan, nigger, woman, animal etc., the implied meaning shows that a candidate is either competence or incompetence, capable or incapable, dependable or undependable, trust worthy and not trust worthy respectively.

**Table 11: The Nature of Caption Language and Body Text on Displayed Images**

S/N	Language	<i>NewsRescue</i>	<i>Scannews</i>	Total	Percentage (%)
1.	Vulgar	3	1	4	17%
2.	Derogatory	3	2	5	22%
3.	Condemnable	4	4	8	35%
4.	Peaceful	3	3	6	26%
	<b>Total</b>	<b>13</b>	<b>10</b>	<b>23</b>	<b>100%</b>

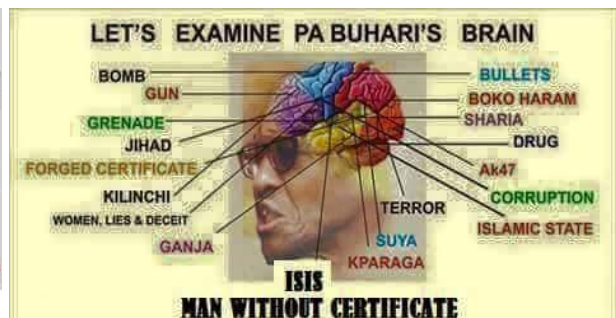
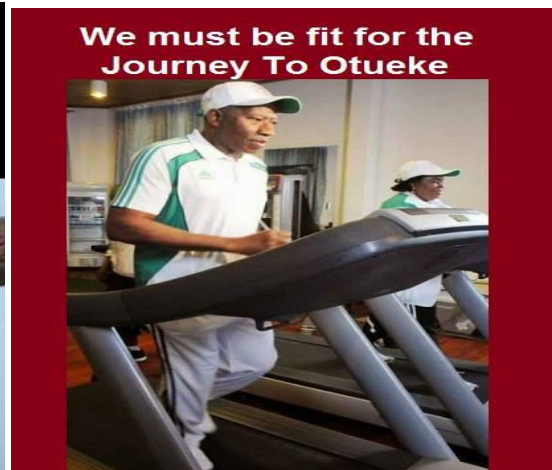
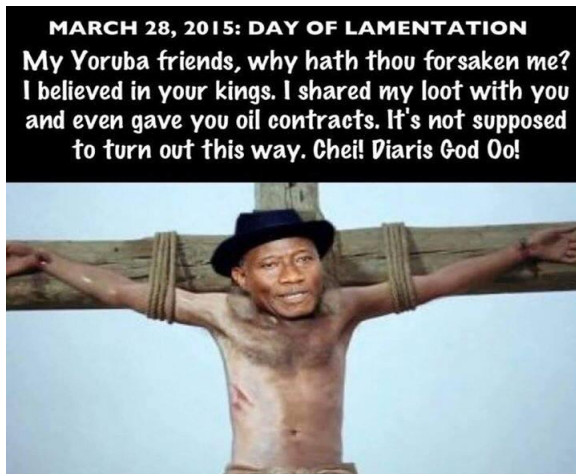
**Source: Field Survey, 2017**

Table 11 shows the nature language. It shows the kind of emotions the alteration is intended to invoke in readers. Although, not all the manipulated pictures have captions and body texts, the few ones that had are therefore explained. Result in Table 11 shows that out of 29 manipulated images of *NewsRescue*, 13 had caption and body text. For *Scannews*, 10 images out of 28 had body text or caption. Thus, 23 images out of the 57 total images sampled had captions and body text. On the nature of language used, 4 images (17%) used vulgar language, 5 images (22%) used derogatory language, 8 images (35%) used condemnable language and 6 images (26%) were peaceful.

Vulgar terms employed include ‘Nya...Nyaa...Nyash on ma mind’, ‘Bad Boss Witch’, ‘Big Bad Boss’, ‘ISIS man without certificate’ etc. Other terms which sought to condemn an opponent include, ‘same tyrant, same ideology, different attire’, ‘Rest in Peace PDP’, ‘Your own don meet’, ‘2015 is not clear ooh, Buhari is everywhere’ etc.

The third set of language used (22%) were derogatory words such as ‘no blame me, na them give me *igbo!*’, ‘Yes I’m stupid leader, # GEJ your Thesis please?’ ‘Lost, confuse, disoriented and bewildered’. However, the language used for 26% of other images were peaceful and not inciting. These include; ‘Sir my handover note is ready’, ‘We must be fit for the journey to Otueke’, ‘May 29, 2015, Welcome to Otueke’, and ‘Nigeria, who will be our Moses’. Instances of some of the images are shown in Figure 9 below:

Figure 8: Peaceful Language used in some selected images



Source: Scanneews (2015) - <https://www.facebook.com/pages/Scanneews>;  
 NewsRescue (2015) – [https://www.facebook.com/newsrescuemedia/photos\\_stream](https://www.facebook.com/newsrescuemedia/photos_stream)

**Table 12: The Styles of Body Copy for Displayed Images**

S/N	Style	<i>NewsRescue</i>	<i>Scannews</i>	Total	Percentage (%)
1.	Straight	2	2	4	17%
2.	Institutional	2	1	3	13%
3.	Narrative	1	1	2	9%
4.	Dialogue	3	3	6	26%
5.	Monologue	3	2	5	22%
6.	Device	2	1	3	13
	<b>Total</b>	<b>13</b>	<b>10</b>	<b>23</b>	<b>100%</b>

**Source: Field Survey, 2017**

Table 12 shows that the frequent style of body copy used by *NewsRescue* and *Scannews* is dialogue (26%), closely followed by monologue (22%) and straight style (17%). Institutional style and device style fall at par with each other (13%), while narrative style (9%) was the least used technique in the presentation of manipulated pictures by *NewRescue* and *Scannews*.

Institutional style for instance had examples like ‘let the house mice go forth and announce to bush mice that there is a new Sheriff in town. His name is General Muhammadu Buhari and stealing is now corruption’. Narrative technique on the other hand sought to provide emotional appeals. These were seen when Goodluck was cloned on the cross like Jesus Christ with a body text (see figure 8 on P.184). Most devices used were alliteration (like Big Bad Boss), metaphor (like who is our Moses), neologism – that is the creation of a word from existing word (like *Bokohari*, *Yorubak* people etc.).

In addition to the content analysis data, journalists also bare their mind on the intended purposes of manipulated pictures. The result is presented in Table 13 below:

**Table 13: Journalists' Perception on the Intended Purpose for Digital Image Usage by *Scannews* and *NewsRescue* and the Implication to Professional Practice**

S/n	Item	Responses					Total	Mean	SD
		SA	A	SD	D	U			
1.	Photographs were used by <i>Scannews</i> and <i>NewsRescue</i> to portray the corrupt nature of aspirants during the 2015 presidential election.	155 (42%)	179 (48%)	4 (1%)	12 (3%)	22 (6%)	372 (100%)	3.8360	1.03183
2.	The image manipulation technique of 'Corruption' has negative influence on professional journalism standards of 'Objectivity, Accuracy, Truthfulness, Fairness and Balance'.	155 (42%)	179 (48%)	4 (1%)	12 (3%)	22 (6%)	372 (100%)	3.8360	1.03183
3.	Photographs were used by <i>Scannews</i> and <i>NewsRescue</i> to portray strong security of life and property if a particular aspirant is voted into power.	209 (56%)	111 (30%)	00	00	52 (14%)	372 (100%)	2.8575	1.34330
4.	The image manipulation technique portraying 'Strong Security of Life and Property' has negative influence on professional journalism standards of 'Objectivity, Accuracy, Truthfulness, Fairness and Balance'.	312 (84%)	8 (2%)	00	00	52 (14%)	372 (100%)	2.5806	1.38784
5.	Photographs were used by <i>Scannews</i> and <i>NewsRescue</i> to depict health challenge of aspirants during the 2015 presidential election.	83 (22%)	222 (60%)	14 (4%)	45 (12%)	8 (2%)	372 (100%)	3.1210	.96230
6.	The image manipulation technique depicting 'Health Challenge' of aspirant has negative influence on professional journalism standards of 'Objectivity, Accuracy, Truthfulness, Fairness and Balance'.	248 (66%)	59 (16%)	08 (2%)	45 (12%)	12 (3%)	372 (100%)	3.6989	1.17508
7.	Photographs were used by <i>Scannews</i> and <i>NewsRescue</i> to depict experience of aspirant during the 2015 presidential election.	119 (32%)	240 (65%)	00	00	13 (3%)	372 (100%)	2.8065	.80105
8.	The image manipulation technique depicting the 'Experience' of aspirant has negative influence on professional journalism standards of 'Objectivity, Accuracy, Truthfulness, Fairness and Balance'.	119 (32%)	240 (65%)	00	00	13 (3%)	372 (100%)	2.8065	.80105
9.	Photographs were used by <i>Scannews</i> and <i>NewsRescue</i> to depict competence of aspirant during the 2015 presidential election.	87 (23%)	261 (70%)	8 (2%)	6 (2%)	10 (3%)	372 (100%)	2.9005	.74392
10.	The image manipulation technique depicting 'Competence' of aspirant has negative influence on professional journalism standards of 'Objectivity, Accuracy, Truthfulness, Fairness and Balance'.	117 (31%)	235 (63%)	10 (3%)	00	10 (3%)	372 (100%)	2.8898	.72029
11.	The usage of visual lies by <i>Scannews</i> and <i>NewsRescue</i> on social media have no positive relationship with professional photojournalism practice.	277 (75%)	75 (20%)	00	00	20 (5%)	372 (100%)	2.4167	.94372
12.	There is significant difference on the intended purpose for the display of digital images on social media by <i>Scannews</i> and <i>NewsRescue</i> to professional photojournalism practice.	277 (75%)	75 (20%)	20 (5%)	00	00	372 (100%)	2.3683	.76751
<b>Mean of Means</b>								<b>3.0098</b>	

**Source: Field Survey, 2017**

Table 13 shows the results of the purpose for digital image usage on social media by *Scannews* and *Newsrescue* during the 2015 presidential election and the implication to professional practice. Item 1 on the table states that photographs were used by *Scannews* and *NewsRescue* to portray the corrupt nature of aspirants during the 2015 presidential election. To respond to this, 155 respondents (42%) strongly agreed and another 179 respondents (48%) agreed with the statement. Additionally, 4 respondents (1%) and another 12 respondents (3%) strongly disagreed and disagreed with the statement respectively. The remaining 22 respondents (6%) were undecided of the statement. The mean rating of item 1 on Table 13 is  $M = 3.8360$  and the standard deviation,  $SD = 1.03183$ . Item 2 on the table states that the image manipulation technique of ‘Corruption’ has negative influence on professional journalism standards of ‘Objectivity, Accuracy, Truthfulness, Fairness and Balance’. Responding to this, 155 respondents (42%) strongly agreed and another 179 respondents (48%) agreed with the statement. Additionally, 4 respondents (1%) and another 12 respondents (3%) strongly disagreed and disagreed with the statement respectively. The remaining 22 respondents (6%) were undecided of the statement. The mean rating of item 2 on Table 13 is  $M = 3.8360$  and the standard deviation,  $SD = 1.03183$ .

Item 3 on the table states that photographs were used by *Scannews* and *NewsRescue* to portray strong security of life and property if a particular aspirant is voted into power. To respond to this, 209 respondents (56%) strongly agreed and another 111 respondents (30%) agreed with the statement. The remaining 52 respondents (14%) were undecided of the statement. The mean rating of item 3 on Table 13 is  $M = 2.8575$  and the standard deviation,  $SD = 1.34330$ . Item 4 on the table states that the image manipulation technique portraying ‘Strong Security of Life and Property’ has negative influence on professional journalism standards of ‘Objectivity, Accuracy, Truthfulness,



Fairness and Balance'. To respond to this, 312 respondents (84%) strongly agreed and another 8 respondents (2%) agreed with the statement. The remaining 52 respondents (14%) were undecided of the statement. The mean rating of item 4 on Table 13 is  $M = 2.5806$  and the standard deviation,  $SD = 1.38784$ .

Item 5 on the table states that photographs were used by *Scannews* and *NewsRescue* to depict health challenge of aspirants during the 2015 presidential election. Responding to this, 83 respondents (22%) strongly agreed and another 222 respondents (60%) agreed with the statement. Additionally, 14 respondents (4%) and another 45 respondents (12%) strongly disagreed and disagreed with the statement respectively. The remaining 8 respondents (2%) were undecided of the statement. The mean rating of item 5 on Table 13 is  $M = 3.1210$  and the standard deviation,  $SD = .96230$ .

Item 6 on the table states that the image manipulation technique depicting 'Health Challenge' of aspirant has negative influence on professional journalism standards of 'Objectivity, Accuracy, Truthfulness, Fairness and Balance'. Responding to this, 248 respondents (66%) strongly agreed and another 59 respondents (16%) agreed with the statement. Additionally, 8 respondents (4%) and another 45 respondents (12%) strongly disagreed and disagreed with the statement respectively. The remaining 12 respondents (3%) were undecided of the statement. The mean rating of item 6 on Table 13 is  $M = 3.6989$  and the standard deviation,  $SD = 1.17508$ .

Item 7 on Table 13 states that photographs were used by *Scannews* and *NewsRescue* to depict experience of aspirant during the 2015 presidential election. To respond to this, 119 respondents (32%) strongly agreed and another 240 respondents (65%) agreed with the statement. The remaining 13 respondents (3%) were undecided of the statement. The mean rating of item 7 is  $M = 2.8065$  and the standard deviation,  $SD = .80105$ . Furthermore, item 8 on Table 13 states that the image manipulation technique

depicting the 'Experience' of aspirant has negative influence on professional journalism standards of 'Objectivity, Accuracy, Truthfulness, Fairness and Balance'. To respond to this, 119 respondents (32%) strongly agreed and another 240 respondents (65%) agreed with the statement. The remaining 13 respondents (3%) were undecided of the statement. The mean rating of item 8 is  $M = 2.8065$  and the standard deviation,  $SD = .80105$ .

Item 9 on Table 13 states that photographs were used by *Scannews* and *NewsRescue* to depict competence of aspirant during the 2015 presidential election. Responding to this, 87 respondents (23%) strongly agreed and another 261 respondents (70%) agreed with the statement. Additionally, 8 respondents (2%) and another 6 respondents (2%) strongly disagreed and disagreed with the statement respectively. The remaining 10 respondents (3%) were undecided of the statement. The mean rating of item 9 on Table 13 is  $M = 2.9005$  and the standard deviation,  $SD = .74392$ . Item 10 on Table 13 further states that the image manipulation technique depicting 'Competence' of aspirant has negative influence on professional journalism standards of 'Objectivity, Accuracy, Truthfulness, Fairness and Balance'. Towards this end, 117 respondents (31%) strongly agreed and another 235 respondents (63%) agreed with the statement. Additionally, 10 respondents (3%) strongly disagreed with the statement. The remaining 10 respondents (3%) were undecided of the statement. The mean rating of item 10 on Table 13 is  $M = 2.8893$  and the standard deviation,  $SD = .72029$ .

Item 11 on Table 13 states that the usage of visual lies by *Scannews* and *NewsRescue* on social media have no positive relationship with professional photojournalism practice. To respond to this, overwhelming 277 respondents (75%) strongly agreed and another 75 respondents (20%) agreed with the statement. The remaining 20 respondents (5%) were undecided of the statement. The mean rating of item 11 is  $M = 2.4167$  and the standard deviation,  $SD = .94372$ . Item 12 on Table 13

states that there is significant difference on the intended purpose for the display of digital images on social media by *Scannews* and *NewsRescue* and professional photojournalism practice. To respond to this, overwhelming 277 respondents (75%) strongly agreed and another 75 respondents (20%) agreed with the statement. The remaining 20 respondents (5%) were undecided of the statement. The mean rating of item 12 is  $M = 2.3683$  and the standard deviation,  $SD = .76751$ . The overall mean of means rating of all the items in Table 13 is  $MM = 3.0098$  which is above the acceptable mean of 3.00. This result however implies significant analysis which means the intended purpose of digital image display have effect on professionalism. The level of difference can however be ascertained through further test.

