

People's Democratic Republic of Algeria
Ministry of Higher Education and Scientific Research
Ammar Thelidji University of Laghouat
Faculty of Letters and Languages
Department of English



**The Influence of the Photographs of the Civil Rights Movement
on the Advancement of the Movement**
The Case of Emmett Till Murder and Birmingham Campaign

**A Memoir Submitted to the English Language Department in a Partial Fulfillment of the
Requirements for the Master II Degree in the English Language**

Submitted by:
FADLI Hadji

Members of the Jury

Mr. Hammadi Nabil Aziz.....President
Pr. Afkir Mohamed.....Examiner
Dr. Kaid Nassima.....Supervisor

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Abstract

The present study attempts to shed light on the role and the contribution of photography in advancing the Civil Rights Movement in the United States. The beginning of the movement, and the succession of the events, mainly the Birmingham campaign(1963), inspired the leaders of the struggle to involve qualified photographers to cover the direct actions, conduct the different associations and groups of activists, like sit-ins and marches. The movement adopted the non-violence philosophy, where protestors and marchers met to desegregate any public place. The peaceful calm protests of African Americans were usually opposed by violent intervention of the police forces. So the result was a set of insane harmful scenes of black citizens beaten by policemen, and here the importance of photographers, whose the job was to document and report this violence, and to unveil these sufferings to the public opinion. The importance of photography was so significant in the Civil Rights Movement, on the one hand, it gave an opportunity to the activists of the movement to see themselves as it reflected the reality of the American society. On the other hand, it made pressure on the government to react effectively in order to stop segregation against the African Americans.

المخلص

تحاول هذه الدراسة أن تسلط الضوء على دور و مساهمة التصوير الفوتوغرافي في الدفع بحركة الحقوق المدنية بالولايات المتحدة الأمريكية خلال الخمسينات و الستينات من القرن العشرين. بداية الحركة و تعاقب الأحداث- خاصة حملة ألاباما- ألهمها رواد الحركة إلى إشراك مصورين فوتوغرافيين لتغطية الأعمال المباشرة التي تقودها مختلف التكتلات و الجمعيات الناشطة في إطار حركة الحقوق المدنية مثل الاعتصامات و المسيرات. تبنت الحركة فلسفة اللأعتف، أين يتجمع المتظاهرون و المعتصمون ليطالبوا برفع التمييز عن أحد الخدمات العمومية ، هذه النشاطات السلمية الهادئة للأمريكيين الأفارقة غالبا ما قوبلت بتدخلات عنيفة لقوات الشرطة، فنتج عنه لوحة من المشاهد المؤلمة لمواطنين يُعتدى عليهم من طرف رجال الأمن، و هنا تكمن أهمية حضور المصورين، و الذين مهمتهم توثيق هذا العنف و كشف الستار عن هذه المعاناة للرأي العام. يكتسي التصوير الفوتوغرافي أهمية جد معتبرة في حركة الحقوق المدنية، فمن جهة أعطت فرصة للمناضلين ليشاهدوا أنفسهم، إذ كانت الصور بمثابة مرآة لهم، الشيء الذي منحهم ثقة أكثر في أنفسهم لمواصلة المشوار، و من جهة أخرى ضغطت على الرأي العام و على الحكومة الأمريكية للتحرك من أجل الحد من التمييز العنصري الممارس ضد الأمريكيين السود.

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General Conclusion

Art is a reflection of society, It is used as an expressive way to preserve one's emotions, struggles, as well as important events. In the late 1950's, African Americans decided to make their voice heard not only in the United States but all over the world. During that period, photography became "the weapon of choice" for many activists like Charles Moore.

The photographs documented meetings, marches and demonstrations that conveyed many messages and inspired activism. It played an important role in advancing the struggle for justice and equality. It brought sympathy and pushed politicians to take actions through the passage of laws that would protect the right of this minority. Despite the distance of the decades, imagery built upon visual narrative of the protest is still relevant in the present.

Media is present in all the events in human history. It has a prominent role in shaping the ongoing of an event, a cause or a struggle,... Media frames the public opinion about a community or towards a certain issue, and influences a large audience to join a cause, as it can impact people to create hostility. The role of the media cannot be denied, its role is crucial in shaping a movement.

The Civil rights movement in the United States is the struggle of the Blacks to acquire their civil rights, within a society fully dominated by the White supremacy. The movement's actions varied between sit-ins, marches, protests and campaigns. All this aimed to attract the public opinion to the cause of the Blacks, mainly in the southern states, where segregation was part of the Blacks' daily life.

Media, as an important institution, played a significant role during the movement. After the failure of the Albany Campaign (1961), the leaders of the movement developed new techniques to win the press sympathy which would influence the public opinion and instigate politicians to take actions against racism.

Press at that time, whether television, or more commonly newspapers, used to accompany each news with pictures that reported and explained the details of the news. The pictures published of the sit-ins and marches held a deep sense of the sufferings of the Blacks in the South. The pictures could speak louder than any words. They showed to the whole world, the violence of the state police forces in treating the protests of the non-violent Blacks on the one hand. On the other hand, they showed the crimes committed by the terrorist white groups against the black community.

Relatively, the choice of this topic is due to the importance of the media, that we can see nowadays. Social networks and media can forge people's minds, and manipulate them to think in a given way. People can be blinded with an idea, that they adopt without

questioning the origins. During the Civil Rights Movement, there were journalists who were eager to bring any news that can be a scoop for the press agency, and can make a big buzz among the readers, so the pictures of policemen beating black protestors were a suitable raw material for such news. In addition, the choice of the topic is due to my interest in photography, as I believe that behind a picture, a lot of feeling and messages can be loaded and embedded, in addition, I am always amazed by the Civil Rights Movement, and how the leaders of the movement had succeeded in mobilising people for the good cause. So all this inspired me to undertake this research, to discover the effects of media on Blacks and on the government as well.

The study aims at demonstrating the importance of the influence of the photographs published by the media during the Civil Rights Movement in reshaping the Blacks' psyches that enabled them to get rid of their fear, and to undertake the challenge of changing their situation of inferiority. Furthermore, on one hand, on the other hand, to show the importance of public opinion in making pressure on the decision-makers, to enforce laws that would guarantee equality to the Blacks.

This research paper will attempt to give answers to the following research questions: What is the effect of the photographs shared by the media about Civil Rights Movement on the psyches and on the public opinion of the Americans? What are the effect of photographs, on the psyches and on the public opinion, on the political decisions of the era?

Many studies and researches were conducted on this topic. They showed the relationship between the Civil Rights Movement and the mass media. Among them, a study entitled: "The Media's role in the Birmingham Civil Rights Campaign," by the university of Leeds, shared on its websites LeedsWiki. It showed the evolution of media through the ongoing of the events. During 1961-1962, the Albany campaign was led to show the racism of the whites in the south, and the segregation that Blacks face every day. The campaign failed as it could not successfully attract media attention. Many thought that the Civil Rights Movement was in the verge to decline. the leaders of the movement learnt an important lesson from this failure, they understood that for the coming campaign which was in Birmingham, they needed a strong, sympathetic media coverage that would highlight racism practised against the blacks in the south. for this, they decided to organise more marches instead of sit-ins, and to involve children with them. Such decisions, they believed, can make the press feel more pity toward the Blacks on the one hand, and to provoke the police forces to react violently against the peaceful protestors, which can be an

interesting raw material for the press. However, in this study, the writer did not show the impact of the media on the ongoing of the event, and its direct and indirect influence in the political realm.

Another study was held by Caitlin O'Donnell, in Elon university, entitled: " Visual Persuasion: The Media's Use of Images in Framing People Groups." In this work, the researcher explains the role of Media in framing the public opinion, and influencing the audience's understanding on a given issue. This work focused on five examples of groups of people in the American history, where media played its role in influencing their movement, among them the African-Americans. The researcher argues that the availability of television enabled to transmit the violence of the extremist white Americans to all the world, while the printed media kept a racist view on the Blacks: Oriented word choice and sensational images were published to keep the stereotypical view of the African-Americans in the American society. However, this study did not focus on the psychological impact of photography as the main tool of influencing the large audience, and to what extent the photographs were effective in reaching the aims of the movement.

Another study, dealt with the same field entitled: " The Rhetoric of Civil Rights Photographs: James Meredith's March Against Fear" realised by Davi Johnson Thornton. In this work, Thornton described the deepest meanings that held the photograph of Jack Thornell, taken in the march of Meredith, few seconds after Meredith was shot by a sniper. The photograph has a great role in opening the debate about the debate about race and place of Blacks Vs. Whites in America, as the photograph held many controversial meanings at once. In this work, the writer focused on the psychological aspects of the photograph and its social impact through media, however, she did not mention the impact on the political level, and how is the reaction the highest decision-makers towards it.

It seems that photography had a decisive role during the struggle, since words only could not show the real situation of the Blacks in the United States, and the segregation they face in their daily lives. The impact of pictures made a strong public opinion, and created a large audience that is aware of the black self, this audience - including whites - made a pressure on the government to reconsider the current legislations.