#### **4.1.6 Presentation of SMDIUQ Data according to Research Question Five:**

Research Question Five sought journalists' perception and attitude to social media image use during the 2015 presidential election campaigns in Nigeria. This was investigated alongside their implication on professional journalism practice. Accordingly, the Social Media Digital Image Usage Questionnaire (SMDIUQ) provided the necessary information which are presented as follows:

**Table 14: Journalists' Perceptions on the Problems of Digital Image Usage by *Scannews* and *NewsRescue* and the Implication on Professional Practice**

S/n	Item	Responses					Total	Mean	SD
		SA	A	SD	D	U			
1.	Digital technologies raise a host of thorny and troubling ethical challenges for journalists and media practitioners.	192 (52%)	180 (48%)	00	00	00	372 (100%)	2.4839	.50041
2.	Media ecology has become a chaotic landscape evolving at a furious pace where professional journalists share the journalistic sphere with tweeters, bloggers, citizen journalists, and social media users.	111 (30%)	243 (65%)	7 (2%)	8 (2%)	3 (1%)	372 (100.0)	3.7876	.65717
3.	Image manipulation represent another significant error of commission in the digital age where 'seeing' is <i>not always</i> believing.	257 (69%)	115 (31%)	00	00	00	372 (100%)	2.3145	.46495
4.	Digitally <i>altering images</i> common in advertising and incorporate now to online journalism distort the true essence of journalism practice.	345 (93%)	27 (7%)	00	00	00	372 (100.0)	2.0753	.26418
5.	Digital imaging has introduce media revolution that is transforming, fundamentally and irrevocably, the nature of journalism and its ethics which means to publish is now in the hands of citizens.	160 (43%)	175 (47%)	21 (6%)	12 (3%)	4 (1%)	372 (100%)	3.7285	.80023
6.	<i>Plagiarism</i> has become an accepted practice and norm due to the ease and temptation of copying online sources.	304 (82%)	68 (18%)	00	00	00	372 (100%)	3.1828	.38702
7.	<i>Essentially manipulated images</i> is more than science fiction, thereby images report lies rather anchoring them on truthfulness and objectivity.	166 (45%)	206 (55%)	00	00	00	372 (100%)	2.5538	.49777
8.	Manipulated images erase the privacy part of citizens' daily lives and pose the threat for the society to protect civility in the digital, networked age.	166 (45%)	206 (55%)	00	00	00	372 (100%)	2.5538	.49777
9.	Digital image manipulation has challenged the foundations of media ethics rooted in objectivity, truthfulness, accuracy, fairness and balance.	361 (97%)	11 (3%)	00	00	00	372 (100%)	2.0296	.16963
10.	Digital media ethics has posed a difficult questions as to who is a journalist, since technology that allows citizens to engage in journalism and publication of many kinds – blurs the identity of journalists and the idea of what constitutes journalism.	155 (42%)	180 (48%)	17 (5%)	12 (3%)	8 (2%)	372 (100%)	3.7581	.85345
11.	Social media has opened up avenue for citizens without journalistic training and who do not work for mainstream media calls themselves journalists, or write in ways that fall under the general description of a journalists as someone who regularly writes on public issues for a public or audience.	98 (26%)	240 (65%)	12 (3%)	11 (3%)	12 (3%)	372 (100%)	3.9247	.83697
12.	There is no significant positive relationship on effects of digital image manipulation on social media by <i>Scannews</i> and <i>NewsRescue</i> to professional journalism practice.	342 (92%)	27 (7%)	00	00	3 (1%)	372 (100.0)	2.1075	.43961
<b>Mean of Means</b>								<b>3.0750</b>	

**Source: Field Survey, 2017**

Data in Table 14 show problems of the utilization of digital images on social media by *Scannews* and *NewsRescue*. Towards this end, item 1 on Table 14 states that digital technologies raise a host of thorny and troubling ethical challenges for journalists and media practitioners. To respond to this, 192 respondents (52%) strongly agreed and another 180 respondents (20%) agreed with the statement. The mean rating of item 1 is  $M = 2.4839$  and the standard deviation,  $SD = .50041$ . Item 2 on Table 14 further states that media ecology has become a chaotic landscape evolving at a furious pace where professional journalists share the journalistic sphere with tweeters, bloggers, citizen journalists, and social media users. Thus, 111 respondents (30%) strongly agreed and another 243 respondents (65%) agreed with the statement. Additionally, 7 respondents (2%) strongly disagreed and another 8 respondents (2%) disagree with the statement. The remaining 3 respondents (1%) were undecided of the statement. The mean rating of item 2 on Table 14 is  $M = 3.7876$  and the standard deviation,  $SD = .65717$ .

Item 3 on Table 14 further states that image manipulation represent another significant error of commission in the digital age where ‘seeing’ is *not always* believing. To respond to this, 257 respondents (69%) strongly agreed and another 115 respondents (31%) agreed with the statement. The mean rating of item 3 is  $M = 2.3145$  and the standard deviation,  $SD = .46495$ . Item 4 on Table 14 states that digitally *altering images* common in advertising and incorporate now to online journalism distort the true essence of journalism practice. Accordingly, 345 respondents (93%) strongly agreed and another 27 respondents (7%) agreed with the statement. The mean rating of item 4 is  $M = 2.0753$  and the standard deviation,  $SD = .26418$ . Item 5 on Table 14 further states that Digital imaging has introduce media revolution that is transforming, fundamentally and irrevocably, the nature of journalism and its ethics which means to publish is now in the hands of citizens. Consequently, 160 respondents (43%) strongly agreed and another 175

respondents (47%) agreed with the statement. Additionally, 21 respondents (6%) strongly disagreed and another 12 respondents (3%) disagree with the statement. The remaining 4 respondents (1%) were undecided of the statement. The mean rating of item 5 on Table 14 is  $M = 3.7285$  and the standard deviation,  $SD = .80023$ .

Results in item 6 further state that *plagiarism* has become an accepted practice and norm due to the ease and temptation of copying online sources. Accordingly, 304 respondents (82%) strongly agreed and the remaining 68 respondents (18%) agreed with the statement. The mean rating of item 6 is  $M = 3.1828$  and the standard deviation,  $SD = .38702$ . Item 7 on Table 14 states that *essentially manipulated images* is more than science fiction, thereby images report lies rather anchoring them on truthfulness and objectivity. Towards this end, 166 respondents (45%) strongly agreed and the remaining 206 respondents (55%) agreed with the statement. The mean rating of item 7 is  $M = 2.5538$  and the standard deviation,  $SD = .49777$ . Item 8 on Table 14 states that manipulated images erase the privacy part of citizens' daily lives and pose the threat for the society to protect civility in the digital, networked age. Towards this end, 166 respondents (45%) strongly agreed and the remaining 206 respondents (55%) agreed with the statement. The mean rating of item 8 is  $M = 2.5538$  and the standard deviation,  $SD = .49777$ . Item 9 on Table 14 states that digital image manipulation has challenged the foundations of media ethics rooted in objectivity, truthfulness, accuracy, fairness and balance. Thus, 361 respondents (97%) strongly agreed and the remaining 11 respondents (3%) agreed with the statement. The mean rating of item 9 is  $M = 2.0296$  and the standard deviation,  $SD = .16963$ .

Item 10 on Table 14 further states that digital media ethics has posed a difficult questions as to who is a journalist, since technology that allows citizens to engage in journalism and publication of many kinds – blurs the identity of journalists and the idea

of what constitutes journalism. Consequently, 155 respondents (42%) strongly agreed and another 180 respondents (48%) agreed with the statement. Additionally, 17 respondents (5%) strongly disagreed and another 12 respondents (3%) disagree with the statement. The remaining 8 respondents (2%) were undecided of the statement. The mean rating of item 10 on Table 14 is  $M = 3.7581$  and the standard deviation,  $SD = .85345$ . Item 11 on Table 14 states that social media has opened up avenue for citizens without journalistic training and who do not work for mainstream media calls themselves journalists, or write in ways that fall under the general description of a journalists as someone who regularly writes on public issues for a public or audience. Thus, 98 respondents (26%) strongly agreed and another 240 respondents (65%) agreed with the statement. Additionally, 12 respondents (3%) strongly disagreed and another 11 respondents (3%) disagree with the statement. The remaining 12 respondents (3%) were undecided of the statement. The mean rating of item 11 on Table 14 is  $M = 3.9247$  and the standard deviation,  $SD = .83697$ .

Lastly on Table 14, item 12 states that there is no significant positive relationship on effects of digital image manipulation on social media by *Scannews* and *NewsRescue* to professional journalism practice. Thus, 342 respondents (92%) strongly agreed and another 27 respondents (7%) agreed with the statement. The remaining 3 respondents (1%) were undecided of the statement. The mean rating of item 12 is  $M = 2.1075$  and the standard deviation,  $SD = .43961$ . The overall mean of means rating of all the items in Table 14 is  $MM = 3.0750$  which is above the acceptable mean volume of 3.00. This result however shows a significant analysis on how problems of the utilization of digital images by *Scannews* and *NewsRescue* affect professionalism.

**Table 15: Journalists' Perceived Impact on Digital Images Manipulation on Social Media**

S/n	Item	Responses					Total	Mean	SD
		SA	A	SD	D	U			
1.	With the influx of digital imaging, new possibilities emerge as old practices are threatened while professional journalism struggles as audiences migrate online.	125 (33%)	199 (54%)	10 (3%)	16 (4%)	23 (6%)	372 (100%)	1.9866	1.06517
2.	Shrinkage of newsrooms as social media creates concern for the future of journalism, such as non-profit centers of investigative journalism.	84 (23%)	212 (57%)	23 (6%)	18 (5%)	35 (9%)	372 (100%)	2.2151	1.13365
3.	Social media and digital presence have raised a central question as to whether existing media ethics are suitable for today and tomorrow's news media.	94 (25%)	90 (24%)	92 (25%)	93 (25%)	3 (1%)	372 (100%)	2.5108	1.13622
4.	Digitization and social media are moving conventional media towards a mixed news media - a news media citizen and professional journalism across many media platforms.	176 (47%)	196 (52%)	00	00	00	372 (100%)	1.5269	.49995
5.	With social media and digital presence, reports and images circulate the globe with amazing speed via Twitter, YouTube, Facebook, blogs, cell phones, and email.	258 (69%)	114 (31%)	00	00	00	372 (100%)	1.3065	.46164
6.	The speed associated with digital and social media puts pressure on newsrooms to publish stories before they are adequately checked and verified as to the source of the story and the reliability of the alleged facts.	258 (69%)	114 (30%)	00	00	00	372 (100%)	1.3065	.46164
<b>Mean of Means</b>								<b>1.8087</b>	

**Source: Field Survey, 2017**

Data in Table 15 show the perceived impact of digital images manipulation on social media. Towards this end, item 1 on Table 15 states that with the influx of digital imaging, new possibilities emerge as old practices are threatened while professional journalism struggles as audiences migrate online. Thus, 125 respondents (33%) strongly agreed and



another 199 respondents (54%) agreed with the statement. Additionally, 10 respondents (3%) strongly disagreed and another 16 respondents (4%) disagree with the statement. The remaining 23 respondents (3%) were undecided of the statement. The mean rating of item 1 on Table 15 is  $M = 1.9866$  and the standard deviation,  $SD = 1.06517$ . Item 2 states that with the shrinkage of newsrooms as social media creates concern for the future of journalism, such as non-profit centers of investigative journalism. Accordingly, 84 respondents (23%) strongly agreed and another 212 respondents (57%) agreed to the statement. Additionally, 23 respondents (6%) strongly disagreed and another 18 respondents (5%) disagree with the statement. The remaining 35 respondents (9%) were undecided of the statement. The mean rating of item 2 on Table 15 is  $M = 2.2151$  and the standard deviation,  $SD = 1.13365$ .

Item 3 states that social media and digital presence have raised a central question as to whether existing media ethics are suitable for today and tomorrow's news media. Accordingly, 94 respondents (25%) strongly agreed and another 90 respondents (24%) agreed to the statement. On the contrary, 92 respondents (25%) strongly disagreed and another 93 respondents (25%) disagree with the statement. The remaining 3 respondents (1%) were undecided of the statement. The mean rating of item 3 on Table 15 is  $M = 2.5108$  and the standard deviation,  $SD = 1.13622$ . Item 4 on Table 15 further states that digitization and social media are moving conventional media towards a mixed news media - a news media citizen and professional journalism across many media platforms. Thus, 176 respondents (47%) strongly agreed and the remaining 196 respondents (52%) agreed with the statement. The mean rating of item 4 is  $M = 1.5269$  and the standard deviation,  $SD = .49995$ . Item 5 on Table 15 states that with social media and digital presence, reports and images circulate the globe with amazing speed via Twitter, YouTube, Facebook, blogs, cell phones, and email. Thus, 258 respondents

(69%) strongly agreed and the remaining 114 respondents (31%) agreed with the statement. The mean rating of item 5 is  $M = 1.3065$  and the standard deviation,  $SD = .46164$ .

Lastly on Table 15, item 6 states that the speed associated with digital and social media puts pressure on newsrooms to publish stories before they are adequately checked and verified as to the source of the story and the reliability of the alleged facts. Towards this end, 258 respondents (69%) strongly agreed and the remaining 114 respondents (31%) agreed with the statement. The mean rating of item 6 is  $M = 1.3065$  and the standard deviation,  $SD = .46164$ . The overall mean of means rating of all the items in Table 15 is  $MM = 1.8087$ .

Lastly on the fifth research question, journalists provide digital image techniques that conform to photojournalism professional standards. The result is presented as follows:

**Table 16: Journalists' Perceptions on Professional and Unprofessional Forms of Digital Image Techniques in journalism practice**

**Responses**

<b>S/n</b>	<b>Item</b>	<b>SA</b>	<b>A</b>	<b>SD</b>	<b>D</b>	<b>U</b>	<b>Total</b>	<b>Mean</b>	<b>SD</b>
1.	Cropping – removal of the edges of an image from accidents, usually used to frame it within a newspaper page.	273 (73%)	99 (27%)	00	00	00	372 (100%)	1.2661	.44253
2.	Brightening – adjustment of tones or the brilliance of an image.	105 (28%)	251 (68%)	00	00	16 (4%)	372 (100%)	1.8468	.80475
3.	Contrast – adjustment of the range between the light and dark tones in the image.	128 (34%)	244 (66%)	00	00	00	372 (100%)	1.6559	.47571
4.	Dodging – brightening of an area in the image.	273 (73%)	99 (27%)	00	00	00	372 (100%)	1.2661	.44253
5.	Burning – darkening of an area in the image.	87 (23%)	196 (53%)	14 (4%)	37 (10%)	38 (10%)	372 (100%)	2.3091	1.22359
6.	Cloning – to copy certain areas of the photo and put them in another part of the image or eliminate undesired content.	00	00	289 (78%)	83 (22%)	00	372 (100%)	3.2231	.41690
7.	Removing/adding – the addition or removal of elements to a photograph after it was registered, either by cloning or through another technique.	00	00	372 (100%)	00	00	372 (100%)	3.0000	.00000
8.	Sharpening – increasing the sharpness/focus of an image.	92 (25%)	216 (58%)	00	30 (8%)	34 (9%)	372 (100%)	2.2204	1.19514
9.	Black and white (B & W) – a photograph that has only shades of gray, black and white. This effect can be programmed into the camera or achieved via software.	90 (24%)	282 (76%)	00	00	00	372 (100%)	1.7581	.42883
10.	Colour setting – this term refers to the natural adjustment of colour, taking into account the colour range in which the picture was produced and the adequacy of the white balance.	55 (15%)	187 (50%)	45 (12%)	72 (19%)	13 (4%)	372 (100%)	2.4651	1.06973
11.	Toning – using the colour balance, levels and hue adjustment layers on the original picture.	00	14 (4%)	215 (58%)	139 (37%)	4 (1%)	372 (100%)	3.3575	.57215
12.	Double/multiple exposure – the exposure of the same photograph two or more times. This term can also refer to a series of pictures based on a fixed framing.	00	00	372 (100.0)	00	00	372 (100%)	3.0000	.00000

13.	Flattening - adjusting colour temperature or exposure to make an image look pretty boring and ugly.	00	00	222 (60%)	150 (40%)	00	372 (100%)	3.4032	.49121
14.	Retouching - to make a picture unnatural by correcting or restoring an original version.	00	00	256 (69%)	116 (31%)	00	372 (100%)	3.3118	.46386
15.	RAW file – a file with all of the original image information as captured by the camera sensor, before any processing.	291 (78%)	81 (22%)	00	00	00	372 (100.0)	1.2177	.41327
<b>Mean of Means</b>								<b>2.6408</b>	

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**Source: Field Survey, 2017**

Data in Table 16 show journalists' perceptions on professional and unprofessional forms of digital image techniques in journalism practice. Towards this end, cropping on item 1 was strongly agreed upon by 273 respondents (73%). In the vein, the remaining 99 respondents (27%) agreed with cropping as a professional technique in journalism practice. Brightening on item 2 was strongly agreed upon by 105 respondents (28%). In the vein, overwhelming 251 respondents (68%) agreed with brightening as a professional technique in journalism practice. The remaining 16 respondents (4%) were undecided of the statement. Contrast on item 3 was strongly agreed upon by 128 respondents (34%) as a professional technique. Similarly, overwhelming 244 respondents (66%) agreed with contrast as a professional technique in journalism practice.

Result in Table 16 further identified dodging on item 4. Thus, 273 respondents (73%) strongly agreed to it as a professional technique. Similarly, 99 respondents (27%) agreed with dodging as a professional technique in journalism practice. Burning on item 5 was strongly agreed upon by 87 respondents (23%) as a professional technique. Similarly, 196 respondents (53%) agreed with burning as a professional technique in journalism practice. On the contrary, 14 respondents (4%) strongly disagreed with burning, 37 respondents (10%) disagreed with burning to be a professional technique. The remaining 38 respondents (10%) were undecided of the position. Cloning on item 6 was strongly disagreed upon by overwhelming 289 respondents (78%) to be a

professional technique. Similarly, the remaining 83 respondents (22%) disagreed with cloning to be a professional technique in journalism practice.

Removal and addition identified on item 7 was strongly disagreed upon by entire 372 respondents (100%) to be a professional technique. Sharpening on item 8 was strongly agreed upon by 92 respondents (25%) as a professional technique. Similarly, 216 respondents (58%) agreed with sharpening as a professional technique in journalism practice. On the contrary, 30 respondents (8%) disagreed with sharpening to be a professional technique. The remaining 34 respondents (9%) were undecided on sharpening. Black and white photographs on item 9 was strongly agreed upon by 90 respondents (24%) as a professional technique. Similarly, 282 respondents (76%) agreed with black and white as a professional technique in journalism practice.

Colour setting on item 10 was strongly agreed upon by 55 respondents (15%) as a professional technique. Similarly, 187 respondents (50%) agreed with colour setting as a professional technique in journalism practice. On the contrary, 45 respondents (12%) strongly disagreed and another 72 respondents (19%) disagree with colour setting to be a professional technique. The remaining 13 respondents (4%) were undecided.