This work will use the methodology of the cause and effect, it will examine some photographs that are considered as iconic, and highlight its psychological effects on people, and its political influence on the leaders. It will rely on a set of books, dissertations, articles and websites.

This work will be divided into three chapters. The first chapter, entitled: "Art, Photography and Media", will give some necessary definitions about media, and the types of media and press that humanity witnessed. Then it will deal with the theories of the use of photographs and pictures in news, in addition to their psychological and social effect on the readers and on the large audience, and how it can change people minds. The second chapter, entitled: "African Americans, the Movement and Media", will provide a context for the present study. It will deal with the media in the history of the United States, and how it developed from the primitive forms to the recent ones, with a focus on the era that is concerned, where the printed media flourished with relatively a little presence of the television. Then, it will deal with the white supremacy in the southern society, and segregation of the Blacks in their civil rights. After, it moves to the beginning of the Civil Rights Movement, and its main events covered by the media, and the process of coverage, with the obstacles that faced the journalists. The third chapter, entitled: "The Power of the Photographs of the Movement", will analyse the most important photographs, taken during the Civil Rights Movement days, and mention its direct, as well as its indirect effect on people, and how it raised the Blacks' awareness about their rights, and about the necessity for changing the status quo of their life. Also, it will mention how this press enlarged the movement's supporters, even among the northern whites, then, how it influenced the leaders of the country to enforce new laws in favour of the Blacks' rights.

Chapter I:
Art, Photography and
Media

I. Introduction

Art is an expressive medium that depicts human lives. Artists' job is to reflect society and daily life, from their perspective. Through their deep sense of observation, they present critics of what they see and live, in their society. Photography, as a branch of art, was present in people's lives since its invention. People use this technological tool for different purposes, either to record, to report, or simply to snap a moment of time and freeze it forever. Since its creation, in the 19th century, photography accompanied nearly all the important events. Whether used to document, archive or raise awareness, photography have had always an aim behind the coverage of an event. As Rikki Gunton articulated, "photographs are a way to bring an audience closer to a reality that they would not otherwise have the occasion to be confronted with in their daily lives". Photography opened a new realm of struggle, it used to be present during all the wars, political conflicts and social struggles. This led to the creation of a special field in photography dedicated to the coverage of such events.

Whatever the event was, and whatever the contents of pictures were, photography can never be purposeless. It works to achieve certain goals. The first chapter will deal with photography as a tool, technically, and its different uses in the political conflicts, and social struggles, in addition to the role of photographers in battlefields, and their duties, their tasks and their requirements, with some necessary definitions, and the obstacles confronting the photographers while doing their jobs.

I.1. The Importance of Art in Society

1.1. Definition of Art

Art is a general term, that is used in different contexts and have different meaning. Historians, artist and philosophers might not agree on one definition of Art, as far as definition is influenced by the culture, era and context. According to Oxford, it means "*the expression or application of creative skills and imagination, especially through a visual medium such as painting or sculpture*",¹ even though a literal definition of the term could not give it its right meaning. Many scholars and researchers defined Art according to their view. For Joyce Carol Oates, an American novelist, she thinks that Art should not make people feel comfortable, Art should provoke, disturb, arouse our emotions, expand our sympathies in directions we may not even wish or anticipate². Art sometimes forces our

¹ Concise Oxford English Dictionary. 11th Edition.

² <<http://www.goodreads.com/quotes/133247-my-belief-is-that-art-should-not-be-comforting-for>>

minds to think in a way that is not our choice, and that we cannot have control over it. For Marcel Duchamp, an innovative artist, he believed that Art is not about its self, but it is about the attention we bring to it. Art, for him, is not done innocently, but it is performed for the influence it brings on society and people. Art, for Duchamp, does not imply always beauty, it can be good, as it might be bad, but still it is Art, just like emotions which can be good or bad, but they remain still emotions. He thinks that Art must bring newness in people's lives and society, "*Art is either plagiarism or revolution*". Any work of Art must mark its passage in life, otherwise it is a redundant repetition of what was already done.

1.2. Art, a Reflection of Reality:

Reality is a broad concept, that has different meanings and interpretations. Each era tries to approach a certain definition of reality, to explain it, and give a definition to it. Reality still remains a controversial topic. It can be explained in its broad term as "*all what exists*"³. Art gives a different frame of reference, thereby, it diverges our perception of reality. Art can slant reality, which makes a change of perception, in other words, art does not tell us "*what is*" but instead it tells us "*what is important*".

Art sheds the light on trivia of the common day-to-day, and shows us what matters. Not only this, art, furthermore, shows us things that might be hidden or unseen, in other words, art shows us more. Rosalind Hursthouse wrote: "*Artists create their own vision of the world in their picture, and we discover, with a thrill or recognition, previously unrecognized aspects of our familiar unpictured world*",⁴ Art can give birth to aspects previously unknown, and to idea unconsidered before.

Humans have always have a set of existentialist questions that need to be answered, such as who we are, and why we are here. Science and philosophy attempt to provide answers, where in most of the times they fail, leaving the floor to art which can do the job successfully. Artists, in addition to depicting our present, they try also to tell about events that happened in the past, and try to foresee thing that will happen in the future, therefore they influence our vision of the world.

Photography, considered as an art, in which it is done with skill, influences our vision of reality, and change our look to the world.

"In this light, all photography, be it artistic, scientific, or news/documentary, is an art form. Photography can change the way we look

³ Ben G. Yacobi, "Human Dilemma, Life Between Illusion and Reality," Journal of Philosophy of Life Vol.3, No.3. P. 202-211. 2013.

⁴ Rosalind Hursthouse, "Truth and Representation," Philosophical Aesthetics, Ed. Oswald Hanfling (Cambridge: Blackwell in cooperation with the Open University, 1992) 276.

at the world. Photography approaches art insofar as it is made or created with skill. Photography can also be philosophically allied with art because it manipulates versions of reality in order to reveal truth".⁵

1.3. Art, a Tool for Social Change

Art is used to call for actions, for social change. Art is a way of struggle, a tool to achieve social justice. For Mark Valdez, people should stop thinking of Art and social change as separate entities, but instead they should perceive them in term of Art as a social justice. By keeping them separate, he claims, people are valuing one over the other, or are putting one in the service of another, whereas they can be the same and can function together as a one. According to Maria X Martinez, *"Artists not only document social change, they promote, inform and shape it. Weather through music, plays, graphics, paintings, songs, films, media, architecture, textiles, jewellery, photography, poetry, sculpture, pottery, landscape, written words or dance, art is powerful"*. Art can redefine social power through creating space that is safe and inclusive, allowing people to connect their personal with those of others in the struggle for justice, develop ways to deal with the struggle and inspire hope.⁶ For Vanessa Pike-Vrtiak, art delivers social justice theme to an audience in a way that is aesthetically pleasing, yet no less visceral for its beauty.

1.4. Photography as an Art

Photography after its invention, by the time of 1860's, was not considered as Art by the public and photographic communities, also critics failed to take photography seriously as a form of Art. Even though, at that time, many photographic societies and photo-exchange clubs were created in many cities, in addition to exhibitions that were held and judged.⁷ When photography was created in the 19th century, people such thing cannot be a form of Art, photography is performed by a camera, therefore, it is so automated and mechanical, whereas, people think that a work of Art is done by hand not produced by a machine. In its early days, photography was used only for portraits, which were regarded as a personal document of the past, and did not need really sophisticated skills to master.

If we compare photography to previous forms of Arts, like painting and sculpture, these last are a biased interpretation of what an artist sees, it is the unique vision of the artist, created by him, which provokes a reaction from the viewer, as the artist has the power of manipulating the image or the drawing, by adding his own touch, which is not the

⁵ Leslie Mullen, *Truth in Photography: Perception. Myth, and Reality in the Modern World*, University of Florida, 1998.

⁶ Jennifer L. Eichstedt, Mary Virnoche, "Social Justice Action, Teaching, and Research," *Humboldt Journal of Social Justice*.34. 2012

⁷ *History and Evolution of Photography*. Osterman, Mark. B. Romer, Grant. P.31s

case of photography, where the machine captures an exact image of what the human eye sees, that is to say, it documents the scene without any intervention. Also, a painting is a unique piece of Art, it can never be reproduced twice, as it is related to the artist behind it, and not the machine in the case of photography, mainly with digital photography where we can reprint an infinite number of the same photograph.⁸

By nature, it is true that photographs have no rarity. A photograph can be infinitely reproducible. The mistake is that people judge things as art regarding certain phases in the process of creation, which means that all the man-made objects can be art. Therefore, it is more accurate to categorise art by what becomes its social function. Also, a photograph is a result of the photographer's decision if a particular object or event is worth recording. If everything that existed is photographed, then every photograph would become meaningless. To photograph is to frame, and to frame means that the photographer decides what to exclude and what to add in the frame⁹. At its simplest message, it means "*I have decided that seeing this is worth recording*".¹⁰

I.2. Photography and Attitudes

2.1. Definition of photography

The attempts to the invention of photography predate the 1800, although it is commonly known that photography is a 19th century phenomenon. Originated from the two Greek words "*photos*" i.e. light, and "*graphos*" i.e. drawing, photography, literally, means "light drawing". It is basically the stable image made by the effect of the light on a chemical substance, or on digital supports¹¹. Sir John Herschel is credited to be the first one to use the term *photography* and *photograph* in 1839, even though in 1833, Antoine Hercule Romuald Florence, a Brazilian inventor and photographer, coined the term, but his isolation from the European scene left the floor to John Herschel few years later to get the privilege of being the first one to use this term.¹²

Away from technical definitions, photography brings people closer to the reality of an event, an incident, that they would not have the chance to face in their daily life. Photography serves to inform, educate, trigger the consciousness of those who are living safely in their comfort zones, or to call for actions and mobilize for changes. For the

⁸ JO PLUMRIDGE, "Is Photography as Art Form," February 24, 2014, <<https://contrastly.com/photography-art-form/>>, August 12, 2017.

⁹ Sontag Susan, *Regarding the Pain of Others* (New York: Picador, 2003) 46.

¹⁰ John Berger, *Understanding a Photograph. Selected Essays and Articles: The Look of Things*, 1972.

¹¹ *Ibid*, P.27.

¹² *Ibid*, P.27.

photographer Susan Meislas, "*The photographs as a cultural artifacts of a social history or of a personal history*".¹³ Photography is a language that is accessible for everybody. Olivier Heussler, a photographer, compares the language of photography to that of the alphabets, she thinks that people read the photographs according to their feeling and personal experiences. Eugene Smith, a photojournalist argues that a photography or a group of photographs can be the element that launch a big radical change through carrying an idea:

*"A photo is a small voice, at best, but sometimes—just sometimes—one photograph or a group of them can lure our senses into awareness. Much depends upon the viewer; in some, photographs can summon enough emotion to be a catalyst to thought."*¹⁴

Photography used to be regarded as a record of reality, photographers are thought to be using their technical instrument to record facts without having any power to intervene in the photographs taken. Painter, on one hand, can modify what they see in front of them, when they reflect it on their paintings, whereas photographs used to be considered as supplementary visual proof, to back up a text assuming that they are trusted blindly. In fact, many decisions go into the creation of a photograph, the opinion experience, and the style of the photographer influence the way they portray their subject matters.¹⁵ David Levi Strauss said: "*To represent is to aestheticize, that is, to transform. It presents a vast field of choices but it does not include the choice not transform, not to change, or alter whatever is being represented*".¹⁶ The choice of ambiguity does not rely only on the photographer, the content of a photograph its self can be manipulated or left ambiguous to the viewer, hence, it can be interpreted correctly as it might be interpreted incorrectly.

Susan Sontag, said in her work: Regarding the Pain of Others, "*The photographic image...is always the image that someone chose; to photograph is to frame, and to frame is to exclude... it has always been possible for a photograph to misrepresent*".¹⁷ While it is difficult to stay neutral especially when it comes to political contexts. The photographer Toru Morimoto said: "*in history, there are always mistakes, and photos last, so I don't want to make a decision now by taking a side*".

For Leslie Mullen, a 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,

¹³ Audio from Susan Meislas website: www.susanmeislas.com. July 24, 2017.

¹⁴ Kiran, Subhani. Gunton. "*Photos as Witness: Teaching Visual Literacy for Research and Social Action*".

¹⁵ The Lens as a Witness: Photography as Advocacy in the Struggle for Human Rights

¹⁶ Strauss, David Levi, *Between the Eyes: Essays* (New York: Aperature Foundation, 2003) 9

¹⁷ Sontag, Susan, *Regarding the Pain of Others* (New York: Picador, 2003) 46.

reality, cultural value systems, and perceptions. Jim Goldberg, a photographer once said: *"I have the great privilege of being both a witness and a storyteller. Intimacy, trust and intuition guide my work"*¹⁸. Since a photography is a mode of storytelling, it must be influenced by the subjectivity and the human nature of the photographer.

A photographer tells us what he sees in front of him, in a given period of time, the photograph taken excludes some important details, concerning the context, what happened before and what will happen after that moment. According to Robin, a photograph can tell *"us what one small part of the conflict looks like, but it has no way helping us to understand the nature of the conflict"*.¹⁹

When a photograph shows something unexpected, confusing, or contradictory, making the viewer look twice, it is able to not only keep the viewer intrigued, but also contributes to the shock factor of images. It is the power of this visual moment in time that captures the complexity of a situation, or is able to convey a multilayered reality. Susan Sontag said: *"For photographs to accuse, and possibly to alter conduct, they must shock"*. she continues, also, that once we are used to seeing enough images of horrifying scenes and of violence and cruelty, we are accustomed to them, hence, we do not interact with them the same way anymore. It is part of our human nature, we get desensitized, and the power of the photographic images is reduced, that is, we become familiar with the scenes of suffering.

Toru Morimoto, a photographer charged of covering the US embassy bombing in Nairobi, in 1998, compared the work of a photographer to the one of a writer, he said that when you are photographing *"you are more"* in it *"you can write from a hotel"*.²⁰

Talking about photographs and their impact and importance, guides us to talk about the photographer, the person behind the shutter who creates the artworks. Each one has a different style and a specific character that strongly influence the works he produces. Each one describes his role differently, Ryan Spencer Reed describes himself as *"merely a witness and my job is to convey testimony through a sort of visual translation, my job is to give a voice to....people, to serve as a translator"*.²¹ Even though he thinks he is a mere neutral witness, he brings up a common theme which is giving voice to those who are voiceless.

¹⁸ <http://pro.magnumphotos.com/C.aspx?VP3=CMS3&VF=MAGO31_9_VForm&ERID=24KL53ZHEN>, September 15, 2017.

¹⁹ Andersen, Robin. *"Images of War: Photojournalism, Ideology, and Central America"* Latin American Perspectives 16.2 (1989) 99.

²⁰ Interview with Toru Morimoto, April 7, 2008.

²¹ Interview with Ryan Spencer Reed, July 2005.

Sara Terry claims that if she is not fully present in within her subjects she photographs, she can miss the photo.²² Susan Meislas sees herself as a listener who likes sharing her discoveries. She said: *"You are a kind of collaboration with your subject and they have to want you to be there, and want you to know them, and you have to want to also and that's a very deep thing, people know very quickly if you are listening or don't really want to"*²³.

Charles Moore, a well known photographer, who was present in most of the Civil Rights Movement episodes, to provide coverage of the events, stated: *"I did not like seeing what I did, and I'm a fighter. If I had - and have - fought before with my fist, but in this, I fight with my camera, that's my tool. That was my weapon. I believe in something strongly, and I'm going to stand up for it"*.²⁴ For Moore, he chose to be a fighter in the movement, by carrying a camera. He was fully engaged with the scenes, his presence as a photographer, was a way to fight for the cause, not only a simple coverage of the event.

2.2. Photography and Media

Since its invention, photography and the impact of images were a subject of study. Images are powerful means to express ideas, thought and emotions easily, and in a language that everybody understand. Photography allowed people to see the world from many different and unusual vantage points, that they quite possible might not have viewed before.²⁵ Photographic images are commonly employed to illustrate a point or to make the layout visually stimulating. By including an image with an article, editors are able to elicit a greater emotional response from their readers, in addition to that, photographs are used to capture a reader's attention to an article, they are a gate way to a news story. Communication professor from Oklahoma University, Michael Pfau, claims that people do not "read newspapers and magazines, instead they look at them, scanning headlines and photographs to determine which are worth committing time to"²⁶. Susan said about images that "the problem is not that people remember through photographs, but that they remember only photographs"²⁷. Pfau added that readers are more likely to examine a photograph than to view texts, although combining both text and photograph makes it three

²² Interview with Sara Terry, April 21, 2008.

²³ Susan Meiselas Website Audio, <<http://www.susanmeiselas.com>>

²⁴ Oral History: Charles Moore Interviewed by Mary Morin, 3.

²⁵ Mendelson, Andrew. "Effects of Novelty in News Photographs on Attention and Memory." *Media Psychology* 3 (2001): 119-157.

²⁶ Pfau Michael, Michel Haigh, Andeelynn Fifrick, and Douglas Holl. "The Effects of Print News Photographs of the Casualties of War." *Journalism and Mass Communication Quarterly* 83 (2006): 150-169.

²⁴ Sept. 2007.