On table 16, toning on item 11 was agreed upon by only 14 respondents (4%) as a professional technique. overwhelming 215 respondents (58%) strongly disagreed with toning as a professional technique in journalism practice. Similarly, another 139 respondents (37%) disagree with toning as a professional technique. The remaining 4 respondents (1%) were however undecided. The mean rating of item 62 on Table 8 is  $M = 3.3575$  and the standard deviation,  $SD = .57217$ . This implies that toning is not an acceptable practice in journalism. Double or multiple exposure identified on item 12 was strongly disagreed upon by entire 372 respondents (100%) to be a professional technique

in journalism practice. This means that multiple exposure is not an ethical practice in journalism.

On table 16, flattening on item 13 was strongly disagreed upon by 222 respondents (60%) to be a professional technique in journalism practice. Similarly, the remaining 150 respondents (40%) disagreed with flattening. The mean rating of item 64 on Table 17 is  $M = 3.4032$  and the standard deviation,  $SD = .49121$ . This implies that flattening is not an acceptable practice in journalism. Furthermore, retouching on item 14 was strongly disagreed upon by 256 respondents (69%) to be a professional technique in journalism practice. In the same vein, the remaining 116 respondents (31%) disagreed with retouching. The mean rating of item 14 on Table 16 is  $M = 3.3118$  and the standard deviation,  $SD = .46386$ . This result implies that retouching is not an acceptable practice in journalism.

Lastly on Table 16, publishing raw file was strongly agreed upon by 291 respondents (78%) to be a professional technique in journalism. Similarly, the remaining 81 respondents (22%) agreed that publishing raw file is an acceptable form of a professional technique in journalism practice. The mean rating of item 15 is  $M = 1.2177$  and the standard deviation,  $SD = .41327$ . The overall mean of means rating of all the items in Table 17 is  $MM = 2.6408$  which by approximation is 3.00 the rate of accepting result to be significant in this study.

## **4.2 Test of Hypotheses**

In other to correlate variables in this study and subject them to measurable levels, three hypotheses were formulated for testing. This section thus, authenticates the acceptability or otherwise of the three null hypotheses formulated in this study. The order in which the hypotheses were tested is presented as follows:

### **Hypothesis One:**

H<sub>0</sub>: The contexts of digital image usage by *Scannews* and *NewsRescue* have no significant relationship with professional journalism practice.

H<sub>1</sub>: The contexts of digital image usage by *Scannews* and *NewsRescue* have significant relationship with professional journalism practice.

Based on the data obtained in Tables 7 and 8, this hypothesis was tested using Pearson Product Moment correlation and the result is presented in Table 17 as follows.

**Table 17: Pearson Product Moment Correlation on the relationship between context of digital image usage by *Scannews* and *NewsRescue* to professional journalism practice**

S/N	Variable	Mean	SD	Df	Level of Significance	R	P	Remark
1.	Context of Digital Image Usage	9.4032	2.67841	370	0.05	.842**	.000	Significant/ Null rejected
2.	Professional Journalism Practice	35.3011	7.25587					

**\*\*Correlation is significant at 0.01 level (2-tailed)**

The result presented in Table 17 shows a significant correlation on the context of digital image usage and professional journalism practice ( $r = .842$  and  $P = .000$ ;  $P < .01$ ;  $r = .842 > P = .000$ ). This result indicates that there is a significant relationship between the context of digital image usage by *Scannews* and *NewsRescue* to journalism practice. This implies that the manner in which digital images are use affects professionalism whether positively or negatively.

The degree of freedom of the test is set at;  $DF = 370$ , level of significance - 0.05. Consequently, Research Hypothesis One which state that ‘the contexts of digital image usage by *Scannews* and *NewsRescue* have no significant relationship with professional journalism practice’ is rejected and the alternate hypothesis accepted.

**Hypothesis Two:**

H0<sub>2</sub>: There is no significant relationship between journalists' perception and attitude to social media image usage and professional journalism practice.

H<sub>2</sub>: There is significant relationship between journalists' perception and attitude to social media image usage and professional journalism practice.

Based on the data obtained in Tables 13 and 16, this hypothesis was tested using Pearson Product Moment correlation and the result is presented in Table 18 as follows:

**Table 18: Pearson Product Moment correlation on the nature of relationship between journalists' perception to social media image usage and professional journalism practice**

S/N	Variable	Mean	SD	Df	Level of Significance	r	P	Remark
1.	Journalists' perception and attitude to social media image usage	28.3522	9.42682	370	0.05	.652**	.000	Significant/ Null rejected
2.	Professional photojournalism practice	1.0645	.24600					

**\*\*Correlation is significant at 0.01 level (2-tailed)**

The result presented in Table 18 shows a significant positive relationship between journalists' perception and attitude to social media image usage and professional journalism practice ( $r = .652$  and  $P = .000$ ;  $P < .01$ ;  $r = .652 > P = .000$ ). This result indicates that there is a significant positive relationship between journalists' perception and attitude to social media image usage and professional journalism practice. It therefore means that, journalists' perception on practice are professional in nature.

Consequently, the mean rating and standard deviation of journalists' perception and attitude to social media image usage show  $M = 28.3522$  and  $SD = 9.42682$ . The mean rating and standard deviation for professional journalism practice is  $M = 1.0645$  and  $SD = .24600$ . The degree of freedom is  $DF = 370$ , level of significance - 0.05. Thus, Research Hypothesis Three which state that 'there is no significant relationship between



journalists' perception and attitude to social media image usage and professional journalism practice' is rejected and the alternate hypothesis accepted.

### **4.3 Answering Research Questions**

In this study, five research questions were raised to give direction to the work. The section presents the findings got from the use of Social Media Digital Image Usage Coding Sheet (SMDIUCS) for the content analysis aspect of this study and the Social Media Digital Image Usage Impact Questionnaire (SMDIUIQ) data. Thus, the order in which the five research questions were answered is presented as follows:

#### **Research Question One:**

*What was the volume of digital images displayed by Scannews and NewsRescue during the 2015 presidential election campaigns in Nigeria?*

The first research question was designed to ascertain the volume of digital images displayed on social media by *Scannews* and *NewsRescue* during the 2015 presidential election campaign in Nigeria. In answering this research question, Tables 2 provided the direction to which the first research question was answered. Using the data got from Social Media Digital Image Usage Coding Sheet (SMDIUCS) in Table 2, the result shows a competitive usage of digital images by *Scannews* and *NewsRescue*. The volume of digital images by *NewsRescue* (29 images - 51%) exceeded that of *Scannews* by one (28 images, 49%). This implies that 51% of the total images (that is more than half) were displayed by *NewsRescue* while *Scannews* used 49% of the images (less than half).

The study also found that candidates for the presidential election was the major focus of *Scannews* and *NewsRescue*. Thus, 34 of the images were on Goodluck Jonathan while 20 images were on Muhammadu Buhari. Meanwhile, People's Democratic Party (PDP) had two images and All Progressive Congress (APC) had one image displayed on

the party rather than candidate. With these findings, therefore, the first Research Question which sought the volume of digital images displayed on social media by *Scannews* and *NewsRescue* during the 2015 presidential election campaign is answered.

**Research Question Two:**

*What were the forms of digital image usage during the 2015 presidential election campaigns in Nigeria?*

The second research question in this study sought the forms of digital images used by *Scannews* and *NewsRescue* during the 2015 presidential election campaign in Nigeria. Thus, Tables 3, 4 and 5 shed light on the demands of the second research question. Results in Table 3 shows that the dominant forms of digital image technique used by *Scannews* and *NewsRescue* are toning, flattening, changing costumes, cloning and retouching. However, changing costumes (with 34 cases) and cloning (with 33 cases out of 80 cases identified) top among the forms of digital image techniques used during the 2015 presidential election campaign. Table 3 shows further that *NewsRescue* had 55% of all the cases while *Scannews* have 45% of the cases. The least form of manipulation is flattening (with two images), followed by toning (with three images). They were eight cases of retouching – making the picture unnatural. The most dominant form of manipulation are changing costume (that dressing of photograph in different attire, with 34 cases) and cloning with 33 cases. In some instances, the candidates were cloned as animals like pig or chimpanzee or as religious people, women etc. This is also shown in Figure 5 respectively.

Sources of manipulated digital images on social media were presented in Table 4. The result shows that 52 of the digital images were creation of *Scannews* and *NewsRescue*, four were created by group or organization, One was an individual creation while none came from a political party. The result indicates that the media and their staff

manipulate these pictures for use in their news stories. Lastly on the second research question, Table 5 showed journalists' opinions on the forms of digital images displayed on social media by *Scannews* and *Newsrescue*. This was done to verify findings from the images that were content analyzed. Accordingly, the study found that toning (as ascertained by 100%), flattening (100%), changing (89%) total alteration of photographs (by addition and subtraction - 100%), cloning of photographs (99%) and retouching of photographs (99.5%) were the manipulation techniques used by *Scannews* and *NewsRescue*. This result however implies that the forms of digital images used on social media affect professionalism. Thus, with these findings, the second research question which sought the forms of digital images used by *Scannews* and *NewsRescue* during the 2015 presidential election campaign in Nigeria was answered.

**Research Question Three:**

*In what context were digital images used during the 2015 presidential election and the implication to professional journalism practice?*

To answer this research question, Tables 6, 7 and 8 shed light on the demands of the question. The study found that, out of the 29 digital images displayed by *NewsRescue*, two emanated from party rally, 27 on neutral ground and none from social gathering. Therefore, the contextual underpinning of digital image usage by *NewsRescue* was basically on perceptual understanding of the news media. On the other hand, out of the 28 digital images displayed by *Scannews* during the 2015 presidential election campaign, one was an offshoot of a campaign rally, two were from social gathering or events and 25 were from neutral perspective. In other words, the 25 images from neutral background were the perception of *Scannews* concerning the 2015 presidential candidates and their parties. The result therefore indicates that most of the digital images techniques used came as a result of the online media perspectives or impression of the

key contenders of the 2015 presidential election. Thus, digital image manipulations happened under given situations or condition; and understanding such situations pave way for examining the rationale or reason for such usage. On the whole, findings indicate that most of the digital images manipulated came as a result of the online media perspectives or impression of the key contenders of the 2015 presidential election (27 and 25 images by *NewsRescue* and *Scannews* based on neutral ground respectively).

Furthermore, the motivations or what prompted the display of such images by *Scannews* and *NewsRescue* were ascertained in Table 7. Accordingly, 6 (43%) of the images were triggered by corruption, 75 were driven by security consciousness of the aspirants and health matters respectively. Also, 14% were motivated by experience of the candidate, while the remaining 29% were inspired by competence of the candidate. The result thus shows that, *NewsRescue* was more concerned about corruption and competence of the candidates. *Scannews* however took the issue of corruption paramount but also considered security, health, experience and competence of the candidates. The result indicates that corruption was top most in the mind of the manipulators, followed by competence of the candidates, experience and others. In the manipulated images, one candidate was shown to have might and the will to fight corruption while the other candidate was not.

Lastly on the third research question, Table 8 shows journalists' perceptions on the context of digital image usage and the implication on professional practice. The finding shows that the contexts of digital image usage by *Scannews* and *NewsResue* impede the professional virtues of objectivity, accuracy, truthfulness, fairness and balance. A hypothesis was further tested in this regard. The essence was to investigate the level of significant relationship between the context of digital image manipulation usage by *Scannews* and *NewsRescue* on social media to professional photojournalism

practice. The result was however significant -  $r = .842$  and  $P = .000$  ( $P < .01$ ;  $r = .842 > P = .000$ ). This result indicates that there is a significant relationship between the context of digital image manipulation usage by *Scannews* and *NewsRescue* on social media to photojournalism practice. It therefore means that the context of image usage affects professionalism whether positively or negatively. With these findings therefore, the third research question which sought the context of digital image usage on social media by *Scannews* and *NewsRescue* with respect to professional journalism practice was answered.

#### **Research Question Four:**

*What was the intended purpose of digital image usage during the 2015 presidential election and the implication to professional journalism practice?*

To answer this research question, data in Tables 9, 10, 11, 12 and 13 were used to establish the intended purpose for display of digital images and factors that prompted their usage for journalism purposes. In Table 9, the denotations or meaning of manipulated images were shown. The study found various symbols or images that digital pictures were manipulated into. From the table, 6 (10.5%) of the images were symbolic of a guy, dressing as a swagger or drunkard, 5 (8.8%) as a fighter or boxer, 7 (12.3%) as a hooligan, 10 (17.5%) as animal like chimpanzee or pig and 14 (24.6%) as a religious person. *Scannews* for instance cloned Muhammadu Buhari as a Christian holding the bible and wearing a rosary on his neck (see figure 6). In other instances, candidates were depicted as a pig and chimpanzee (see figure 5). Another dominant representation was that of a woman, dressing as a whore. *NewsRescue* depicted Goodluck Jonathan as such (see figure 5). In Table 9, the alteration of pictures represent various things including animals, woman, religious icon, hooligan and nigger. Such denotations is to enhance the communication value of the object. Hence, the pictures are manipulated in various forms

or representations and the study was concerned with such physical presentation of the presidential candidates during the 2015 general elections campaign.

In a related development, the connotations of digital image manipulation were also investigated. As such, every picture manipulated by *Scannews* and *NewsRescue* is intended to communicate a message. Whatever form of alteration it takes, there is always an implied meaning of the manipulation. Though animals were used in some cases, each image generated a meaning different from the object it symbolizes. As such, the connotation or implied meaning of the pictures are investigated in Table 10. Thus, out of the 57 altered pictures sampled, majority of the pictures, 14 (26.6%) inferred that the candidate is a saint. Most often, the pictures carried religious emblems signifying honesty and trust. Muhammadu Buhari was most presented in this format.

Next to saint are images depicting competence of a candidate which 14 (24.6%) of the images showed. Out of the 57 altered pictures sampled, majority of the pictures, 14 (26.6%) inferred that the candidates were either competent or incompetent. Depicting a candidate with cigarette means the person is irresponsible and incompetent. Dependability was another meaning derived from the altered pictures (10 images – 17.5%), followed by experience 8 (14%) and capability 6 (10.5%). Images that depicted that a candidate is evil or dangerous were least 5 (8.8%). Muhammadu Buhari was most shown this way as a terrorist and war monger. On the whole, as candidates were depicted as hooligan, nigger, woman, animal etc. these images have implied meanings like competence or incompetence, capable or incapable, dependable or undependable, trust worthy and not trust worthy respectively.

Table 11 further show the nature of caption language and body text of images used. The result shows the kind of emotions manipulated pictures are intended to invoke in readers. Although, not all the manipulated pictures have captions and body texts, the

few ones that had are therefore explained. Result in Table 11 shows that out of 29 images displayed by *NewsRescue*, 13 had caption and body text. For *Scannews*, 10 images out of 28 had body text or caption. Thus, 23 images out of the 57 total images sampled had captions and body text. On the nature of language used, 4 images (17%) used vulgar language, 5 images (22%) used derogatory language, 8 images (35%) used condemnable language and 6 images (26%) were peaceful.

Examining vulgar languages used, such terms employed include ‘Nya...Nyaa...Nyash on ma mind’, ‘Bad Boss Witch’, ‘Big Bad Boss’, ‘ISIS man without certificate’ etc. Other terms which sought to condemn an opponent include, ‘same tyrant, same ideology, different attire’, ‘Rest in Peace PDP’, ‘Your own don meet’, ‘2015 is not clear ooh, Buhari is everywhere’ etc. The third set of language used were derogatory words (22%) such as ‘no blame me, na them give me *igbo!*’, ‘Yes I’m stupid leader’, ‘# GEJ your Thesis please?’ ‘Lost, confuse, disoriented and bewildered’. However, the language used for 26% of other images were peaceful and not inciting. These include; ‘Sir my handover note is ready’, ‘We must be fit for the journey to Otueke’, ‘May 29, 2015, Welcome to Otueke’, and ‘Nigeria, who will be our Moses’. Instances of some of the images under this category are shown in Figure 8.

In Table 12, results on the styles of body copy for images displayed on social media by *Scannews* and *NewsRescue* during the 2015 presidential election campaign are shown. Towards this end, the table revealed that the frequent style of body copy used by *NewsRescue* and *Scannews* is dialogue (26%), closely followed by monologue (22%) and straight style (17%). Institutional style and device style fall at par with each other (13%), while narrative style (9%) was the least used technique in the presentation of manipulated pictures by *NewRescue* and *Scannews*. Institutional style for instances had examples like ‘let the house mice go forth and announce to bush mice that there is a new

Sheriff in town. His name is General Muhammadu Buhari and stealing is now corruption'. Narrative technique on the other hand seeks to provide emotional appeals. These were seen when Goodluck was cloned on the cross like Jesus Christ with a body text (see figure 8 above). Most devices used were alliteration (like Big Bad Boss), metaphor (like who is our Moses), neologism – that is the creation of a word from existing word (like *Bokohari*, *Yorubak* people etc.).

In addition to the content analysis data, journalists' position on the intended purposes of images displayed and their implications to journalism professionalism was ascertained. The findings show that, images were manipulated to show how competent or incompetent a candidate was to fight corruption. The result also portrayed how capable or incapable, dependable or undependable, trust worthy and not trust worthy a candidate was. On the whole, findings show that, intended purposes for the display of digital images impede journalistic virtues of objectivity, accuracy, truthfulness, fairness and balance. Also, the t-test correlation of the nature of difference between intended purpose for the display of digital image by *Scannews* and *NewsRescue* to professional journalism practice was significant;  $t = -3.388$  and  $P = .001$  ( $P < .01$ ;  $t = -3.388 > P = .001$ ). This implies significant difference between intended purposes of display by *Scannews* and *NewsRescue* to professional journalism practice. Thus, with these findings, the fourth research question which sought the intended purposes for the display of digital images and factors that prompted their usage for journalism purposes was answered.