²⁷ Sontag, 89.

times more likely that some of the text will be read. In previous research, using eye-tracking software, it was found that readers begin their perusal of a newspaper with the most striking features like headline and photographs, in addition, readers are more likely drawn to large photos over small ones, and to color images over black and white version. To the general public, photographs are considered reliable sources of information. Viewers are more susceptible to believe images that they visually see, rather than what they hear or read. Photographs tend to be taken exactly for what they represent, while a photograph and text seem to be less credible since words are authored, but image is a true representation.²⁸ According to Bruder, the information provided within the context of a photograph can affect the reader's perception, and when dealing with gender and ethnicity, it can unexpectedly add an undesired different layer to the story, photographs are not simply décor for a news page, they tell their own part of the story.²⁹ As River and Mathews stated: "journalists tend to think more about page-design criteria or the news in the story than about the impact of the photo. Yet, the impact of the story is more often determined by the photograph than the story itself".³⁰

Gibson mentioned that reporters, photographers and layout artists should give much importance to the power of visual storytelling, specially the possible unintended effect of incidental information, contained in the news photographs. Readers may take cues from the visual information that the news organization did not intend, and come away from a news report with misconception of the issue.³¹

2.3. Impact of Photographs on People

Images have a powerful impact on people's attitudes. A photograph associated with a text can influence the viewers, far more than a text can do.³² Before talking about photojournalism and media, pictures have shown great impact in attracting consumers, they are so strong in convincing a consumer about a product. Regardless the content of the

²⁸ Kepplinger Hans Mathias, "The Impact of Presentation Techniques: Theoretical Aspect and Empirical Findings" in *Television and Political Advertising: Volume 1: Psychological Processes*, ed. Frank Biocca, 173-194.

²⁹ Bruder, Katherine. *The Effects of News Photographs on a Reader's Retention*. Dec, 2007.

³⁰ Zillmann, Dolf, Rhonda Gibson, and Stephanie L. Sargent. "Effects of Photographs in News-Magazine Reports on Issue Perception." *Media Psychology* 1 (1999): 207- 228. 3 Oct. 2007.

³¹ Gibson, Rhonda, and Dolf Zillmann. "Reading Between the Photographs: the Influence of Incidental Pictorial Information on Issue Perception." *Journalism and Mass Communication Quarterly* 77 (2000): 355-367. 24 Sept. 2007.

³² Jay Cope et al, *Image Impact in Print Media: A Study of How Pictures Influence News Consumers*, University of Oklahoma.

picture, once associated with a product, it can deeply influence the consumer, no matter the relevance of its content.³³

If we talk about photography and its impact on news consumers and public opinion, it is worth to see how picture influence marketing and advertisement, how photographs are used to attract attention towards a product, and how it convinces people about it. Houston et al. think that the researches in pictures and advertisement focus on two aspects: How the message effects memory, and then the impact on attitudinal response towards the message.

In the same way a market product consumer can react to a picture of product advertisement, a news consumer may react towards a photograph attributed in a text. A study done by Rossiter and Perey in 1978, shows that a large picture of a product, relatively to the space devoted to copy, generates significantly more favorable overall attitude ratings for a new product than those advertisement with a small picture of the product with a larger size copy,³⁴ that is, having more pictures or a larger picture in an advertisement can influence consumers attitudes.

If we consider, in advertisement, photographs are meant to draw consumers' attention and change their attitudes towards a brand, then in a news stories, the brand affected is the public opinion drawn to a cause or an event.³⁵

*"Visual images demand a viewer's attention. Photo have the ability to convey drama and emotions and realism in a way that text alone cannot. Visual images can short circuit higher levels of cognition and reasoning because they are more likely and easier for the brain to process. Also, because the brain codes visual and nonvisual information separately, the additional memory coding can immerse information recall"*³⁶

Many other studies done by different scholars, arguing the same point. Mitchell in 2001, reached a conclusion that is the valence of a photograph can significantly influence a consumers attitude towards an advertisement. Monica Moses in her work: Readers Consume What They See, noted that graphics, photographs and headlines get far more attention from readers than text does. She argues:

"We know that 90 percent of the readers enter page through large photos, artwork or display type.... We know that headlines are

³³ Ibid, 5.

³⁴ Ibid, 7.

³⁵ Jay Cope et al, Image Impact in Print Media: A Study of How Pictures Influence News Consumers, University of Oklahoma.

³⁶ Ibid.8

more likely to be read when a photo is nearby.... Photographs and information graphics markedly increase both comprehension of text and interest in stories. Readers take in 80 percent of the artwork and 75 percent of the photographs in the paper. They see 56 percent of the headlines. But they are aware of 25 percent of the text, and read just a portion of that. Only 13 percent of the stories in the paper are read in any depth, that is, at least half read".³⁷

Readers are more likely to show more emotional involvement when news are accompanied with photographs, these last obtain more emotional response than texts alone. A photograph is remembered over the information because of the way it evokes emotions, graphics photographs of military actions or the consequence of such actions elicit more affective responses from the general public.³⁸

According to Paivio, simple photograph can serve as an object that elicits emotions, imagery in the mind of the reader would occur more likely with the photograph than with texts alone, because pictures have more a direct access to affect-mediating images.³⁹ Graber mentioned that "*connecting pictures with words makes the messages more memorable*".⁴⁰ The emotions serve as heuristic, and guide one's decisions with minimal information processing or thought.⁴¹ Affection with a photograph plays an important role in defining how an individual views an event. If an event is determined to be beneficial to someone, then it triggers a positive emotion towards it, and the vice versa is true also.⁴²

Strivers believed that visual images touched human beings to an emotional level, and that the more vibrant, exciting and convincing an image is, the more it will affect an individual.⁴³ Another study done by Graber in 1996, found that emotionally valenced visuals have more impact on the receiver. Since images can create a sense of drama, they hold a viewer's attention and create emotional involvement resulting in personal identification between the subject of the story and the viewer, "In fact, to create dramatic impact, print stories often try to draw on exciting visuals stored in the audience's memory".⁴⁴

³⁷ Monica Moses, "Readers Consume What They See", August 17, 2012, September 14, 2017. <<http://www.poynter.org/2002/readers-consume-what-they-see/1875/>>

³⁸ Image Impact in Print Media: A Study of How Pictures Influence News Consumers

³⁹ Paivio, A. (1986). *Mental representation: A dual coding approach*. New York: Oxford University Press

⁴⁰ Graber, D. (1996). p.87.

⁴¹ Dillard, J. P., & Meijinders, A. (2002). Persuasion and the structure of affect. *The persuasion handbook: Developments in theory and practice* (pp. 309-327). Thousand Oaks, CA: Sage.

⁴² Mesquita, B., & Karasawa, M. (1999). *Different emotional lives*. Manuscript submitted for publication.

⁴³ Strivers, R. (1994). *The culture of cynicism: American morality in decline*. Cambridge, MA: Blackwell Publishers.

⁴⁴ Graber, D. (1996). Say it with pictures. *The Annals of the American Academy*, 546, 85-96.

The intellectual impact of imagery is less important than the emotional force, since imagery affects the receiver's emotions before cognition, and it is exactly what news producers aim at, since the image is intended to make an impression, to have an emotional impact on its audience.⁴⁵ Nabi notes that pictures have an exceptional power to arouse emotions, and continues that such emotions may directly or indirectly influence attitudes by impacting message processing, news stories use images not only to clarify texts, but also because they stimulate emotions in consumers.⁴⁶

I.3. History of Photography

3.1. Invention of Photography:

The first attempts to understand the phenomena of light date to the prehistory period. Egyptians implemented sophisticated mechanisms of the reflection of light, the Greek after them, and based on the discoveries of the Egyptians, established rules of light deflection, as the main achievement was the mirror of Archimedes. Aristotle was also interested in this field, and claimed the relation between light and sound regarding their vibratory nature. Ibn Al-Haythem revolutionised the area of optics, and detached it from the philosophical context and put it in the framework of physics and mathematics,⁴⁷ in addition he is known for the concept he discovered called camera obscura, which consist of a dark room with a small hole on its wall, so the light entering from outside gives an inverted reflection on the wall of the dark room. Artists like Leonardo Davincci in the 15th century used the camera obscura to realise his paintings. After discovering the concept of the camera obscura, the main challenge was how to fix the reflection of light in the dark room.

Johan Heinrich Schulze discovered that silver nitrate were so sensitive once exposed to light, and not to heat as it used to be thought, even though the resulting image faded later. Humanity had to wait until 1826 to witness the first photograph, taken by Joseph Nicéphore Niépce and called "*View from the Window at Le Gras*", it took two days of exposure as we observe the sun light from the both sides of the buildings walls. This technique was called heliography, from *helios* and *graphos*, meaning "*sun drawing*". In 1829, Louis Jacques Mandé Daguerre entered into partnership with Joseph Nicéphore

⁴⁵ Strivers, R. (1994). p.90

⁴⁶ Nabi, R. L. (2003). "Feeling" resistance: Exploring the role of emotionally evocative visuals in inducing inoculation. *Media Psychology*, 5, 199-223.

⁴⁷ Mourad Zghal, Hamid-Eddine Bouali, Zohra Ben Lakhdar, Habib Hamam, "The first steps for learning optics: Ibn Sahl's, AlHaytham's and Young's works on refraction as typical examples", University of 7 Novembre, Carthage, Tunis.

Niépce to develop the latest findings of the camera. In the 1830's, they saw that light would darken polished silver that had already been exposed to iodine fumes. In 1833, Niépce died, two years later, Daguerre discovered that the silver iodine plate required only a fraction of the exposure time, so the exposure time became few minutes instead of many hours, and the image was stabilised by treating it in a bath of sodium chloride. The new technology was called Daguerreotype, and in 1839, the French government bought the rights, offering the world this new invention.

In 1839, Sir John Herschell coined the term photography to this new emerging field, from the Greek Language. One year later, Henry Fox Talbot unveiled the calotype camera based on the negative/ positive process, allowing pictures taken to be produced in many copies, which offered more freedom to the photographers, even though his new discovery was not given a real importance, thus, it was not widely merchandised. In 1871, Richard Leach Maddox invented the gelatine dry plate camera, which was much smaller and faster. It was considered as a great success as no more tripod was needed. This invention answered the question of whether the four hooves of a horse leave the ground while galloping, due to its very short exposure time.

In 1888, the first simple camera entered the market and became affordable to consumers. Under the name Eastman Kodak Company, hereafter Kodak, this last was founded by George Eastman, and dominated the shares of films and camera production worldwide, using an attractive slogan: "*You press the button, we do the rest*".⁴⁸ Since then, photography was getting more value in people's lives. Until 1975, when Steve Sasson, under Kodak, presented the first digital camera. Nowadays, mobile phones are so sophisticated with cameras, and pictures are easily shared on virtual platforms.

3.2. War Photography and the Civil War:

Photography accompanied the human life since its invention, in different events and manifestations. In happiness and sadness, photography was always there to record what happened, and to steal moments of time, and to freeze it forever. Conflicts and struggles are natural incidents that happen frequently between humans, and photography imposes itself as an eminent factor within the ongoing of conflicts, to document, to archive and to shape public opinion towards the cause. This resulted in the creation of a field devoted to this, called war photography. It consists of photographers who go to the battlefields, military camps, attend marches and sit-ins, to make contact with the concerned people,

⁴⁸ Heather Schreiner, "The Rise and Fall of the Kodak Empire" Billy Chrystal, 2011 Academy Awards, Kodak Theater, February 26, 2012.

show their preoccupations, and make reports and to capture valuable scenes that can make the scoop for newspaper pages.

In this research paper, we take the example of the American civil war as an example, as it is a referential event that changed the history of United States of America forever, and it happened in the same territory as the civil rights movement, in addition, at that time (1861-1865), photography had only 21 years since it entered United States. Moreover, the civil war was the first long conflict that was covered by photography. When the war broke up in 1861, Mathew Brandy suggested to Abraham Lincoln, the president of the United States, to travel with the union of forces to record the war, the president accepted, and Brady financed the trip by himself,⁴⁹ and made the first coverage of a war ever. Yet, Brady rarely could have authentic pictures of fight scenes, most of the shots were camps scenes, preparations for or retreat from actions, due to the delicate method of function of the Daguerreotype. Brady and his group asked in many times the federal troops to pose for them, so that they can record some moments, the problem that puts the journalistic authenticity into question, but still at that time, such pictures were a real treasure, as they could provide an image of how the war atmosphere could look like to civilians and citizens⁵⁰. Also, the civil war was fought essentially for the equality and for the rights of all men in the nation. Abraham Lincoln, in July 4th, 1861, gave a speech on the anniversary of independence, affirming the responsibility of the state for this human contest: *"This is essentially a people's contest... to elevate the condition of men— to lift artificial weights from all shoulders— to clear the paths of laudable pursuit for all— to afford all, an unfettered start, and a fair chance, in the race of life"*. The medium of photography is so suitable to serve this noble cause, in the civil war, roughly 179,000 black men served in the Union Army, which make around 10% of the army, and another 19,000 in the Navy, nearly 40,000 died. Black soldiers served in the field's functions like artillery, infantry, as well as noncombat support functions, they were carpenters, chaplains, guards, laborers, nurses, cooks, spies, steamboat pilots, scouts, surgeons, and teamsters. Black women could not formally join the army, but served as nurses, and scouts, the most famous being Harriet Tubman⁵¹, and the shots snapped during the civil war provide an earliest view of the

⁴⁹ "How Early Photographers Captured History's First Images of War", June 12, 2012, September 10, 2017, <<http://militaryhistorynow.com/2012/06/12/how-early-photographers-captured-historys-first-images-of-war/>>

⁵⁰ Photography and the Civil War, 1861-65, Department of Photographs, The Metropolitan Museum of Art October 2004, <http://www.metmuseum.org/toah/hd/phcw/hd_phcw.htm>

⁵¹ "Black Soldiers in the Civil War", September 02, 2017, <<https://www.docsteach.org/activities/teacher/black-soldiers-in-the-civil-war>>.

African Americans⁵². Even though, the American government turned away this important category of citizens who served the nation, Black soldiers received racist treatment in the army, they were segregated in separate troops, and received less wages, despite the fact that they were present in all the important historical events of the United States history, starting from the American revolution⁵³.

Conclusion:

Art is the expression and the production of creative skills and techniques, mainly through visual supports, like painting and sculpture. Art does not imply only beauty, it can be awful but still it is art, as it reflects the environment it comes from. Art is a vital need for humans, each period of time is depicted and better understood through the artistic productions of the time. Art is a tool that does not only contribute in social changes, but also creates them, since artists do not just document facts, but they give their own biased vision to the world.

Photography is an art or not, is a controversial question, some claim that photography cannot be an art, since it gives a real reflection of the reality, without any touch of the photographer, while others believe that it is an art, since the photographer chooses what to shot, and what to exclude, and decides also how to crop and compose his pictures, which influence the position of the viewer. Photography is an art that can tell a lot about any historical event or period, not only this, but it impacts attitudes and visions of people, and shapes their decisions.

⁵² Jeff L. Rosenheim, *Photography and the American Civil War*, New York: The Metropolitan Museum of Art, 2013.

⁵³ "Black Soldiers in the Civil War", September 02, 2017, <<https://www.docsteach.org/activities/teacher/black-soldiers-in-the-civil-war>>.

Chapter II:
African Americans, the Movement
and Media

II. Introduction

The history of African Americans is so complex that one should go back to the roots of the foundation of the United States, to understand how this isolated land in the West of the world, suddenly started receiving thousands of new comers willing to settle in the new land forever. The existence of African Americans in the America dates back to the 15th and 16th century, through time, they went through a set of evolutions, and their life witnessed some drastic changes, that resulted in the situation of African Americans nowadays. Even though things may seem quite simple, but in fact historical events are so interrelated that we cannot tackle the civil rights movement of the previous century, without having a look on how African Americans came to America, how they were treated, and what are the motives that pushed them to move, and change their status quo in each historical period.

II.1. The Root of the Civil Rights Movement

The movement of the Civil Rights of black African Americans is old in history. Perhaps it may be difficult to determine an exact date for its start, since the movement is related to African Americans who were slaves, and their existence in America was a continuous struggle against racism and segregation. Still, we can refer to some key turning points in the timeline of the Civil Rights Movement, to base history on them.

The National Association for the Advancement of Coloured people, NAACP, was founded in 1909, its members demanded a more equal American society, they advocated anti-lynching legislations, fair employment practices, equal educational funding and access, in addition to the voting rights. They wanted to raise awareness of the Whites about the need for racial equality. For this, they used speechmaking, lobbying and publicising the issue to the public opinion. They had their magazine called the *Crisis*, which was edited for years by W.E.B de Bois. More important, the association attacked racial inequality through court cases. During the 1930's, groups of students conducted a series of sit-ins and boycotts against segregation based on skin colour in public amenities, which paved the way later to similar bigger actions.⁵⁴

During the 1940's, the movement gained a new momentum mainly with the coming back of the Black veterans from the World War II, who served in the army to their nation around the world in the name of equality and justice, so they came back home determined to get these lost values in their home. The NAACP developed more, and gained more popularity, its old members gained more consciousness and awareness, and occupied

⁵⁴ History.com Staff, [History.com](http://www.history.com) "NAACP," 2009, September 15, 2017, <<http://www.history.com/topics/naACP>>

advanced positions in the movement. In addition to NAACP, many other organisations emerged demanding the rights of African Americans, in which many white citizens became members and showed their sympathy. In 1947, eight black men and 8 white men began a bus pilgrimage through the South, to verify the United States supreme court rule that declared that no segregation in interstates travel is tolerated. Such local gains gave a positive index for the coming larger direct actions⁵⁵.

II.2. The Milestones of the Movement

The movement of civil rights took a long period of time, it started effectively in 1955, by the Montgomery Bus Boycott, and it lasted until 1965, as it brought the Voting Right Act 1965. It was the period where the movement moved to direct actions to demand the rights, and it was a succession of successes and failures according to the circumstances of each action. The civil rights movement is an umbrella that includes all the efforts made by the Blacks and their supporters in the 1950's and 1960's to stop segregation in the American society.

The first remarkable event was the bus boycott in Montgomery, Alabama, other similar actions like sit-ins and marches, the most influencing was the march of hundreds of thousands of supporters of the movement to Washington, where Martin Luther King made his famous speech "*I have a Dream*" in 1963, It ended by the passing of many interesting act by the states and the Federal government, that are considered as a big achievement for the African Americans⁵⁶. In our research, we are going to deal with main events in the history of the movement, first of all Rosa Parks and the bus boycott as it is considered the beginning of the movement, and Emmett Till murder and Birmingham Campaign as the photographs we work on are from these two last events.