#### **Research Question Five:**

*What are the journalists' perception and attitude to social media image use during the 2015 presidential election campaigns in Nigeria?*

To answer this research question, Table 14, 15 and 16 shed light on the demands of the question. Table 14 revealed various problems of the utilization of digital images



by *Scannews* and *NewsRescue* to professional journalism practice. The various problems identified are that;

1. Digital technologies raise a host of thorny and troubling ethical challenges for journalists and media practitioners (72%).
2. Media ecology has become a chaotic landscape evolving at a furious pace where professional journalists share the journalistic sphere with tweeters, bloggers, citizen journalists, and social media users (85%).
3. Image manipulation represent another significant error of commission in the digital age where 'seeing' is *not always* believing (69%).
4. Digitally *altering images* common in advertising and incorporate now to online journalism distort the true essence of journalism practice (93%).
5. Digital imaging has introduce media revolution that is transforming, fundamentally and irrevocably, the nature of journalism and its ethics which means to publish is now in the hands of citizens (90%).
6. *Plagiarism* has become an accepted practice and norm due to the ease and temptation of copying online sources (82%).
7. *Essentially manipulated images* is more than science fiction, thereby images report lies rather anchoring them on truthfulness and objectivity (100%).
8. Manipulated images erase the privacy part of citizens' daily lives and pose the threat for the society to protect civility in the digital, networked age (100%).
9. Digital image manipulation has challenged the foundations of media ethics rooted in objectivity, truthfulness, accuracy, fairness and balance (100%).
10. Digital media ethics has posed a difficult questions as to who is a journalist, since technology that allows citizens to engage in journalism and publication of many

kinds – blurs the identity of journalists and the idea of what constitutes journalism (100%).

11. Social media has opened up avenue for citizens without journalistic training and who do not work for mainstream media calls themselves journalists, or write in ways that fall under the general description of a journalists as someone who regularly writes on public issues for a public or audience (91%).

Result in Table 15 further showed the perceived impact of digital image manipulation on social media by *Scannews* and *NewsRescue* on professional journalism practice. Findings show that:

1. With the influx of digital imaging, new possibilities emerge as old practices are threatened while professional journalism struggles as audiences migrate online (87%).
2. Social media creates concern for the future of journalism, such as non-profit centers of investigative journalism (80%).
3. Social media and digital presence have raised a central question as to whether existing media ethics are suitable for today and tomorrow's news media (49%).
4. Digitization and social media are moving conventional media towards a mixed news media - a news media citizen and professional journalism across many media platforms (99%).
5. With social media and digital presence, reports and images circulate the globe with amazing speed via Twitter, YouTube, Facebook, blogs, cell phones, and email (100%).
6. The speed associated with digital and social media puts pressure on newsrooms to publish stories before they are adequately checked and verified as to the source of the story and the reliability of the alleged facts (100%).

A hypothesis was further tested to ascertain the nature of relationship between problems for the utilization of digital images on professional journalism practice. The result was however significant -  $r = .652$  and  $P = .000$  ( $P < .01$ ;  $r = .652 > P = .000$ ). This result indicates that there is a significant relationship between problems for the utilization of digital images by *Scannews* and *NewsRescue* on professional journalism practice. It therefore means that, problems of digital image usage affects professionalism whether positively or negatively.

Various professional image techniques that conform to journalism standards and those that do not were ascertained by the journalists. Accordingly, results in Table 16 served this purpose. The following techniques were found to conform to professional standards:

1. Cropping as ascertained by (100%) of the population.
2. Brightening (96%).
3. Contrast (100%)
4. Dodging (100%)
5. Burning (76%)
6. Sharpening (83%)
7. Black and white photographs (100%)
8. Colour setting (65%)
9. Publishing raw file was strongly agreed upon by (100%)

On the contrary, the following digital techniques were found to be unprofessional and do not conform to photojournalism standards:

1. Cloning as refuted by (100%) of the study sampled population
2. Removal and addition disproved by (100%)
3. Toning was rebutted by (95%)

4. Double or multiple exposure was countered by (100%)

5. Flattening was opposed by (100%)

6. Retouching was kicked against by (100%)

Having identified the techniques that conform to professional standards and the techniques that do not conform to professional standards, the demands for the fifth research question are met.

#### **4.4 Discussion of Findings**

This section is hinged on the discussion of findings generated in this study as they relate to one another from the research questions answered. The discussion correlates the content analysis aspect of this study with the findings to the questionnaire administered and relates them with the review of literature made in this study. The section is treated chronologically in the order of the five research questions answered and the three hypotheses tested and verified in the work.

Foremost, on the volume of digital images displayed by *Scannews* and *NewsRescue*, the study found a competitive usage of digital images by *Scannews* and *NewsRescue*. The volume of digital images by *NewsRescue* (29 images - 51%) exceeded that of *Scannews* by one (28 images, 49%). The study also found that *Scannews* and *NewsRescue* were more concerned with the candidates than the political parties. Thus, 34 of the images were on Goodluck Jonathan while 20 images were on Muhammadu Buhari. Meanwhile, People's Democratic Party (PDP) had two images and All Progressive Congress (APC) had one image displayed on the party rather than candidate.

The study also found that the dominant forms of digital image techniques used by *Scannews* and *NewsRescue* are toning, flattening, changing costumes, cloning and retouching. However, changing costumes (with 34 cases) and cloning (with 33 cases out

of 80 cases identified) top among the forms of digital image manipulation during the 2015 presidential election campaign. Findings also show that *NewsRescue* had 55% of the forms of manipulation techniques used, while *Scannews* have 45% of the cases. The least form of manipulation is flattening (with two cases), followed by toning (with three cases). They were eight cases of retouching – making the picture unnatural. In most instances, candidates were cloned as animals like pig, chimpanzee or as religious people, women etc. Most of the forms of manipulation techniques are shown in Figures 5, 6, 7 and 8 respectively.

These findings equally, agreed with those of Kombol (2008) who found that, with the technological advancement of these days, it is possible that pictures are made to lie. He further maintains that, pictures can be manipulated and twisted to present phenomena that do not exist or events that have never happened. This study however, is interested in ascertaining the methods in which images were transformed or altered to communicate a message. Manipulated digital images in this regard could be a creation of online media like *Scannews* and *NewsRescue* or an independent creation of photo experts shared on social media. Political parties can also create and share digital manipulated images. Again, stringers or freelancers, cartoonist etc. can manipulate pictures. Thus, in the social media world, users are also generators of information and pictures particularly during the electioneering campaign. Political opponents or campaigners would therefore solicit for images to canvass support as well.

One possible explanation for these forms of manipulations, however, is that media professionals might see the subtle manipulations they routinely perform as purely a technical matter that would be of little concern to the reader (Gladney and Ehrlich, 1996). It might also be that what counts as standard practice and what counts as manipulation depends on the presentational context (Reaves, 1995). Reaves (1995)

explains that visual editors assess photographs in categories of soft news and spot news. In other words, it is possible that the use of photographs in different types of magazines (such as news magazines and fashion magazines) dictate not only the degree of photo-alteration professionals are willing to perform, but the degree to which they feel their readers need to be informed about those alterations.

The implication of the above is that images are associated with meaning. They are supposed to tell a story. The meaning aspect of photographs is captured in Barthes' 'Rhetoric of the Image' theory which is anchored on the nature of relationship between images and meaning. Barthes (1964) situated his theory on the ground that, the reader can identify three classes of 'message' from a given image (the linguistic message and two types of iconic message). The linguistic message of the image centered on the denoted and connoted messages the images passed across. The iconic message on the other hand rest on the symbolic or connoted message and the literal image also known as the denoted message. This way the readers are exposed to what the image in its physical manipulated form represents, what line of story it is telling and what is implied in the story the image is telling.

In this study, other findings centered on the context in which digital images were used on social media by *Scannews* and *NewsRescue* with respect to professional journalism practice. In the first instance, the study found that, out of the 29 digital images displayed by *NewsRescue*, two emanated from party rally, 27 on neutral ground and none from social gathering. On the other hand, out of the 28 digital images displayed by *Scannews* during the 2015 presidential election campaign, one was an offshoot of a campaign rally, two were from social gathering or events and 25 were from neutral perspective. Therefore, the contextual underpinning of digital image usage by *NewsRescue* and *Scannews* was basically on perceptual understanding of the news media

on presidential candidates and their parties. The result therefore indicates that most of the digital images manipulated came as a result of the online media perspectives or impression of the key contenders of the 2015 presidential election. Thus, digital image manipulations happened under given situations or condition; and understanding such situations pave way for examining the rationale or reason deter of the manipulation. In fact, such context will indicate the purpose or undertone of a digital image.

Secondly, the motivations or what prompted the display of such manipulated images by *Scannews* and *NewsRescue* were found to be triggered by corruption and security consciousness of the aspirants and health matters. Others were driven by experience of the candidate, while others were inspired by competence of the candidate. The result thus shows that, *NewsRescue* was more concerned about corruption and competence of the candidates. *Scannews* however took the issue of corruption paramount but also considered security, health, experience and competence of the candidates. The result indicates that corruption was top most in the mind of the manipulators, followed by competence of the candidates, experience and others. In the manipulated images, one candidate was shown to have might and the will to fight corruption while the other candidate was not. A hypothesis was further tested in this regard to investigate the level of significant relationship between the context of digital image manipulation usage by *Scannews* and *NewsRescue* on social media to professional photojournalism practice. The result was however significant (DF = 370,  $r = .842$  and  $P = .000$ ,  $P < .01$ ;  $r = 842 > P = .000$ ). This result indicates that the context of image usage by *Scannews* and *NewsRescue* affects professionalism.

In the light of the above findings, the Art Institutes (2015) averred that image manipulation has become a routine practice in photography. The range of changes that photo editors can make varies from correcting background lighting, to transforming a

human model's body type. The technology and software available today allows amateur and professional photographers alike to alter their shots. The fact here however remains that, as these alterations are taking place, the journalism profession is being threatened with the problem of trust and credibility of the profession. This assertion was corroborated by Quinn (2015) who stated that public trust in journalism is waning with each day that passes, but the press' role as watchdog is ever more necessary for a thriving democracy. This is one of the key reasons why Davis (2016) asserts that the laboratory scientist is akin to the photojournalist, representing findings from gels and blots as they are, not stylized illustrations and yet, there is a real temptation to beautify the data. Only, some of these manipulations are considered to distort the original data and may be classified as scientific misconduct.

The findings presented above agree with the tripartite theory used in anchoring this study. First, the consequentialism holding that the consequences of one's conduct are the ultimate basis for any judgment about the rightness or wrongness of that conduct. Thus, from a consequentialist standpoint, a morally right act (or publication) is one that will produce a good outcome, or consequence. The issue here however, rests on the good or evil (that is the consequences) of manipulated images to professional journalism practice. Secondly, the Kantian deontology ethical theory is anchored on the postulation that, morality is a matter of duty. So, we have moral duties to do things that are right to do and moral duties not to do things which are wrong to do. Thus, alteration of images has never been the duty of the journalist. In this wise, the manipulation techniques adopted by *Scannews* and *NewsRescue* during the 2015 presidential election are void and against journalism professional standards. Thirdly, virtue ethical theory emphasizes the role of the character rather than either doing one's duty or acting in order to bring about good consequences. In the light of this, one simple analysis would be whether it is



in the character of a professional journalist to alter his news photographs. If the opposite is the case then, the pictures displayed by *Scannews* and *NewsRescue* are questioned.

In this study, other findings centered on the intended purposes for the display of digital images and factors that prompted their usage for journalism. The study thus found that, the images were symbolic of a nigger (where images of aspirant altered and dressed as a swagger, 5 (8.8%), as a fighter or boxer, 7 (12.3%), as a hooligan, 10 (17.5%), as animal like chimpanzee or pig and as a religious person 14 (24.6%). Such denotations were meant to enhance the communication value of the object against principles guiding the practice of the profession.

The connotation or implied meaning of digital image techniques were also investigated. The study found that majority of the pictures, 14 (26.6%) inferred that the candidate is a saint. Most often, the pictures carried religious emblems signifying honesty and trust. Muhammadu Buhari was most presented in this format. Also, 14 images (26.6%) inferred that the candidates is competent. Dependability was another meaning derived from the altered pictures (10 images – 17.5%), followed by experience 8 (14%) and capability 6 (10.5%). Images that depicted that a candidate is evil or dangerous were least 5 (8.8%). Muhammadu Buhari was most shown this way as a terrorist and war monger. On the whole, as candidates were depicted as hooligan, nigger, woman, animal etc. these images have implied meanings like competence or incompetence, capable or incapable, dependable or undependable, trust worthy and not trust worthy respectively.

Further findings show that there is significant difference on the intended purpose for the display of digital images on social media by *Scannews* and *NewsRescue* to professional photojournalism practice ( $t = -3.388 > P = .001$ ). This findings however validated the true essence of the professional standards which must be upheld in every

situation. Thus, the Social Responsibility theory used in this study centered on accurate or precise rendering of subject matter in the news or story without misleading the public. This is indeed the hallmark of journalism practice.

This study also found several problems of the utilization of digital images by *Scannews* and *NewsRescue* on professional journalism practice. Among these problems found are; that digital technologies raise a host of thorny and troubling ethical challenges for journalists and media practitioners; that digitally *altering images* common in advertising and incorporate now to online journalism distort the true essence of journalism practice and that digital image manipulation has challenged the foundations of media ethics rooted in objectivity, truthfulness, accuracy, fairness and balance. It therefore means that, practices that challenge the true essence of the profession should be avoided as journalism, whether on social media platform or through the conventional means remains journalism. Hence, only practices that conform to standards must be adhered to, and any vice against the canon of the profession should be avoided.

## CHAPTER FIVE

### SUMMARY, CONCLUSION AND RECOMMENDATION

#### 5.1 Summary of Findings

This study centered on journalists' perception and attitude to social media image use during the 2015 presidential election campaigns in Nigeria. The crux of the study lies on the implications of the displayed images by *Scannews* and *NewsRescue* to professional journalism practice. Content analysis, experimental design and survey method were adopted as the blue print for eliciting data for the study. Accordingly, Social Media Digital Image Usage Coding Sheet (SMDIUCS) and the Social Media Digital Image Usage Impact Questionnaire (SMDIUIQ) were used as instruments for data collection. The SMDIUCS analyzed 57 displayed photographs by *Scannews* and *NewsRescue* and SMDIUIQ was administered on 379 journalists sampled for the study from six selected states and FCT.

On the volume of digital image displayed, the study found a competitive usage of digital images by *Scannews* and *NewsRescue*. The volume of digital images by *NewsRescue* (29 images - 51%) exceeded that of *Scannews* by one (28 images, 49%). The study also found that *Scannews* and *NewsRescue* were more concerned with the candidates than the political parties. Thus, 34 of the images were on Goodluck Jonathan while 20 images were on Muhammadu Buhari. Meanwhile, People's Democratic Party (PDP) had two images and All Progressive Congress (APC) had one image displayed on

the party rather than candidate. This finding was also verified through the survey carried out on journalists.

Assessing the forms of digital images used by *Scannews* and *NewsRescue* during the 2015 presidential election campaign in Nigeria, the study found that the dominant forms of digital image manipulation are toning, flattening, changing costumes, cloning and retouching. Out of 80 cases identified from the 57 displayed pictures, changing costumes had 34 cases, cloning had 33 cases, flattening had two cases, toning had three cases and they were eight cases of retouching.

On the context of digital images usage, the study found that out of the 29 digital images displayed by *NewsRescue*, two emanated from party rally, 27 on neutral ground and none from social gathering. On the other hand, out of the 28 digital images displayed by *Scannews* during the 2015 presidential election campaign, one was an offshoot of a campaign rally, two were from social gathering or events and 25 were from neutral perspective. In addition, the motivations or what prompted the display of such manipulated images by *Scannews* and *NewsRescue* were found to be triggered by corruption and security consciousness of the aspirants and health matters. Some were driven by experience of the candidate, while others were inspired by competence of the candidate. The result thus shows that, *NewsRescue* was more concerned about corruption and competence of the candidates. *Scannews* however took the issue of corruption paramount but also considered security, health, experience and competence of the candidates. The result indicates that corruption was top most in the mind of the manipulators, followed by competence of the candidates, experience and others. Findings also show that the contexts of digital image usage by *Scannews* and *NewsRescue* impede professional virtues of objectivity, accuracy, truthfulness, fairness and balance. A hypothesis was further tested in this regard to investigate the level of significant

relationship between the context of digital image manipulation usage by *Scannews* and *NewsRescue* on social media to professional photojournalism practice. The result was however significant ( $r = .842$  and  $P = .000$ ,  $P < .01$ ;  $r = .842 > P = .000$ ).

On the denotation aspect of the displayed images, the study found that, the images were symbolic of a nigger (where images of aspirant altered and dressed as a swagger, 5 (8.8%), as a fighter or boxer, 7 (12.3%), as a hooligan, 10 (17.5%), as animal like chimpanzee or pig and as a religious person 14 (24.6%). On the connotation aspect of the displayed images, the study found that, out of the 57 altered pictures sampled, majority of the pictures, 14 (26.6%) inferred that the candidate is a saint. Most often, the pictures carried religious emblems signifying honesty and trust. Muhammadu Buhari was most presented in this format. Also, 14 images (26.6%) inferred that the candidates were either competent or incompetent. Dependability was another meaning derived from the altered pictures (10 images – 17.5%), followed by experience 8 (14%) and capability 6 (10.5%). Images that depicted that a candidate is evil or dangerous were least 5 (8.8%). Muhammadu Buhari was most shown this way as a terrorist and war monger.