2.1. Rosa Park and The Bus Boycott

The first prominent direct action that exploded the movement was the Montgomery Bus Boycott, starred by Rosa Park. She was born Rosa Louise McCauley, in February 4th, 1913. She spent her childhood with her grandparents who were former slaves and strong advocates for racial equality. In addition to her attending a segregated school. This environment where she grew, inspired her and brought her early experience with racial discrimination and activism for equality As she said when she was arrested: "*When I made*

⁵⁵ William S. Powell. Allyson C. Criner, "Civil Right Movement," NCPedia, 2006, September 12, 2017, <<http://www.ncpedia.org/civil-rights-movement/roots-activism>>

⁵⁶ New Dictionary of Cultural Literacy, 3rd ed, 2005, September 16, 2017, Houghton Mifflin Company. <<http://www.dictionary.com/browse/civil-rights-movement>>

that decision [the decision of not giving up the seat for a white man] I knew I had the strength of my ancestors behind me". At the age of 19, she got married to Raymond Parks, thanks to him, she earned her high school degree in 1933, and became an official active member in the Montgomery chapter of the NAACP, in 1943⁵⁷. E. D. Nixon said about her once " *If there ever, ever was a woman who was devoted to the cause, Rosa Parks was that woman. She had a deep conviction about what she thought she was right,... no one, nobody could... tough her morally, her character or nothing".* He added "The press couldn't go out and dig up something she did last year, or last month, or five years ago" more importantly for Nixon is that she was a "real fighter", she was "the person [who] could stand up under fire and remain courageous throughout the pressure of a long court fight". This woman refused to give up her seat in the front of the bus to a white man. The front of the bus in Montgomery was reserved only for white people, blacks had "colored" sections in the back of the bus, even though 70% of the passengers of Montgomery were blacks, still they were obliged to leave their seats for white people, and if the bus was crowded they forced to leave the bus. Even though there is nothing of this in law, but bus drivers had all the power to accept or refuse black people in their buses. Rosa Park was arrested in December 1st, 1955, and this was the beginning of the end of many racial segregation acts in the United States. The NAACP organised a bus boycott, that lasted 13 months, it began on Monday December 5th, 1955, the day of the trial of Rosa. It was planned only for one day, but the response was extremely fascinating: 40.000 African Americans bus rides did not use buses. Rosa declared that she had no idea how her act would turn into, and that "the only thing that it significant is the masses of people who joined in". The decision was taken, and the boycott was prolonged, it lasted 381 days. African Americans went on foot to work, or took carpools organised by the organisers of the Association, to ensure the continuity of the protest. The action was successful to a great extent, as the buses were integrated in December 2nd, 1956, and the protest gave the Blacks some self confidence. Rosa was asked many time about why she did not give up her seat, her answer is so inspiring:

*"People always say that I didn't give up my seat because I was tired, but that isn't true. I was not tired physically, or no more than tired than I usually was the end of working days. I was not old, although some people have an image of me as being old then. I was forty-two. No, the only tired I was, was tired of giving in."*⁵⁸

⁵⁷ Biography. <<https://www.biography.com/people/rosa-parks-9433715>>.

⁵⁸ Rosa Park A Woman of Courage, ZOOM in on America, February 2016, Issue 135, Vol. XII.

2.2. Emmett Till Murder

Segregation was widespread in the South of the United States during the 1940's and the 1950's. Blacks and Whites rarely met in the same places or used the same services. Despite the fact of reinforcement of some laws of equality and the victory of some supreme court cases (Brown Vs. Board of Education), some severe cultural and local traditions used to govern the relationships between the two races, mainly in the old slave holding states. For example, a black man should not look at a white woman in her eyes as he passes by her, and should also get out of the way when white people walk down the street, otherwise there might be some troubles. This used to exist in the South since southerners still wanted to keep slavery as alive as they can, and many Northerners these racial facts.⁵⁹

Emmett Till is a black teenager leaving in Chicago. In August 21th, 1955, he headed to Money, Mississippi, to visit his uncle's family Moses Wright, where he passed time picking cotton for his uncle. His mother warned him frequently before travelling, and informed him about the segregation of the South. On August 24th, while hanging out with his cousins and some friends, Emmett Till wanted to show off by talking about his white girlfriend in Chicago. The kids disbelieved him and dared him to ask a white woman working in a grocery shop for a date. Emmett, to prove himself, went to the shop, bought some candy, and on the way out of the shop, he was heard saying "Bye Baby". Unfortunately, there were no witnesses, so the woman Carolyn Bryant claimed that the black boy grabbed her, made lewd advances and wolf-whistled at her.

Her husband came back from a trip and knew what happened. He angrily went to the house of Emmett's uncle with his brother-in-law in August 28th, 1955, and asked to see the boy. The two men forced the boy into their car and took him, or in other words kidnapped him. Emmett was beaten mercilessly and attached to a 75 lbs metal mass and thrown in the Tallahatchie river. Three days later, the corpse was found in a catastrophic situation that his uncle could barely recognise. The local authorities wanted to blackout the problem and to bury the body quickly and silently, but Till's mother asked to bring her son to Chicago and insisted on an open casket during the funeral. (Fig. 6). She said that she wanted to expose the brutality she saw in her son to the world. *"Let the people see what I've seen"*

⁵⁹ The Effects of Media Exposure: Emmett Till's death in 1955 as the catalyst for the Civil Rights Movement. Chaz Kochevar. May 12, 2014.

Till's mother to the funeral director. This event shocked many American citizens and prepared for the beginning of the movement⁶⁰.

2.3. Birmingham Campaign

By the beginning of 1963, Birmingham attracted the attention of Martin Luther King and his group SCLC⁶¹, Southern Christian Leadership Conference, which is expected to be a turning point in the history of the movement. Birmingham campaign was preceded by a campaign in Alabama, in 1961 and 1962, this last failed to reach its intended results. The protests of Alabama were wisely restrained by the police chief Laurie Pritchett. The tactical methods led the campaign to collapse. Despite the fact that one thousand two hundreds volunteers were arrested, the event did not interest the media as there were no violent dramatic scenes to make the scope. Protestors were calmly arrested and jailed out of the town, and police avoided any form of violent confrontations with people. Since Pritchett knew *"how to meet non violence with non violence"*, he received more media attention than King. Ruby Hurley, NAACP regional director for the South East declared that *"Alabama was successful only if the goal was to go to jail"*⁶².

King and his organisation were in a critical situation, the leaders understood that their movement is in the agony, and that they should move quickly to restore confidence of the followers, and to restore faith in the movement. So they choose Birmingham as the next destination, and they launched the "Project C" for confrontation⁶³. The choice was not at random, the city is the most segregated city in the United States. Carl Rowan, a black reporter described it as *"the world's most race-conscious city,... a city of gross tension, a city where color line is drawn in every conceivable way."*⁶⁴ The Reverend King described Birmingham as the community where *"fear and oppression were as thick as the smog from its factories"*.⁶⁵ Thus, organising a campaign there would provoke segregationists' anger, consequently they will react violently. Also, the other organisations like NAACP and SNCC were not actively present in Birmingham, as the terrorist group Ku Klux Klan was dominating the town, that is to say no rivalry in the event planning for the SCLC. Finally, Martin Luther King decided to include children in the movement, since the adults started

⁶⁰ <<http://www.history.com/this-day-in-history/the-death-of-emmett-till>>. September 23, 2017.

⁶¹ The SCLC was formed during the Montgomery Bus Boycott, 1955-56. As its name suggests, the organization was closely affiliated with southern, black Christian leaders. Martin Luther King, Jr., the first president of SCLC, later became the person most closely identified with it.

⁶² https://wiki.leeds.ac.uk/index.php/The_Media%27s_Role_in_the_Birmingham_Civil_Rights_Campaigns 02/03/2017

⁶³ Project "C", the C stands for confrontation.

⁶⁴ Quoted in Fairclough, Redeem the Soul, 111 .

⁶⁵ Martin Luther King, *Why We Can't Wait*. (New York: New American Library, Signet Books, 1994), 45.

doubting about the efficiency of the movement, in addition to the sympathy that the presence of children will create.

In May 3rd, 1963, the protest took place, and the Birmingham officer Eugene "Bull" Connor opposed the peaceful African Americans with great violence, fire hoses, police dogs and tear gas were used to disperse the protestors. The view was so dramatic, bodies of people laying on the ground, and dogs biting the citizens. Ironically, it was thanks to Bull Connor that Birmingham Campaign 1963 succeeded, because nobody could stay indifferent in front the these images, including the federal government, which was the target of King, it moved to pass the Civil Rights Act 1964, and the Voting Rights Act 1965, to end the legacy of slavery.⁶⁶

II.3. Media During the Movement

During the 1950's and 1960's, the time of Civil Rights Movement, Press and Media was developing in the United States of America. The common mediums of the journalism were newspapers, magazines, radio and televisions. These two last were not as popular as the magazines, a statistic shared by James L. Baughman from the University of Wisconsin, Madison, says that 0.4 % of the American houses had a television in 1948, comparing to 83.2 % in 1958⁶⁷. Yet, concerning the magazines and journals, they have been a part of the American culture since the colonial America. The 1st American magazine in United States was the *American Magazine*, and their number reached more than 600 by 1850, as Peterson mentioned:

"So long as people were preoccupied with earning a living and pushing back the frontier, so long as leisure and literacy were not widespread, so long as transportation was rudimentary and uncertain, magazines lived precariously."⁶⁸

So magazines were the most popular source of information, and the movement benefited widely from this popularity to spread the idea of freedom and equality, and to show the hardships that Blacks faced in their daily life. In the 1950's and 1960's, *Life Magazine* was the *"the single most important media organ"⁶⁹*, with over half of the

⁶⁶ C N Trueman "Birmingham 1963" [historylearningsite.co.uk](http://www.historylearningsite.co.uk). The History Learning Site, 27 Mar 2015. 16 Aug 2016. < <http://www.historylearningsite.co.uk/the-civil-rights-movement-in-america-1945-to-1968/birmingham-1963/>>.

⁶⁷ James L. Baughman, "Television Comes to America", 1947-57" University of Wisconsin, Madison <<http://www.lib.niu.edu/1993/ihy930341.html>>

⁶⁸ T. Peterson, 1980. "Successive threats peril magazines; Editorial values keep medium vital," *Advertising Age*, volume 51 (30 April), pp. 166-170.

⁶⁹ Steven Kasher, *The Civil Rights Movement: A Photographic History, 1954-68* (New York: Abbeville Press, 1996), 13.

American adults population reading it, it had a special popularity more than any other television program.

The movement adopted the philosophy of non-violence and peaceful actions, which was a major factor in the success of the movement for equal rights. Martin Luther King championed the approach as an alternative to the armed uprising, he inspired this strategy from Mahatma Gandhi. It consisted of organising marches, sit-ins, economic boycotts to make the public opinion hear about the sufferings of the blacks. Dr. King led campaigns to raise awareness of the African Americans that they should maintain their mood very calm while they receive harsh treatments from the policemen during the direct actions. The marches provoked the anger of the white racists, and mainly policemen, who used to intervene violently to stop the movement. White racists wanted always to show the blacks as violent barbarian people even in movies and serials, the black actors were usually given the role of the bad uneducated person, the non-violence strategy aimed to show reality of the blacks souls. The calm peaceful marches of the Blacks provoked the anger of the policemen, and this created some horrible scenes, that changed the view of the public opinion to the movement, and many white people showed their support to the movement. William Bill, the mayor of Birmingham said about the non-violence: *"During that period of time you had people who were being murdered, homes being bombed, churches being bombed and there was a sense that evil would prevail"*. Here, the presence of media is so crucial, as it was a key of success of the movement. The coverage that was done embarrassed the government, and pushed the presidents of United States, mainly J. F. Kennedy, to take this question seriously and move to stop racial segregations against the blacks. Martin Luther King said once after the Birmingham campaign: *"We have plenty of demonstrators, we need photographers"*. The presence of photographers became a vital need for the movement, otherwise the movement was useless but to fill the jails and to beat the African Americans.

3.1 Magazines of the United States During the Movement

No one can deny the importance magazines in the United States of America during the 1950's and the 1960's. We can consider magazines at that time had the same effect of social networks nowadays. Here, we are going to mention some of the most influential magazines of the era and their history of creation. Each one had its own vision and its political orientation, that is to say each magazine dealt differently with the Civil Rights Movement. The choice of the *LIFE*, *Jet* and *Ebony* is due to the importance given by these

two magazines to photography, probably more than other magazines of the era, as well as their interest for the Civil Rights Movement.

3.1.a. *LIFE* Magazine

LIFE was the first magazine in United States of its genre, her creation changed the history of journalism forever. After the spread of the 35mm camera which made taking photographs much easier, Henry R. Luce and his colleagues, such as Briton Hadden, at Time magazine decided to start their new LIFE, which is based fully on photojournalism. The magazine was weekly until December 1972, then in semi-annual special reports, and in 1978 as a monthly. It was the publication that has chronicled and provoked the America's passion. Despite its short life span, only for 37 years, LIFE had an extraordinary impact. *LIFE* had a huge readership among the American society, In 1954, it had 5.5 million subscribers, the number grow to 7 million in 1965. *LIFE* had a high "pass-along factor"⁷⁰, which was estimated at 4.6 persons per copy, which gives the audience of 32 million readers in the United States in 1965. LIFE brought the world to the readers' homes in a way that they have never experienced before, and it was able to shed the light on many topics that created interactivity among the readers. Most of the magazines were relying on writers and editors, except LIFE which was built around photographers. Being a photographer for LIFE was one of the luxurious jobs that one can dream. LIFE used to attract talents of art, photography and design to train, so that they serve its objectives, because it gave too much importance to the picture, in addition to the fact that it created the photo-essay. The motto of LIFE was:

"To see life, to see the world, to eyewitness great events, to watch the faces of the poor and the gestures of the proud, to see strange things... to see and to take pleasure in seeing, to see and to be amazed, to see and be instructed."

3.1.b. *Jet* and *Ebony* Magazine

Ebony was founded by Johnson H. Johnson in Chicago, in 1945. The magazine evolved throughout the long time it existed. It was interested in the issues of the African Americans, personalities and interests in a positive and a self-affirming way. Commercial advertisers used to make advertisements specially for *Ebony* and the Black community, with black models, and products destined for them. The magazine each year selects the "*100 Most Influential Blacks in America*". In 2016, it was sold to a new publisher.

⁷⁰ A "pass-along factor" is the idea that one issue is read by more than one person, and passed along to other readers.

Jet, another American magazine marketed the toward the African American readers. It was founded in 1951, by Johnson H. Johnson, from the Johnson Publishing Company in Chicago. The actor and comedian Red Foxx called *Jet* "*The Negro Bible*". It was well-known for its positions in favour of the African Americans community during the Civil Rights Movement. It covered the Emmett Till murder, and showed the shocking images of the kidnapped teenager. Also, the Montgomery Bus Boycott and the activities of Martin Luther King in the Civil Rights Movement. *Jet* contained a variety of topics, political coverage, health and diet tips, beauty and dating tips. The magazine, through photographs, was attempting to showcase the success and beauty of the African American people, mainly women, to deplore the stereotypical images attributed to the black community in the main stream media. *Ebony* and *Jet* had black photographers who took pictures and things that white photographers wouldn't even have thought of, as the black ones are taking photographs of things they were living and feeling, so it become spontaneously⁷¹.

Kyra Kyles, Johnson Publishing vice-president of digital content, said in an interview: "... which is this — not only an educator, an entertainer, but a beacon of hope providing an example and showing people, 'Hey here's some of the most wonderful things black people are doing all over the world,' and inspiring people to know that they can do the same".

Conclusion

The new continent America was peopled by humans since a millions of years. This land was the cradle of many civilisations like the Inca, Aztec,... In addition to many primitive tribes who lived there, and adapted to the characteristics of the nature. They developed their tool of daily use, their languages and their clothing. Yet, the question of who is the first to reach America is still controversial. This might have happened before the ice melting when Asia and America were together.

The first settlement in America was by three groups of colonists coming from England. Jamestown, Plymouth and Massachusetts are the first colonies, and their inhabitants had different reasons of immigration. Whether for religious persecution, political refuge, or simply looking for a better life, the new growing societies managed to organise their daily life and to afford their needs. For that, they needed agriculture. As they were lazy people, they went to Africa to bring slaves, who would run the large crops. The number of Blacks in America was growing rapidly, but still they were living in a bad

⁷¹ Dick Gregory, September 26, 2017. <<https://www.theparisreview.org/blog/2017/09/26/john-h-johnson-black-magazine/>>

situation, mainly in the south. For that, they started revolting to change their status quo. A series of ended up by the Civil war and the abolition of slavery.

One century later, African Americans were suffering from segregation and racism. Even though these behaviours are illegal, yet in the South, the legacy of slavery is still existing. In December 1955, Rosa Parks refused to obey a racial rule of buses service and for that she was arrested. The Black community stood up for her. As a result, a bus boycott for 381 days in Montgomery ended by the desegregation of public transportation. Starting from this actions, the Civil Rights Movement was born. A set of marches, sit-ins and economic boycotts were organised to demand equality. The movement realised some big achievements for the Blacks in America, and for that, the leaders of the movement understood that they needed to involve journalists to showcase their cause to the world through photography and magazines.

Chapter III:
The Power of the Photographs
of the Movement

III. Introduction

Photographs as historical sources played an eminent role in documenting the events, especially in last century, since the spread of photography as it became available tool for everybody. Images and pictures give a clear idea about any studied period of time, and keep traces of the way people used to live. For example, the rock paintings of the prehistory ages say a lot about the life of humans millions of years ago. Still images are not given their right values.