On the whole, as candidates were depicted as hooligan, nigger, woman, animal etc. these images have implied meanings like competence or incompetence, capable or incapable, dependable or undependable, trust worthy and not trust worthy respectively. Findings also show that intended purposes for the display of digital images by *Scannews* and *NewsRescue* impede the professional virtues of objectivity, accuracy, truthfulness, fairness and balance. The results for the intended purpose of digital image displayed was further subjected to test and the t-test was significant;  $t = -3.388$  and  $P = .001$  ( $P < .01$ ;  $t = -3.388 > P = .001$ ). The result shows mean and standard difference as denotation purposes; 1.000,  $SD = .00000$  is less on professional photojournalism practice than connotation purposes; 1.0927,  $SD = .29052$ .

This study also found several problems of the utilization of digital images by *Scannews* and *NewsRescue* on professional journalism practice. The various problems identified are that;

1. Digital technologies raise a host of thorny and troubling ethical challenges for journalists and media practitioners (72%).
2. Media ecology has become a chaotic landscape evolving at a furious pace where professional journalists share the journalistic sphere with tweeters, bloggers, citizen journalists, and social media users (85%).
3. Image manipulation represent another significant error of commission in the digital age where ‘seeing’ is *not always* believing (69%).
4. Digitally *altering images* common in advertising and incorporate now to online journalism distort the true essence of journalism practice (93%).
5. Digital imaging has introduce media revolution that is transforming, fundamentally and irrevocably, the nature of journalism and its ethics which means to publish is now in the hands of citizens (90%).
6. *Plagiarism* has become an accepted practice and norm due to the ease and temptation of copying online sources (82%).
7. *Essentially manipulated images* is more than science fiction, thereby images report lies rather anchoring them on truthfulness and objectivity (100%).
8. Manipulated images erase the privacy part of citizens’ daily lives and pose the threat for the society to protect civility in the digital, networked age (100%).
9. Digital image manipulation has challenged the foundations of media ethics rooted in objectivity, truthfulness, accuracy, fairness and balance (100%).
10. Digital media ethics has posed a difficult questions as to who is a journalist, since technology that allows citizens to engage in journalism and publication of many

kinds – blurs the identity of journalists and the idea of what constitutes journalism (100%).

11. Social media has opened up avenue for citizens without journalistic training and who do not work for mainstream media calls themselves journalists, or write in ways that fall under the general description of a journalists as someone who regularly writes on public issues for a public or audience (91%).

The test for problems of the utilization of digital images and professional journalism practice was significant,  $r = .652$  and  $P = .000$  ( $P < .01$ ;  $r = .652 > P = .000$ ). the result implies that, there is significant relationship between problems for the utilization of digital images on social media by *Scannews* and *NewsRescue* to professional journalism practice.

The last phase of the study centered on various ethical manipulation techniques that conform to photojournalism professional standards and the unethical forms that do not conform to standards. The following manipulation techniques were found to conform to ethical standards:

1. Cropping as ascertained by (100%) of the population.
2. Brightening (96%).
3. Contrast (100%).
4. Dodging (100%).
5. Burning (76%).
6. Sharpening (83%).
7. Black and white photographs (100%).
8. Colour setting (65%).
9. Publishing raw file was strongly agreed upon by (100%)

On the contrary, the following digital manipulation techniques were found to be unethical and do not conform to photojournalism professional standards:

1. Cloning as refuted by (100%) of the study sampled population
2. Removal and addition disproved by (100%)
3. Toning was rebutted by (95%)
4. Double or multiple exposure was countered by (100%)
5. Flattening was opposed by (100%)
6. Retouching was kicked against by (100%)

## **5.2 Conclusion**

Based on the data collected and analyzed in this study, this research reach a conclusion that, journalism is a profession and every profession has its norms for responsible practice. As trustees of truth, responsible practice therefore means strict adherence to professional standards. Thus, photojournalism practice (whether online or conventionally) is anchored on truthfulness of the image, accuracy of the image, objectivity of the image, fairness to subjects in the image and balance of all the transpired and is captured by the camera. Consequently, applying essential manipulation techniques (like toning, cloning, flattening, retouching, etc.) to journalism practice is alien to the discipline. Only techniques that do not lower standards (like cropping, brightening, dodging, burning, contrast, etc.) should be used on social media platforms (like Facebook, blog, twitter, instagram etc.). However, practicing journalism using these channels should be to impact and showcase the profession by journalists rather than to utilize those platform arbitrarily like every other user (e.g. citizen journalism).

Findings in this study have also clearly shown a significant relationship on the context, intended purpose and problems for the utilization of digital images by *Scannews* and *NewsRescue* on professional journalism practice. This is a clear indication that,



unethical manipulations affect professionalism negatively. It is thus, not in the place of the journalists to make up pictures to applaud or discredit the news makers. Journalism pictures are therefore not preconceived. They are clear reflection of what has happened or happening in real life situation. They are therefore not to be altered, posed, or rearranged to taste. This is because what makes the news is what had happened or is happening in real life and not the order in which we want things to happen (by manipulating pictures).

Altering or doctoring photographs is a clear indication that journalists are crossing their professional, ethical and moral lines. Lying with a photo and manipulating its content is a sin against the profession. It is the same as manipulating elements of the actual written story. Such practices are also not justified by professional codes guiding the discipline. As journalists (practicing whether online or conventional), it is believed that the guiding principle of journalism profession is accuracy, objectivity, truthfulness, fairness and balance. Therefore, it will be wrong to alter the content of a photograph in any way that deceives the public

The dangers of unethical manipulations in journalism practice could be lack of credible publication, lack of responsibility to the society and loss of photojournalism integrity. Therefore, not maintaining that credibility, responsibility and integrity will diminish the journalistic impact of self-respect and the importance of photography as a way of communication. The fact is that, credibility and integrity is irreversible if the public start to mistrust the integrity of news photographs in Nigeria (whether publish on conventional or social media). Journalists therefore ought to keep to the cannons and values of practice (both cardinal and epistemic).

### **5.3 Recommendations**

The researcher has made the following recommendations in line with the findings of the study as follows:

1. Journalism as a profession is anchored on five key principles of Objectivity, accuracy, truthfulness, fairness and balance. As such, all published news photograph (be it on social media or conventional mass media platforms) must uphold these principles to its fullest. News pictures can only depict reality and cannot be recreated to tell a story of event that never happened. Accordingly, only manipulation techniques that do not question the integrity of the profession should be used. Thus, professional standards of practice should not be undermined for any reason.
2. News photographers should use the 'Photojournalism Realism Ethical Model' and other professional models as the yard stick to measuring credible publication, and decision taken must not betray what the profession stand for and hold in the highest esteem.
3. The Nigerian Union of Journalists, under the auspices of Nigerian Press Council should make sure that Online Publishers Association of Nigeria (OPAN) is a member of the body and not an independent association working outside the professional canons of practice. This way, the activities of online publishers will be checkmated.
4. Online journalists (especially, those working for *Scannews* and *NewsREscue*) should be aware and/or education on photo art and design which are opposite sides of photojournalism. As such, photographs that are heavily polished and altered (meant for art) should not be used for journalism purposes that depict reality.

5. Responsible journalism practice means adherence to standards. Thus, credibility, integrity, responsibility and above all, 'journalism truth', should be the watch word for all journalists. Since digital imaging are not only meant for journalism purpose, clear objective must be define to avoid confusion.
6. Since *Scannnews* and *NewsRescue* are registered members of Online Publishers Association of Nigeria (OPAN), there is every need for them to be called to order so the journalism profession is not at stake. There should be stiffer punishment for any member of the profession that breaches the rule or engages in misconduct. Consequently, *Scannnews* and *NewsRescue* should be sanctioned accordingly.
7. There is also every need to flush out quarks from the profession in order not to jeopardize the credibility, image and future of the profession. The regulatory bodies such as; Nigeria Union of Journalists (NUJ), Nigeria Guild of Editors (NGE), Newspaper Proprietors Association of Nigeria (NPAN) and other regulatory bodies should enforce the code of professional ethical conduct and rid the profession of quacks.
8. Media houses and relevant professional bodies in journalism should constantly organize on-the-job training programmes for staff so that they will keep pace with the time-changes in the discipline. This will go a long way to equipping staff with the rudiments for practice in the midst of digitization and era of social media.

#### **5.4 Contribution to Knowledge**

This study has made the following contributions to knowledge:

- i. The study is an investigation on how digital image technology changed the way photographs are treated and used for online (social media) journalism practice in Nigeria. The study by advancing photo techniques that conform to journalism

standards served as an empirical justification for the updates in journalism professional cannons in the era of digital photography and citizen journalism.

- ii. This study has also advanced the Photojournalism Realism Ethical Model (PREM) which will help journalists attain credible publications and professionalism. The advancement of the model thus serve as solution to emerging negative social media publications that threatens journalism integrity and credibility. The model also serve as a barometer for distinguishing professional editing from art work or design.
- iii. The design of SMDIUQ and SMDIUCS in the methodology adopted in this study is another contribution to the body of knowledge. The methods of gathering information in this study involved the combination of content analysis, experimental design and survey method. The three methods gave the researcher the opportunity to first handedly examined photographs, exposed the journalists to photographs published by *Scannews* and *NewsRescue* and ascertained journalists perceptions and attitude to social media digital image usage during the 2015 presidential election campaigns. In addition, the descriptive (percentages, mean and standard deviation) and inferential statistics (Pearson Product Moment Correlation, PPMC and t-test) served as good data gathering tools which served the purpose of the study and advanced knowledge in the study area.
- iv. The research area of this study is sandwiched in the era of advanced digital technology (where images are malleable and fluid) and political communication as well as the influence of such alterations on professional journalism practice. Thus, the study position is on how professional standards could be maintained despite manipulation software and social media platforms.

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**APPENDIX I (A)**

**SOCIAL MEDIA DIGITAL IMAGE USAGE CODING SHEET (SMDIUCS)**

Coder: .....

Name of Online Publication: .....

Date: ..... Month/Year of

publication: .....

<i>Category</i>	<i>Recording Unit</i>	<i>Tally marks</i>
<i>Volume</i>		
	<i>PDP</i>	

	<i>APC</i>	
	<i>Goodluck Jonathan</i>	
	<i>Mohammadu Buhari</i>	
<b>Form</b>		
	<i>Toning</i>	
	<i>Flattening</i>	
	<i>Changing costume</i>	
	<i>Cloning</i>	
	<i>Retouching</i>	
<b>Source</b>		
	<i>Party</i>	
	<i>Individual</i>	
	<i>Media</i>	
	<i>Group or organisation</i>	
<b>Context</b>		
	<i>Campaign rallies</i>	
	<i>Religious ground</i>	
	<i>Social gathering</i>	
	<i>Neutral Ground</i>	
<b>Triggers</b>		
	<i>Corruption</i>	

	<i>Security</i>	
	<i>Health</i>	
	<i>Economy</i>	
	<i>Experience</i>	
	<i>Competence</i>	
<b>Category</b>	<b>Recording Unit</b>	<b>Tally marks</b>
<b>Denotation</b>		
	<i>Guy</i>	
	<i>Terrorist</i>	
	<i>Woman</i>	
	<i>Boxer</i>	
	<i>Hooligan</i>	
	<i>Religious Person</i>	
<b>Connotation</b>		
	<i>Saint</i>	
	<i>Religion</i>	
	<i>Capability</i>	
	<i>Experience</i>	
	<i>Incompetent</i>	
	<i>Dangerous/Evil</i>	
	<i>Dependable</i>	

<i>Language</i>		
	<i>Vulgar</i>	
	<i>Derogatory</i>	
	<i>Condemnable</i>	
	<i>Peaceful</i>	
<i>Body Copy</i>		
	<i>Straight</i>	
	<i>Institutional</i>	
	<i>Narrative</i>	
	<i>Dialogue</i>	
	<i>Monologue</i>	
	<i>Device</i>	

### **APPENDIX I (B)**

#### **SMDIUCS CODING INSTRUCTIONS**

The study focuses on the structural and value elements of the pictures gathered from Newsrescue and ScanneWS. Use the standardized coding sheet provided, mark and tally frequency of recording units on the coding sheet. Write down everything that is noteworthy and related to the study that is not captured by the categories. Place check marks (////) in the predetermined places and also write in Arabic numerals the frequency for each category marked.

Carefully view the pictures as well as the body texts. Do not be carried away by the ones that will make you laugh. Look at the surface and underground meaning of each picture,

symbol and caption. First write down your name, date and the online media you are coding. Do not mix; each media should be coded on a separate sheet. Use foolscap sheets for additional notes and observation. Original, un-manipulated pictures of the political parties and key contenders of the presidential election are provided; observe carefully to fish any form of manipulation.

## **Variable Coding**

### **1. Volume**

Check out the frequency of appearance of the following units

*PDP* – Peoples Democratic Party – whether the party symbol or the mention of its name.

*APC* – All Progressive Congress – the party logo, or the mention of its name.

*Goodluck Jonathan* – mark all pictures that look like him in dress or facial outlook. The same should be done *Muhammadu Buhari*.

### **2. Form** – this is the type of manipulation done on the original picture. It could be

*Toning* – using the colour balance, levels and hue adjustment layers on the original picture.

*Flattening* - adjusting colour temperature or exposure to make an image look pretty boring and ugly.

*Cloning* - twisting the picture into an animal by inserting some parts of the person or other parts from the original picture on the animal or a different body.

*Blurring* - dimming the original features of the picture to make it look ugly or show a sad mood different from the original.

*Changing costume* - digitally dressing up a person in different regalia from the original.

*Panaroma* - stitching several different pictures together as if they were a single picture.

*Retouching* - to make a picture unnatural by correcting or restoring an original version.

3. **Source** – the attribution of the picture. Mark whether it is from an individual, political party, media organization or a group.
4. **Context** – judge the situation in which the picture was taken. This could include at gatherings like physical fitness or road walk, wedding, birthday, campaign rally, courtesy visits, religious events or those on neutral ground.
5. **Triggers** – these are issues that prompted the manipulation of the picture. The body text or caption could also help in identifying the trigger. Very common ones are

*Corruption* – those manipulated to show that someone is corrupt or not

*Security* – those manipulated to show concern for security or it was based on security issue.

*Health* – when issues of sound health or physical fitness of the individual is the outmost concern

*Experience* – when the caption shows past failure or achievement, or the regalia show old posture in a past position that someone occupied.

*Competence* – a manipulation that seeks to show how capable one is. This is by showing physique, or stitching the picture with such scenario.

6. **Denotation** – this is the physical features of the manipulated picture, how it looks in reality. This could be

*Nigger* – cloning someone or dressing up like that or in swagger style.

*Terrorist* – linking or dressing someone in any resemblance of a terrorist or evil.

*Woman* – cloning or dressing a person as a woman

*Boxer* – adding to the original picture features of a boxer either in costume or body physique.

*Hooligan* – making one look like such or doing acts culpable of such behaviour.

Religious person – dressing in such regalia or being portrayed such manner.

7. **Connotation** – this is the implied meaning of any digital manipulation. It is the latent meaning of the pictorial representation. This could be a saint (not corrupt), capable or incapable, experienced or inexperienced, competent or incompetent, dangerous or evil, dependable or not dependable.

8. **Language** – the form of language employed in the body text or caption accompanying the picture. It could be

*Vulgar* – insulting, rough, uncouth, rude or discourteous.

*Derogatory* – debasing, demeaning, belittling, or pejorative.

*Condemnable* – outcast, not valuable, not fit for leadership

*Peaceful* – when the language is not in any way of the first three forms.

9. **Body Copy** – this the type of the caption or text accompanying a picture. They are

*Straight* – direct, factual or straight forward language.

*Institutional* – extolling the merits of the party or individual rather than ethnic or religious sentiments

*Narrative* – drawing emotions or whipping sentiments

*Dialogue* – creating believability by showing a consensus of position and ideas.

*Monologue* – a strong philosophical or a personal stand.

*Device* – use of literary devices such as metaphor, simile, alliteration, among others as tools for persuasion.

## **APPENDIX I (C)**

### **INTER-CODER RELIABILITY FOR SMDIUCS**

A pre-test was conducted to check inter coder reliability. The pilot study was also conducted with a fresh set of coders who received some initial training to impart familiarity with the instructions and the method of the study. The reliability was calculated by using Scott's Pi formula as stated in Neuendorf (2002, p. 151) as:

$$Pi = \frac{PA_o - PA_c}{2 - PA_c}$$

Where PA<sub>o</sub> = proportion agreement observed



PA<sub>c</sub> = proportion agreement expected by chance

**Agreement Coefficients**

Picture	Coder 1	Coder 2	Agree or Disagree
1	2	2	A
2	2	2	A
3	1	1	A
4	2	2	A
5	3	3	A
6	1	1	A
7	3	3	A
8	2	3	A
9	2	3	D
10	3	3	A

Total Agree 9/10 = 0.9

Total disagree 1/10 = 0.1

$$\text{Scott's pi} = \frac{PA_o - PA_c}{1 - PA_c}$$

$$Pi = \frac{0.9 - 0.1}{1 - 0.1}$$

$$\frac{0.8}{0.9}$$

$$0.88$$

**APPENDIX I (D)  
CODERS FOR SMDIUCS**

S/N	Name of Research Assistant	Designation	Phone Number
1.	Dr. James Ashiekpe	Lecturer, Mass Communication Department, University of Jos, Plateau	08032570218

		State.	
2.	Mr. Peter Ugondo	HOD, Mass Communication Department, Kwararafa University, Wukari Taraba state.	07039625004

**APPENDIX II (A)**  
**LETTER OF INTRODUCTION FOR SMDIUIQ**

Department of Mass Communication,  
Benue State University,  
P.M.B. 102119,  
Makurdi.

Dear Respondent,

### **REQUEST TO FILL THE ATTACHED QUESTIONNAIRE**

I humbly write to solicit information that will enable me carry out my PhD thesis titled; ‘Journalists’ Perception and Attitude to Social Media Digital Image Use during the 2015 Presidential Election Campaign in Nigeria’. The study is undertaking in partial fulfillment of the requirements for the award of Doctor of Philosophy degree in Mass Communication. It will also help practicing journalists with the rudiments of digital imaging in photojournalism.

As you kindly fill the attached questionnaire, your wealth of knowledge and experience as journalist will help give necessary information that will meet the objectives set out for this study. All the information provided in your response shall be treated as confidential and will be used for academic purposes and for the development of standards which will help both present and future photojournalists.

Thank you for your utmost co-operation.

Yours sincerely

**Abari Ijuo Ogah**  
(BSU/MAC/PhD/12/6506)

### **APPENDIX II (B)**

#### **SOCIAL MEDIA DIGITAL IMAGE USAGE IMPACT QUESTIONNAIRE (SSDIUIQ)**

***Instruction:** Please kindly tick (✓) or provide the appropriate answer where necessary. Only one answer should be provided for each of the questions. Section A requires the demographic information of the respondents, while Section B requires information that will answer the research questions. The keys for response to section B, are: SA (Strongly Agree), A (Agree), SD (Strongly Disagree), D (Disagree) and UD (Undecided).*

**SECTION A: Personal Information/Bio Data**

- i. Sex of Respondent:
  - (a) Male
  - (b) Female
- ii. Age Category of Respondent:
  - (a) 25 - 35
  - (b) 36- 45
  - (c) 46 – 55
  - (d) 56 and above
- iii. Educational Qualification of Respondent:
  - (a) PhD
  - (b) Master Degree
  - (c) Bachelor Degree/HND
  - (d) Diploma/NCE
  - (e) SSCE/GR II
- iv. Practice State of Respondent:
  - (a) Nasarawa State
  - (b) Taraba States
  - (c) Kaduna State
  - (d) Enugu States
  - (e) Akwa-Ibom State
  - (f) Osun State
  - (g) FCT
- v. Practicing Medium of Respondent:
  - (a) Electronic Media
  - (b) Print Media
- vi. What is the level of your awareness on digital images displayed on social media by *Scannews* and *NewsRescue* during the 2015 presidential election?
  - (b) High
  - (b) Low

**Section B: Digital Image Manipulation Variables and Influence Level**

**Forms of Digital Image Techniques**

S/n	Items	SA (5)	A (4)	SD (3)	D (2)	UD (1)
	<b>Forms of Digital Image techniques used by Scannews and NewsRescue on Social Media during the 2015 presidential election campaign</b>					

1.	Toning is one of the major manipulation techniques used by Scannews and NewsRescue during the 2015 presidential election.					
2.	Flattening of photographs is one of the major manipulation techniques used by Scannews and NewsRescue during the 2015 presidential election.					
3.	Changing of costumes is one of the major manipulation techniques used by Scannews and NewsRescue during the 2015 presidential election.					
4.	Total alteration by addition and subtraction of photographs is one of the major manipulation techniques used by Scannews and NewsRescue during the 2015 presidential election.					
5.	Cloning of photographs is one of the major manipulation techniques used by Scannews and NewsRescue during the 2015 presidential election.					
6.	Retouching of photographs is one of the major manipulation techniques used by Scannews and NewsRescue during the 2015 presidential election.					

**Context of Digital Image Usage:**

S/n	Items	SA (5)	A (4)	SD (3)	D (2)	UD (1)
<b>Context of Digital Image Usage by Scannews and NewsRescue on Social Media during the 2015 presidential election campaign</b>						
7.	Statements made on campaign rallies were the major reasons for such usage of aspirant's images on social media.					

8.	The image usage of aspirant based on statement made on ‘Campaign Rallies’ has no positive impact on professional journalism standards of ‘Objectivity, Accuracy, Truthfulness, Fairness and Balance’.					
9.	Endorsement by religious organizations was the key reason for such image usage by Scannews and NewsRescue.					
10.	The image usage of aspirant based on ‘endorsement by religious organizations’ has no positive relationship on professional journalism standards of ‘Objectivity, Accuracy, Truthfulness, Fairness and Balance’.					
11.	Statement made on social gathering (like birthdays, anniversary etc.) by presidential candidates were the key reasons for such image usage.					
12.	The image usage of aspirant based on statement made on ‘Social Gatherings’ has no positive relationship on professional journalism standards of ‘Objectivity, Accuracy, Truthfulness, Fairness and Balance’.					
13.	There is no significant positive relationship between the context of digital image usage by Scannews and NewsRescue on social media to professional photojournalism practice.					

**Intended purpose for Digital Image Usage:**

S/n	Items	SA (5)	A (4)	SD (3)	D (2)	UD (1)
	<b>Intended purpose for Digital Image Manipulations by Scannews and NewsRescue on Social Media during the 2015 presidential election campaign</b>					

14.	Photographs were used by Scannews and NewsRescue to portray the corrupt nature of aspirants during the 2015 presidential election.					
15.	The image manipulation technique of 'Corruption' has negative influence on professional journalism standards of 'Objectivity, Accuracy, Truthfulness, Fairness and Balance'.					
16.	Photographs were used by Scannews and NewsRescue to portray strong security of life and property if a particular aspirant is voted into power.					
17.	The image manipulation technique portraying 'Strong Security of Life and Property' has negative influence on professional journalism standards of 'Objectivity, Accuracy, Truthfulness, Fairness and Balance'.					
18.	Photographs were used by Scannews and NewsRescue to depict health challenge of aspirants during the 2015 presidential election.					
19.	The image manipulation technique depicting 'Health Challenge' of aspirant has negative influence on professional journalism standards of 'Objectivity, Accuracy, Truthfulness, Fairness and Balance'.					
20.	Photographs were used by Scannews and NewsRescue to depict experience of aspirant during the 2015 presidential election.					
21.	The image manipulation technique depicting the 'Experience' of aspirant has negative influence on professional journalism standards of 'Objectivity, Accuracy, Truthfulness, Fairness and Balance'.					
22.	Photographs were used by Scannews and NewsRescue to depict competence of aspirant during the 2015 presidential election.					
23.	The image manipulation technique depicting 'Competence' of aspirant has negative influence on professional journalism standards of 'Objectivity, Accuracy, Truthfulness, Fairness and Balance'.					

24.	The usage of visual lies by Scannews and NewsRescue on social media have no positive relationship with professional photojournalism practice.					
25.	There is no significant difference on the intended purpose for the display of digital images on social media by <i>Scannews</i> and <i>NewsRescue</i> and professional photojournalism practice.					

**Problems of the Utilization of Digital Image:**

S/n	Items	SA (5)	A (4)	SD (3)	D (2)	UD (1)
<b>Problems of the utilization or effects of digital image manipulation by Scannews and NewsRescue on professional journalism practice</b>						
26.	Digital technologies raise a host of thorny and troubling ethical challenges for journalists and media practitioners.					
27.	Media ecology has become a chaotic landscape evolving at a furious pace where professional journalists share the journalistic sphere with tweeters, bloggers, citizen journalists, and social media users.					
28.	Image manipulation represent another significant error of commission in the digital age where ‘seeing’ is <i>not always</i> believing.					
29.	Digitally <i>altering images</i> common in advertising and incorporate now to online journalism distort the true essence of journalism practice.					
30.	Digital imaging has introduce media revolution that is transforming, fundamentally and irrevocably, the nature of journalism and its ethics which means to publish is now in the hands of citizens.					
31.	<i>Plagiarism</i> has become an accepted practice and norm due to the ease and temptation of copying online sources.					
32.	<i>Essentially manipulated images</i> is more than science fiction, thereby images report lies rather anchoring them on truthfulness and objectivity.					



33.	Manipulated images erase the privacy part of citizens' daily lives and pose the threat for the society to protect civility in the digital, networked age.					
34.	Digital image manipulation has challenged the foundations of media ethics rooted in objectivity, truthfulness, accuracy, fairness and balance.					
35.	Digital media ethics has posed a difficult questions as to who is a journalist, since technology that allows citizens to engage in journalism and publication of many kinds – blurs the identity of journalists and the idea of what constitutes journalism.					
36.	Social media has opened up avenue for citizens without journalistic training and who do not work for mainstream media calls themselves journalists, or write in ways that fall under the general description of a journalists as someone who regularly writes on public issues for a public or audience.					
37.	There is no significant positive relationship on effects of digital image manipulation on social media by ScanneWS and NewsRescue to professional journalism practice.					

**Perceived Impact of Digital Image Usage:**

S/n	Items	SA (5)	A (4)	SD (3)	D (2)	UD (1)
	<b>Perceived impact of digital image Usage on social media by ScanneWS and NewsRescue on photojournalism professional standards of practice</b>					

38.	With the influx of digital imaging, new possibilities emerge as old practices are threatened while professional journalism struggles as audiences migrate online.					
39.	Shrinkage of newsrooms as social media creates concern for the future of journalism, such as non-profit centers of investigative journalism.					
40.	Social media and digital presence have raised a central question as to whether existing media ethics are suitable for today and tomorrow's news media.					
41.	Digitization and social media are moving conventional media towards a mixed news media - a news media citizen and professional journalism across many media platforms.					
42.	With social media and digital presence, reports and images circulate the globe with amazing speed via Twitter, YouTube, Facebook, blogs, cell phones, and email.					
43	The speed associated with digital and social media puts pressure on newsrooms to publish stories before they are adequately checked and verified as to the source of the story and the reliability of the alleged facts.					

**Professional Forms of Digital Image Techniques:**

S/n	Items	SA (5)	A (4)	SD (3)	D (2)	UD (1)
	<b>Professional forms of digital image techniques that conform to photojournalism professional standards</b>					

44.	Cropping – removal of the edges of an image from accidents, usually used to frame it within a newspaper page.					
45.	Brightening – adjustment of tones or the brilliance of an image.					
46.	Contrast – adjustment of the range between the light and dark tones in the image.					
47.	Dodging – brightening of an area in the image.					
48.	Burning – darkening of an area in the image.					
49.	Cloning – to copy certain areas of the photo and put them in another part of the image or eliminate undesired content.					
50.	Removing/adding – the addition or removal of elements to a photograph after it was registered, either by cloning or through another technique.					
51.	Sharpening –increasing the sharpness/focus of an image.					
52.	Black and white (B & W) – a photograph that has only shades of gray, black and white. This effect can be programmed into the camera or achieved via software.					
53.	Colour setting – this term refers to the natural adjustment of colour, taking into account the colour range in which the picture was produced and the adequacy of the white balance.					
54.	Reframing – process of repositioning the main subject of the photo in frame through adjustments in the inclination and edges.					
55.	Double/multiple exposure – the exposure of the same photograph two or more times. This term can also refer to a series of pictures based on a fixed framing.					
56.	Masks – allows for the isolation or protection of certain areas of an image and the addition of effects such as filters, colour changes, etc., to the other areas of the same image.					
57.	Digital filtering – the application of algorithms to images to obtain certain effects, such as pasteurization, sharpening, etc.					

58.	RAW file – a file with all of the original image information as captured by the camera sensor, before any processing.					
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**APPENDIX II (C)**

**PILOT STUDY RELIABILITY TEST RESULT FOR SMDIUCS**

**Scale: Ogah Abari**

### Case Processing Summary

	N	%
Valid	30	100.0
Cases Excluded <sup>a</sup>	0	.0
Total	30	100.0

a. Listwise deletion based on all variables in the procedure.

### Reliability Statistics

Cronbach's Alpha	Cronbach's Alpha Based on Standardized Items	N of Items
.760	.746	58

### Item Statistics

	Mean	Std. Deviation	N
VAR00001	3.57527	1.214127	58

VAR00002	1.57527	.841787	58
VAR00003	3.31720	1.018124	58
VAR00004	1.49194	.921407	58
VAR00005	3.15591	1.097605	58
VAR00006	3.10215	1.069194	58
VAR00007	1.40323	.491206	58
VAR00008	1.70161	.458166	58
VAR00009	1.82527	.990035	58
VAR00010	1.37366	.484425	58
VAR00011	1.61828	.502811	58
VAR00012	1.65591	.554222	58
VAR00013	1.54032	.623863	58
VAR00014	1.34946	.606723	58
VAR00015	3.20430	.677862	58
VAR00016	1.40323	.772709	58
VAR00017	2.56720	1.432507	58
VAR00018	1.44355	.664491	58
VAR00019	1.44355	.664491	58
VAR00020	1.83602	1.031835	58
VAR00021	1.83602	1.031835	58
VAR00022	1.85753	1.343296	58
VAR00023	1.58065	1.387838	58
VAR00024	2.12097	.962304	58
VAR00025	1.69892	1.175078	58
VAR00026	1.80645	.801051	58
VAR00027	1.80645	.801051	58
VAR00028	1.90054	.743924	58
VAR00029	2.51075	1.136217	58
VAR00030	3.22312	.416898	58

**Summary Item Statistics**

	Mean	Minimum	Maximum	Range	Maximum / Minimum	Variance	N of Items
Item Means	1.897	1.030	3.575	2.546	3.473	.445	58
Item Variances	.655	.029	2.052	2.023	71.320	.250	58

**APPENDIX III  
TEST OF HYPOTHESES**

**HYPOTHESIS ONE:**

H0<sub>1</sub>: The contexts of digital image usage by *Scannews* and *NewsRescue* have no significant relationship with professional journalism practice.

**Pearson Correlation:**

**Descriptive Statistics**

	Mean	Std. Deviation	N
Context of digital manipulation used by <i>Scannews</i> and <i>NewsRescue</i>	9.4032	2.67841	372
Professional photojournalism practice	35.3011	7.25587	372

**Correlations**

		Context of digital manipulation used by <i>Scannews</i> and <i>NewsRescue</i>	Professional photojournalism practice
Context of digital manipulation used by <i>Scannews</i> and <i>NewsRescue</i>	Pearson Correlation	1	.842**
	Sig. (2-tailed)		.000
	N	372	372
Professional photojournalism practice	Pearson Correlation	.842**	1
	Sig. (2-tailed)	.000	
	N	372	372

\*\* . Correlation is significant at the 0.01 level (2-tailed).

**HYPOTHESIS TWO**

H0<sub>2</sub>: There is no significant relationship between journalists' perception and attitude to social media image usage and professional journalism practice.

**Pearson Correlation:**

**Descriptive Statistics**

	Mean	Std. Deviation	N
Journalists' perception and attitude to social media image usage	28.3522	9.42682	372
Professional journalism practice	1.0645	.24600	372

**Correlations**

		Problem of utilization	Professional journalism practice
Journalists' perception and attitude to social media image usage	Pearson Correlation	1	.652**
	Sig. (2-tailed)		.000
	N	372	372
Professional journalism practice	Pearson Correlation	.652**	1
	Sig. (2-tailed)	.000	
	N	372	372

\*\* . Correlation is significant at the 0.01 level (2-tailed).

**APPENDIX IV  
EXPERTS VALIDATION OF INSTRUMENTS**



Department of Mass Communication,  
Benue State University,  
P.M.B. 102119,  
Makurdi.  
5th February, 2017

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Sir,

### **INSTRUMENT VALIDATION**

Please be informed that you are one of the chosen expert validators of the instruments Social Media Digital Image Usage Coding Sheet (SSDIUCS) and Social Media Digital Image Usage Impact Questionnaire (SSDIUIQ) for the Study '*Journalists' Perception and Attitude to Social Media Image Use during the 2015 Presidential Election Campaigns in Nigeria*'.

It will also be of help to the researcher if you can write your comments, suggestions and recommendations that will help improve the above mentioned instruments – SMDIUCS and SMDIUIQ. I believe that your valuable observation and experiences will help improve the content and quality of the instruments in meeting the study objectives.

Thank you very much for your kind consideration and valuable contribution in this respect.

Yours faithfully

**Abari Ijuo Ogah**  
(BSU/MAC/PhD/12/6506)

Noted by:  
**Dr. Michael Kombol**  
Supervisor

**Dr. Caleb Chile**  
Co-supervisor

## INSTRUMENTS CERTIFICATION BY EXPERTS

The instruments, 'Social Media Digital Image Usage Coding Sheet (SMDIUCS)' and 'Social Media Digital Image Usage Impact Questionnaire (SMDIUIQ)' for the Study '*Journalists' Perception and Attitude to Social Media Image Use during the 2015 Presidential Election Campaigns in Nigeria*' were validated by the following experts:

**Name: Dr. Andrew Ogah Ijwo**

**Rank: Associate Professor**


**Department and Institution: Department of Mass Communication, Faculty of Social Sciences, Benue State University, Makurdi.**

Signature: .....  ..... Date: 10-03-2017 .....

**Name: Rev. (Dr.) Jerry Omenka**

**Rank: Associate Professor**

**Department and Institution: Department of Curriculum and Teaching, Faculty of Education, Benue State University, Makurdi.**

Signature: .....  ..... Date: 10th February 2017 .....

**Name: Dr. Benjamin Ejuwa Ogbu**

**Rank: Lecturer I**

**Department and Institution: Department of Mass Communication, Faculty of Social Sciences Benue State University, Makurdi.**

Signature: .....  ..... Date: 13/03/2017 .....

**APPENDIX V  
RESEARCH ASSISTANTS**

**Research Assistants:**

<b>S/N</b>	<b>Name of Research Assistant</b>	<b>Designation</b>	<b>State Covered</b>	<b>Copies of Questionnaire</b>	<b>Phone Number</b>
1.	Euphemia Ankyoor	Mass Communication graduate and resident of Makurdi and Minna town.	Benue	60	08131556634
2.	Peter Audu	PRO Federal University Wukari and resident of Wukari Taraba state	Taraba	44+1	08038135642
3.	Victoria Akor	Mass Communication graduate and resident of Kaduna, Kaduna state	Kaduna	60	08062819678
4.	Ajode Ogah	Serving Corp member (NYSC) in Abia state	Abia	41	07037560697
5.	Barr. Ogbenyi Ogah	Deputy Director, Legal Aid Council, Akwa-Ibom state	Akwa-Ibom	66	08164591818
6.	Suraj Abdullahi	Senior Reporter, NTA Abuja.	FCT	95	07030050571
7.	Researcher	PhD Student/Researcher	Osun	28	07033982266
<b>Total</b>				<b>395</b>	

## APPENDIX VI

### SELECTED JOURNALISTS CODES OF PROFESSIONAL CONDUCT

#### National Press Photographers Association (NPPA) Code of Ethics

Approved by the NPPA executive committee November 12, 1990, in Tempe, Ariz. Revised by the NPPA Board of Directors July 3, 1991, in Washington, D.C. Incorporated into the NPPA Bylaws at the 50th Anniversary NPPA Convention in Washington, D.C., in June 1995, as part of Article XVII, Section C - the NPPA Code of Ethics.

#### Preamble

The National Press Photographers Association, a professional society that promotes the highest standards in photojournalism, 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.

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

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

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

#### Code of Ethics

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

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

5. While photographing subjects do not intentionally contribute to, alter, or seek to alter or influence events.
6. Editing should maintain the integrity of the photographic images' content and context. Do not manipulate images or add or alter sound in any way that can mislead viewers or misrepresent subjects.
7. Do not pay sources or subjects or reward them materially for information or participation.
8. Do not accept gifts, favors, or compensation from those who might seek to influence coverage.
9. Do not intentionally sabotage the efforts of other journalists.

Ideally, photojournalists should:

1. Strive to ensure that the public's business is conducted in public. Defend the rights of access for all journalists.
2. Think proactively, as a student of psychology, sociology, politics and art to develop a unique vision and presentation. Work with a voracious appetite for current events and contemporary visual media.
3. Strive for total and unrestricted access to subjects, recommend alternatives to shallow or rushed opportunities, seek a diversity of viewpoints, and work to show unpopular or unnoticed points of view.
4. Avoid political, civic and business involvements or other employment that compromise or give the appearance of compromising one's own journalistic independence.
5. Strive to be unobtrusive and humble in dealing with subjects.
6. Respect the integrity of the photographic moment.
7. Strive by example and influence to maintain the spirit and high standards expressed in this code. When confronted with situations in which the proper action is not clear, seek the counsel of those who exhibit the highest standards of the profession. Photojournalists should continuously study their craft and the ethics that guide it.

## **Digital Manipulation Code of Ethics**

### **NPPA Statement of Principle**

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 done electronically to a photograph. Altering the editorial content ... is a breach of the ethical standards recognized by the NPPA.

## **World Press Photo Academy (WPPA) Code of Ethics**

In 2014, the World Press Photo Academy commissioned Dr. David Campbell to conduct research on “The Integrity of the Image”, and to assess contemporary industry standards worldwide. From the report, the World Press Photo academy in 2009 revised its rules to make clear that photographs in its annual contest could not be altered, except in accordance with accepted industry standards. The contest juries have each year determined what those standards are. The World Press Photo Academy (2016) provides ethical guidelines for dealing with digital photography.

### **Photo Contest Code of Ethics**

Entrants to the World Press Photo contest must ensure their pictures provide an accurate and fair representation of the scene they witnessed so the audience is not misled.

This means that entrants:

1. Should be aware of the influence their presence can exert on a scene they photograph, and should resist being misled by staged photo opportunities.
2. Must not intentionally contribute to, or alter, the scene they picture by re-enacting or staging events.
3. Must maintain the integrity of the picture by ensuring there are no material changes to content.
4. Must ensure captions are accurate.
5. Must ensure the editing of a picture story provides an accurate and fair representation of its context.
6. Must be open and transparent about the entire process through which their pictures are made, and be accountable to the World Press Photo Foundation for their practice.

This code of ethics provides guidelines on best practice.

### **UNESCO International Code of Ethics**

Prepared under the auspices of United Nations Educational, Scientific and Cultural Organization (UNESCO), by meetings of international and regional organizations of journalists between 1978 and 1983, issued by the Fourth Consultative Meeting, representing 400, 000 working journalists in all parts of the world, in Paris on 20 November, 1983. The following organizations of journalists participated: International Organization of Journalist (IOJ), International Federation of Journalists (IFJ), International Catholic Union of the Press (UCIP), Latin American Federation of Journalists (FELAP), Latin American Federation of Press Workers (FELATRAP), Federation of Arab Journalists (FAJ), Union of African Journalists (UAJ), and Confederation of Asian Journalists (CAJ). The IFJ did not attend the conclusive meeting of this process in Paris, 20 November 1983, which issued the document (Ethic Net, 2016). The committee came up with 10 codes of ethics, provided by Accountable Journalism (2016) and Ethic Net (2016) as follows:

## **International Principles of Professional Ethics in Journalism (UNESCO)**

### **Preamble**

International and regional organizations of professional journalists, representing altogether 400,000 working journalists in all parts of the world, have held since 1978 consultative meetings under the auspices of UNESCO.

The second consultative meeting (Mexico City, 1980) expressed its support for the United Nations Educational, Scientific and Cultural Organization (UNESCO) 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. Moreover, the meeting adopted the 'Mexico Declaration' with a set of principles which represent common grounds of existing national and regional codes of journalistic ethics as well as relevant provisions contained in various international instruments of a legal nature.

The fourth consultative meeting (Prague and Paris, 1983) noted the lasting value of the UNESCO Declaration in which it is stated inter alia that "the exercise of freedom of opinion, expression and information, recognized as an integral part of human rights and fundamental freedoms, is a vital factor in the strengthening of peace and international understanding." Furthermore, the meeting recognized the important role which information and communication play in the contemporary world, both in national and international spheres, with a growing social responsibility being placed upon the mass media and journalists.

On this basis the following principles of professional ethics in journalism were prepared as an international common ground and as a source of inspiration for national and regional codes of ethics. This set of principles is intended to be promoted autonomously by each professional organization through ways and means most adequate to its members.

***Principle I - People's Right to True Information:*** People and individuals have the right to acquire an objective picture of reality by means of accurate comprehensive information as well as to express themselves freely through the various medium of culture and communication.

***Principle II - The Journalist's Dedication to Objective Reality:*** The foremost task of the journalist is to serve the people's right to true and authentic information through an honest dedication to objective reality whereby facts are reported conscientiously in their proper context, pointing out their essential connections and without causing distortions, with the development of the creative capacity of journalist, so that the public is provided with adequate material to facilitate the formation of an accurate and comprehensive picture of the world in which the origin, nature and essence of events, processes and state of affairs are understood as objectively as possible.

***Principle III - The Journalist's Social Responsibility:*** Information in journalism is understood as a social good and not as a commodity, which means that the journalist shares responsibility for the information transmitted and is thus accountable not only to those controlling the media but ultimately to the public at large, including various social

interests. The journalist's social responsibility requires that he or she will act under all circumstances in conformity with a personal ethical consciousness.

***Principle IV - The Journalist's Professional Integrity:*** The social role of the journalist demands that the professional maintains high standards of integrity, including the journalist's right to refrain from working against his or her conviction or from disclosing sources of information as well as the right to participate in the decision-making of the medium in which he or she is employed. The integrity of the profession does not permit the journalist to accept any form of bribe or the promotion of any private interest contrary to the general welfare. Likewise, it belongs to professional ethics to respect intellectual property, and in particular, to refrain from plagiarism.

***Principle V - Public Access and Participation:*** The nature of the profession demands that the journalist promotes access, by the public, to information and participation of the public in the media, including the right to correction or rectification and the right of reply.

***Principle VI - Respect for Private and Human Dignity:*** An integral part of the professional standards of the journalist is respect for the right of individual to private and human dignity, in conformity with provisions of international and national laws concerning protection of the rights and the rights and the reputation of others, prohibiting libel, calumny, slander and defamation.

***Principle VII - Respect for Public Interest:*** The professional standards of the journalist prescribe due respect for the national community, its democratic institutions and morals.

***Principle VIII - Respect for Universal Values and Diversity of Cultures:*** A true journalist stands for the universal value of humanism; above all peace, democracy, human rights, social progress and national liberation, while respecting the distinctive character, value and dignity of each culture, as well as the right of each people freely to choose and develop its political, social, economic and cultural systems. Thus, the journalist participates actively in social transformation towards democratic betterment of society and contributes through dialogue to a climate of confidence in international relations conducive to peace and justice everywhere, disarmament and national development. It belongs to the ethics of the profession that the journalist be aware of relevant provisions contained in international conventions, declarations and resolutions.

***Principle IX - Elimination of War and other Great Evils Confronting Humanity:*** The ethical commitment to the universal values of humanism calls for the journalist to abstain from any justification for, or incitement to, war or aggression and the arms race, especially nuclear weapons, and all other forms of violence, hatred or discrimination especially racism and apartheid, oppression by tyrannical regimes, colonialism and neocolonialism, as well as other great evils which afflict humanity, such as poverty, malnutrition and diseases. By so doing, the journalist can help eliminate ignorance and misunderstanding among people, making nationals of a country sensitive to the needs and desires of others ensure respect for the rights and dignity of all nations, all individuals without distinction of race, sex, language, nationality, religion or philosophical conviction.



***Principle X: Promotion of a New World Information and Communication Order:*** The journalist operates in the contemporary world within the framework of a movement towards new international relations in general and a new information order in particular. The new order, understood as an integral part of the New International Economic Order, is aimed at the decolonization and democratization of information and communication, both nationally and internationally, on the basis of peaceful coexistence among peoples and with full respect for their cultural identity. The journalist has a special obligation to promote the process of democratization of international relations in the field of information, in particular by safeguarding and fostering peaceful and friendly relations among states and peoples.

### **The West African Journalists Association Code (WAJA)**

The West African Journalists Association (WAJA) was established in 1986, in Dakar, Senegal as the umbrella association for journalists associations and unions in 16 countries that make up the Economic Community of West Africa States (ECOWAS). The aims and objectives of WAJA are to promote and defend press freedom, to work towards the consolidation of freedom of expression and human rights, and to develop and promote bonds of solidarity between journalists in West Africa and the international community of journalists. WAJA aims to ensure high journalistic standards and encourages journalists to adhere to professional codes of ethics, to preserve the public right to have honest and accurate information, to work for the liberalization of the media landscape and promote access to public information. To meet the challenges of promoting freedom of expression in West Africa, WAJA has encouraged its member unions to strengthen themselves in order to promote greater solidarity in the promotion of press freedom in the region. To enable WAJA to achieve its goals, emphasis is being placed on institution building to ensure that both national unions and the regional body live up to the challenges of promoting freedom of expression in the region and the world at large (Wiser.Directory, 2014).

Part 1 (Title I) contains five articles on the rights of the journalist, while Part 2 (Title II) spells out five ethical duties of the journalists thus:

1. In his task as a communicator, the journalist holds in respect of truth, the affirmation of the ideas of communication and the unity among the people of West Africa. His social responsibility must lead him in the exercise of his profession to disseminate to the public true information; avoid all distortions and all manipulations of messages.
2. The journalist in his news gathering beat must not resort to the use of illicit means to obtain information nor should he misrepresent or falsify texts or documents.
3. The respect for the private life of any person and the human dignity, in conformity with national and international rules on matters of right concerning the protection of individuals by avoiding defamation, calumny, slander and malicious insinuations, must form an integral part of the journalist's professional norm.
4. A journalist, member of the WAJA, must ensure that information serves the purpose of bringing about peace, community and African solidarity.

5. In all circumstances, the journalist must show proof of integrity by avoiding all forms of illicit remuneration, directly or indirectly. He also has the duty of refusing to aid and abet the promotion of interests that are contrary to the respect for intellectual property. The avoidance of plagiarism and divulging of professional secrets form an integral part of his obligations (Adopted from: Asemah 2009, pp. 307-309; Sambe and Ikoni 2004, pp. 174-175).

### **Nigeria Press Organization (NPO) Codes**

The NPO codes first came into existence in 1979 (and was later revised in March 1998). It is made up of three different groups adopted by the media group. They include:

- Nigerian Union of Journalists (NUJ) which is a trade union and the professional organization of Nigerian journalists.
- Nigerian Guild of Editors (NGE): The professional association of editors of radio, television, newspapers and magazines.
- Newspaper Proprietors Association of Nigeria (NPAN) which is an umbrella organization for all the daily, weekly and monthly newspapers and magazines published in Nigeria.

On March 18-20, 1998, the Nigerian Press Council organized the Ilorin Forum, where the Nigerian Press Organization formally ratified this new Code. Delegates at the Forum for the implementation of the Code of Ethics, affirm and declare as follows:

### **Code of Ethics for Nigerian Journalists**

#### **Preamble**

Journalism entails a high degree of public trust. To earn and maintain this trust, it is morally imperative for every journalist and every news medium to observe the highest professional and ethical standards. In the exercise of these duties, a journalist should always have a healthy regard for the public interest.

Truth is the cornerstone of journalism and every journalist should strive diligently to ascertain the truth of every event.

Conscious of the responsibilities and duties of journalists as purveyors of information, we, Nigerian journalist, give to ourselves this Code of Ethics. It is the duty of every journalist to observe its provisions.

1. **Editorial Independence:** Decisions concerning the content of news should be the responsibility of a professional journalist.
2. **Accuracy And Fairness:**
  - i. The Public has a right to know. Factual accurate, balanced and fair reporting is the ultimate objective of good journalism and the basis of earning public trust and confidence.
  - ii. A journalist should refrain from publishing inaccurate and misleading information. Where such information has been inadvertently published, prompt correction should be made. A journalist must hold the right of reply as a cardinal rule of practice.

- iii. In the course of his duties, a journalist should strive to separate facts from conjecture and comment.
- 3. **Privacy:** As a general rule, a journalist should respect the privacy of individuals and their families unless it affects public interest.
  - A. Information on the private life of an individual or his family should only be published if it impinges on public interest.
  - B. Publishing of such information about an individual as mentioned above should be deemed justifiable only if it is directly at:
    - i. Exposing crime or serious misdemeanour;
    - ii. Exposing anti-social conduct;
    - iii. Protecting public health, morality and safety;
    - iv. Preventing the public from being misled by some statement or action of the individual concerned.
- 4. **Privilege/Non-Disclosure:**
  - i. A journalist should observe the universally accepted principle of confidentiality and should not disclose the source of information obtained in confidence.
  - ii. A journalist should not breach an agreement with a source of information obtained as “off the record” or as “back ground information”.
- 5. **Decency:**
  - i. A journalist should dress and comport himself in a manner that conforms to public taste.
  - ii. A journalist should refrain from using offensive, abusive, or vulgar language.
  - iii. A journalist should not present lurid details, either in words or picture, of violence, sexual acts, abhorrent or horrid scenes.
  - iv. In cases involved in personal grief or shock, enquiries should be carried out and approaches made with sympathy and discretion.
  - v. Unless it is in the furtherance of the public’s right to know, a journalist should generally avoid identifying relatives or friends of persons convicted or accused of crime.
- 6. **Discrimination:**

A journalist should refrain from making pejorative reference to a person’s ethnic group, religion, sex, or to any physical or mental illness or handicap.
- 7. **Reward and Gratification:**
  - i. A journalist should neither solicit nor accept bribe, gratification or patronage to suppress or publish information.
  - ii. To determine payment for publication of news is inimical to the notion of news as fair, accurate, unbiased and factual report of an event.
- 8. **Violence:**

A journalist should not present or report acts of violence, armed robberies, terrorist activities or vulgar display of wealth in a manner that glorifies such act in the eyes of the public.
- 9. **Children and Minors:**

A journalist should not identify, either by name or picture, or interview children under the age of 16 who are involved in cases concerning sexual offences, crimes and rituals or witchcraft either as victims, witnesses or defendants.

**10. Access to Information:**

A journalist should strive to employ open and honest means in the gathering of information.

Exceptional methods may be employed only when the public interest is at stake.

**11. Public Interest:**

A journalist should strive to enhance national unity and public good.

**12. Social Responsibility:**

A journalist should promote universal principles of human rights, democracy, justice, equity, peace and international understanding.

**13. Plagiarism:**

A journalist should not copy, wholesale, or in part, other people's work without attribution and/or consent.

**14. Copyright:**

i. Where a journalist reproduces a work, be it in print, broadcast, art work or design, proper acknowledgement should be accorded to the author.

ii. A journalist should abide by all rules of copyright, established by national and international laws and conventions.

**15. Press Freedom and Responsibility:**

A journalist should strive at all times to enhance press freedom and responsibility.

Source: The Nigerian Press Council (2016). **Code of Ethics for Nigerian Journalists.** Abuja: Nigerian Press Council

**American Society of Media Photographers (ASMP) Code of Ethics**

The American Society of Media Photographers' Code of Ethics prescribes a guide for ethical business dealings, protecting the profession, the photographer, vendors, employees, subjects, clients and colleagues. It highlights;

- i. Responsibility to colleagues and the profession
- ii. Responsibility to subjects
- iii. Responsibility to clients
- iv. Responsibility to employees and suppliers
- v. Responsibility of the photojournalist

**Responsibility to Colleagues and the Profession**

- a. Maintain a high quality of service and a reputation for honesty and fairness.

- b. Oppose censorship and protect the copyrights and moral rights of other creators.
- c. Never advance one's own interest at the expense of the profession.
- d. Foster fair competition based on professional qualification and merit.
- e. Never deliberately exaggerate one's qualifications nor misrepresent the authorship of work presented in self-promotion.
- f. Never engage in malicious or deliberately inaccurate criticism of the reputation or work of another photographer.
- g. Negotiate licensing agreements that protect the historical balance between usage fees and rights granted.
- h. Never offer nor accept bribes, kickbacks, or other unethical inducements.
- i. Never conspire with others to fix prices, organize illegal boycotts, nor engage in other unfair competitive practices.
- j. Refuse agreements that are unfair to the photographer.
- k. Never undertake assignments in competition with others for which payment will be received only if the work is accepted.
- l. Never enter commercial competitions in which usage rights are transferred without reasonable fees.
- m. Donate time for the betterment of the profession and to advise entry level photographers.

### **Responsibility to Subjects**

- 1. Respect the privacy and property rights of one's subjects.
- 2. Never use deceit in obtaining model or property releases.

### **Responsibility to Clients**

- a. Conduct oneself in a professional manner, and represent a client's best interests within the limits of one's professional responsibility.
- b. Protect a client's confidential information; ASMP assistants should likewise maintain confidentiality of the photographer's proprietary information.
- c. Accurately represent to clients the existence of model and property releases for photographs.
- d. Stipulate a fair and reasonable value for lost or damaged photographs.
- e. Use written contracts and delivery memos with a client, stock agency, or assignment representative.
- f. Consider an original assignment client's interests with regard to allowing subsequent stock use of that work by the client's direct competition, absent an agreement allowing such use.

### **Responsibility to Employees and Suppliers**

1. Honour one's legal, financial, and ethical obligations toward employees and suppliers.
2. Never take unfair advantage of one's position as employer of models, assistants, employees, or contract labour.

### **Responsibility of the Photojournalist**

- a. Photograph as honestly as possible, provide accurate captions, and never intentionally distort the truth in news photographs.
- b. Never alter the content or meaning of a news photograph, and prohibit subsequent alteration.
- c. Disclose any alteration and manipulation of content or meaning in editorial feature or illustrative photographs and require the publisher to disclose that distortion or any further alteration.

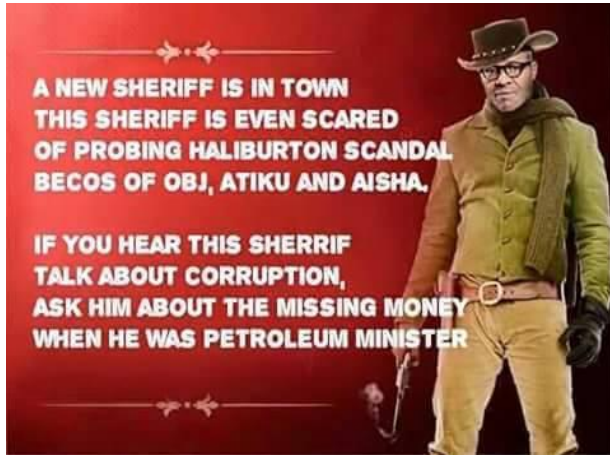
Source: American Society of Media Photographers ([www.asmpseattle.org](http://www.asmpseattle.org)).

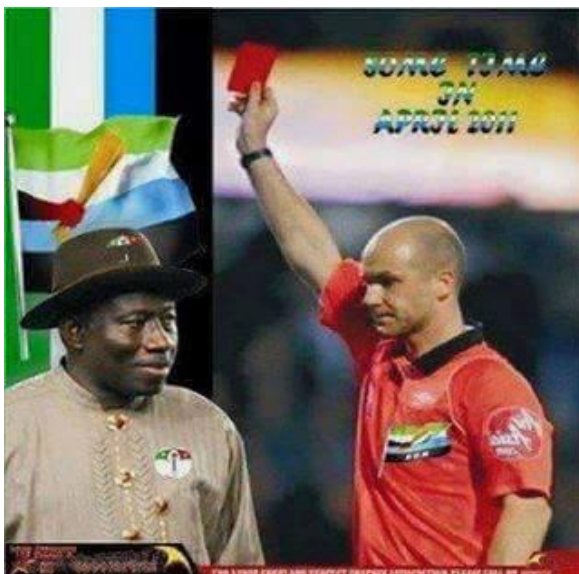
APPENDIX VII

DIGITAL IMAGE DISPLAYED BY SCANNEWS

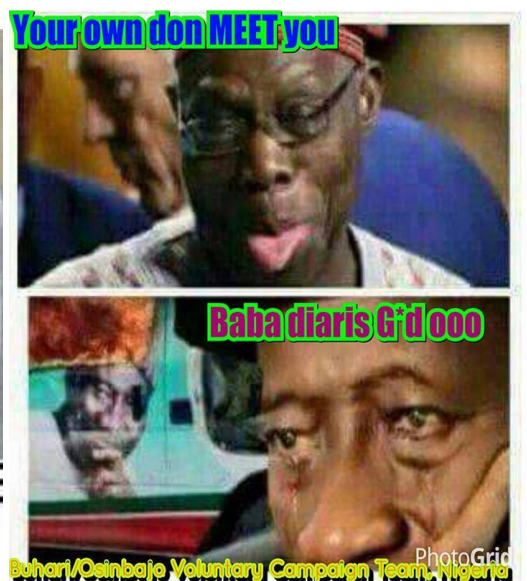
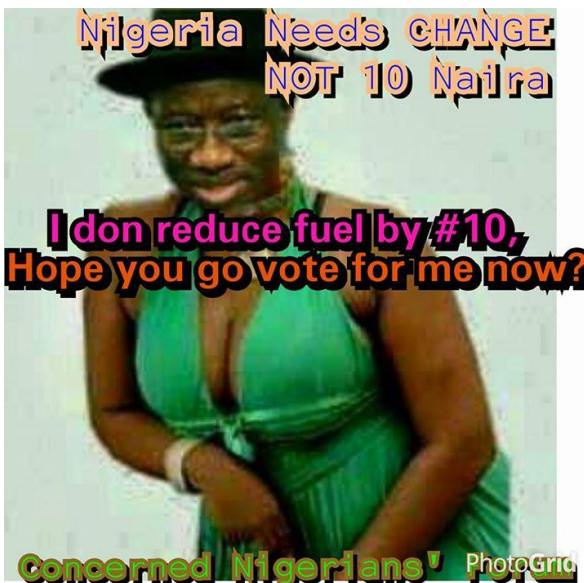
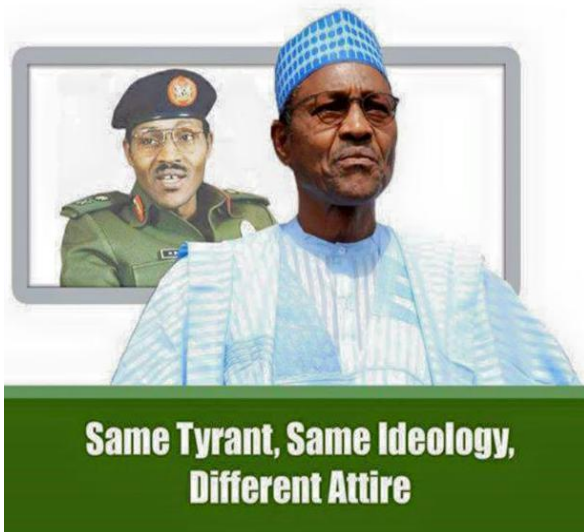
Digital Images Displayed by *Scannews* on Presidential Candidates during the 2015 General Election from January – March 2015

Source: <https://www.facebook.com/pages/Scannews>









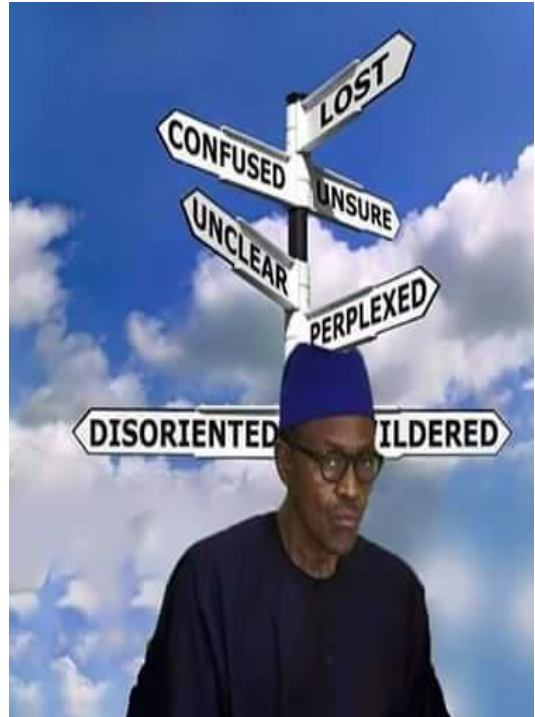


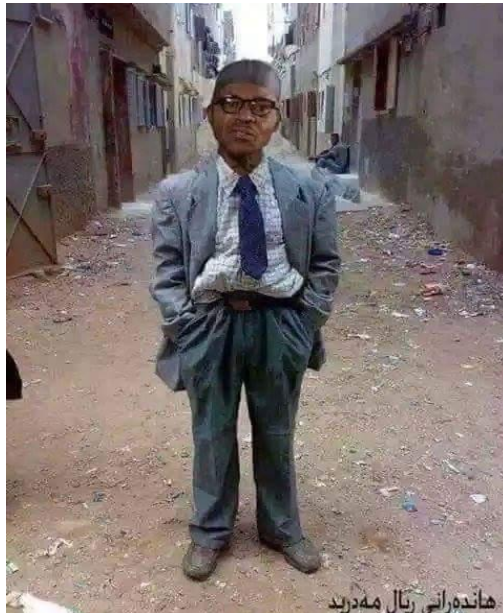
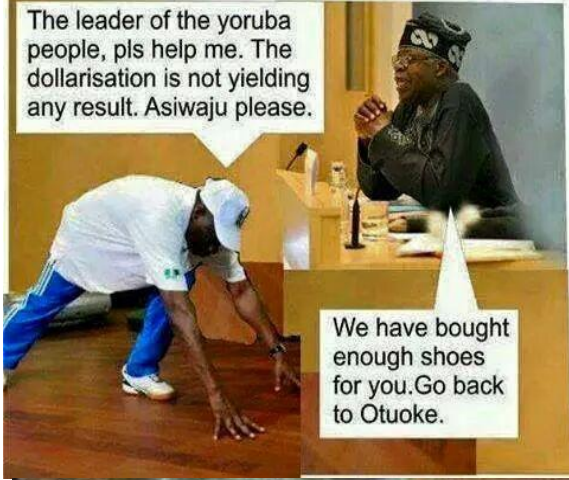
**CAN YOU SPOT THE DIFFERENCE?**

**“God willing, we will not stop the agitation for the TOTAL implementation of Sharia in the entire federation of Nigeria”**  
-AUGUST 2001  
APC Presidential Candidate  
General Muhammadu Buhari

**“By Allah, we will not stop fighting until every Nigerian is living by Sharia law. If you don't abide, we will kill you”**  
-JANUARY 27, 2012  
Boko Haram General  
Abubakar Shekau

**Nigerians, BEWARE!**  
A VOTE FOR  IS  
A VOTE FOR  
VIOLENCE AND TERRORISM



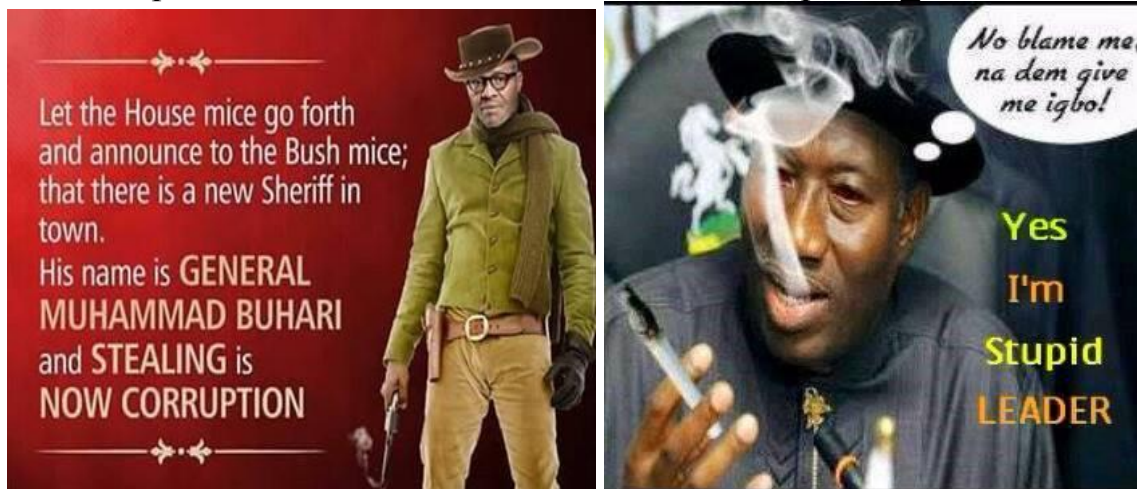




**APPENDIX VIII**  
**DIGITAL IMAGE DISPLAYED BY NEWSRESCUE**

Digital Images Displayed by *NewsRescu* on Presidential Candidates during the 2015 General Election from January – March 2015

Source: [https://www.facebook.com/newsrescuemedia/photos\\_stream](https://www.facebook.com/newsrescuemedia/photos_stream)



**MARCH 28, 2015: DAY OF LAMENTATION**

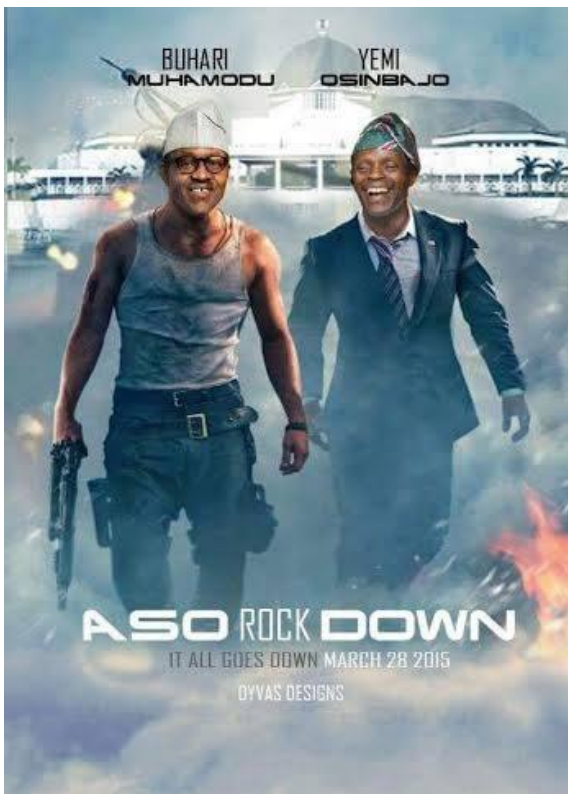
My Yoruba friends, why hath thou forsaken me? I believed in your kings. I shared my loot with you and even gave you oil contracts. It's not supposed to turn out this way. Cheil Diaris God Oo!



**OYA! Tell your Yarubak people to vote for me or die!**



**MAY 29TH, 2015  
WELCOME TO OTUEKE**



**We must be fit for the Journey To Otueke**

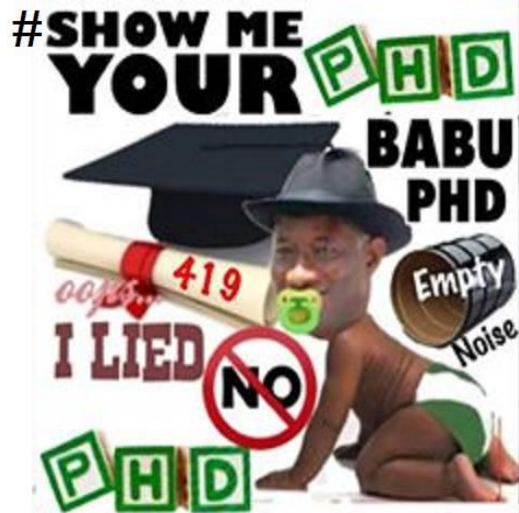
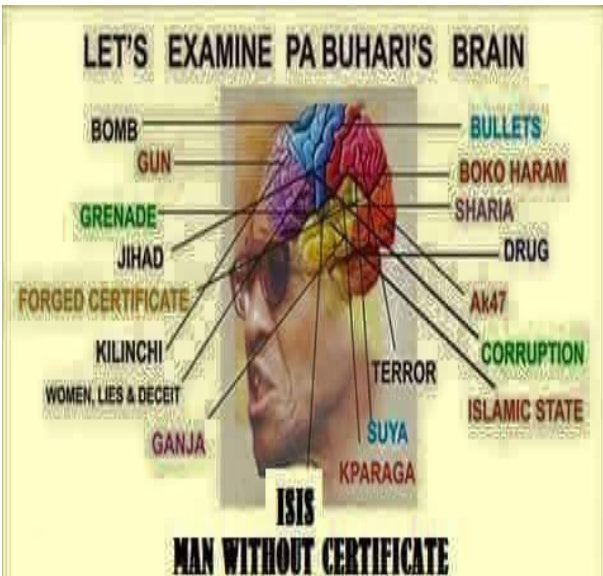




Where's the Certificate?



**BUHARI LOST THREE ELECTIONS.  
NOW HE'S BEGGING AGAIN FOR POWER.  
NIGERIA DESERVES BETTER!**



#GEJYourThesisPlease?





## The Bad And The Ugly; Where Is The Good?



Best Caption By Gambo Asidi On NewsRescue.com faceBook page