III.1. The Ethics of Photography

Since the invention of photography, the topic of privacy and photography is so controversial, that it raises long debates about the ethics that guide the job of a photographer, and highlights the limits of his work. Photojournalism is concerned too, as it intervenes in the private lives of others, and its topics might include or imply the presence of persons in the photographs. Many observers criticised the works of photographers and photojournalists, pretending that they are looking for fame within the pain of others. The nature of their work implies that they are often present in critical circumstances, and they have to show up in some situations where others are suffering, like being in front of harmed protestors, starving children, or disaster victims,... and here the conscience of the photojournalist and his human feelings are put into question. A set of difficult questions are asked by the photojournalist whether to follow his human instinct, and save the victims, or to fulfil his job as he is hired in an agency, and he is asked to bring pertinent coverage of a given issue. The photojournalist is also obliged to find the best answer for this in very few seconds, and sometimes the photojournalist cannot find the best answer since all the position are relative and subject to critics.

For this, the society of photojournalism, represented in the National Press Photojournalism Association (NPPA), agreed on the code of ethics, which is a set of attitudes that can help the photojournalist to decide, and can help to judge his position. Yet, they are not general rules and cannot fit to all the cases, but only recommendations for the common cases. Even the legislator understood the relativity of the topic, so he left a margin to the freedom of the photojournalist to decide according to his circumstances, and advised to consult experts and professionals for a better decision⁸¹.

Despite the fact that photojournalism is a field that is controversial, and it is widely criticised, but no one can deny the importance of the presence of photojournalists in some

⁸¹ Maizland, Lindsay. "The Lenses of Truth: Photographers' Moral Responsibility to Document Injustice in Most Situations".

critical unpleasing situations, to show the hidden abuse to the large audience and public opinion. Capturing a photograph is way of caring, a way of giving importance, of looking for solution to a problem, of making people hear about other repressed people. and mainly taking a photograph is giving hope. Anderson Cooper, a broadcast journalist, once said: "*Even people who are in the midst of grief, even people who are going to die tomorrow, want you to know their names. They want to tell you their stories*". He confirmed that people who are suffering want to interact with people and tell their stories, and all they need is to be considered. As if they know they are dying soon, and that through sharing their stories they will exist after their death, and a photograph can assure the existence of someone after his death.

Indeed, Lindsay Maizland, a photographer who confirmed about this fact, as she travelled to China to report about the life of a minority group,. The photographer listened to the dreams and hopes of the women of the village, and took photographs of their faces with large smiles, which was hiding too much hope. Moreover, people inside the pictures push us to question ourselves, on one hand, and enables us to know ourselves better and to imagine if it was us instead of those victims.

However, the overwhelming flow of images about a certain topic might hinder the viewer's empathy. As Susan Sontag confirms, photographs may shock at first, but "*the ante keeps getting raised... Images transfix. Images anesthetize*"⁸². In other words, the standards for newsworthiness becomes harder and harder to meet because of the viewers' overexposure to such images, numbering their capacity for empathetic responses.

Kenneth Kobre, a photojournalism professor wrote in his book *Photojournalism, The Professionals' Approach*, that "*photojournalism has no Bible, no rabbinical college, no Pope to define correct choices*". In this field, there is no clear cut between what is ethical and what is not, and even if there is, it is not always black and white. The biggest interest of the texts of ethics is on the fact that photographs truly represents the subjects, or it misleads the viewers. *The code of Ethics*, earlier stated, considers that the task of the photojournalist is "*the faithful comprehensive depiction of the subject at hand*". In the light of this quotation many questions are raised, whether a photojournalist can stage some views to represent an issue in a dark room for example, or it should be authentic and completely spontaneous. Ethics in fact not only this, but topics like sex and violence, are considered by some as a question of tastes, while others include it with ethics. Tackling

⁸² Sontag, *On Photography*, p. 19-20.

such topics may vary from a person to another, according even to the cultural contexts, and to the personal preferences and experiences. The NPPA's *The Code of Ethics* reads also that:

*"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"*⁸³.

If we consider that photography has barely 150 years old, it is so relative to define what is ethical and what is not, and this can change drastically through cultures and through time and place.⁸⁴

One of the very famous cases of debate about the ethics of photojournalism, is the photograph of Kevin Carter taken in Sudan (Fig.5). It was about a little girl who was starving, and was stalked by a vulture. Kevin, thanks to this photograph won the Pulitzer prize in 1994, after he committed suicide, due to the high psychological pressure he received, and to the harsh blaming he heard. Some described Kevin as the true vulture, others said that he was more predator than the vulture. While the photographer replied to this, he said:

*"It may be difficult for people to understand, but as a photojournalist, my first instinct was to make the photograph. As soon as that job was done and the child moved on, I felt completely devastated. I think I tried to pray; I tried to talk to God to assure Him that if He got me out of this place I would change my life."*⁸⁵

Bob Steele, the director of the ethics program at the Poynter Institute for Media Studies, explained the importance of photojournalists: *"There were, ideally, lots of other people to give aid, medicines, care, but nobody is going to replace the role of the journalist. The military, the aid workers, the Red Cross. No one filled the role Kevin Carter did. He was the one who got the message out to the rest of the world."* One of the main responses triggered by the photograph may not be empathy, but rather horror as well as disgust directed at the photographer, questioning his ethics for capturing the image instead of rendering assistance to the victim. The *St. Petersburg (Florida) Times* argued that Carter *"might just as well be a predator, another vulture on the scene"*, especially when *"adjusting his lens to take just the right frame of her suffering"*⁸⁶. To give credit to

⁸³ Ethics in Photojournalism: Past, Present, and Future By Daniel R. Bersak. MASSACHUSETTS INSTITUTE OF TECHNOLOGY SEPTEMBER, 2006

⁸⁴ Ibid, 6.

⁸⁵ Krauss, Dan. Interview by Farai Chideya. Audio blog post. NPR. N.p., 2 Mar. 2006. Web. 6 Oct. 2013

⁸⁶ Quoted by Macleod, 'The Life and Death of Kevin Carter', visited October 10, 2013.

Carter, however, it was reported that he waited for twenty minutes for the vulture to spread its wings, but when it did not, he took photographs of the girl and then chased the vulture away, watching as the child continued struggling; following that, he *"sat under a tree, lit a cigarette, talked to God and cried"*⁸⁷. Carter was not cold and heartless, and he was haunted by the anguish he witnessed; his pain and guilt was a price he paid for belonging to a profession that rewarded the ability to maintain dispassionate composure in the face of misery and devastation. The danger is that the camera inhibits empathy in a photographer by encouraging the prioritization of images above individuals; the urge is not to help others but to record their agony. As Sontag observes that *"Photographing is essentially an act of non-intervention ... [One notes] how plausible it has become, in situations where the photographer has the choice between a photograph and a life, to choose the photograph."*⁸⁸ Crucially, Sontag suggests that taking pictures is not just a sign of passivity and inaction, but a gesture that at least implicitly reinforces the status quo, to photograph is *"to be in complicity with whatever makes a subject interesting ... including, when that is the interest, another person's pain or misfortune"*⁸⁹. So not only is the photographer induced not to empathise with his subject, he also risks succumbing to a kind of Schadenfreude, of unconscious gratification after seizing the opportunity to capture precious images even at the expense of others.

To conclude this part about the ethics of photojournalism, one could say that it is a problematic that is largely debatable. Many approaches were set to find answers for the numerous questions asked about the work of the photojournalist. But we can conclude with three main points cited in *The Code of Ethics*, which say that the photographer should not provoke harm in his subject, or participate in creating pain to the photographed person. Second, no blame on the photographer if the person being photographed is self harming, that is to say the person created harm for himself as a way of expression. Last, if there are others on the scene who are meant to save, to provide aid to the victims, then the photographer has nothing to do but performing his job, because in fact, as far as other are doing their duties and their requirements, the presence of a photographer is needed to document all the happening, and after all, it is thanks to him that we can get traces of past events⁹⁰.

⁸⁷ Ibid, October 10, 2013.

⁸⁸ Sontag, On Photography, p. 11 –12.

⁸⁹ Sontag, On Photography, p. 12.

⁹⁰ "NPPA Code of Ethics." *National Press Photographers Association*. N.p., 2012. Web. 3 Nov. 2013.

III.2. The Power of Photojournalism

Photography during the Civil Rights Movement, was so crucial in the advancement of the activists toward their objectives. Photographers, through their works, attempted to share the experiences of the Blacks of America to the World, to clean the bad impression given for the Blacks in the main stream media. Magazines like *LIFE*, *Look*, and *Time*, as well as *Jet* and *Ebony*, were highly interested in the issues of the African Americans in the United States. While the main stream media promoted stereotypes about the Blacks, African Americans had magazines that worked to a better representation of the Black Community in the media.

The main actor in the coverage of an event is the person behind the camera. It is up to the photographer to move, to position, to frame, to crop and to take the shot in the decisive moment. The movement knew the participation of many photographers, who were in fact divided into three types of photographers. The first group were against the ideas of the movement, they believed in the white supremacy, and had some racist motivation, their job was to give the worst image of the movement, and to confirm the judgemental opinions of the Blacks known by the American society. Another group who were just doing their duty, as they were assigned by their newspapers or journals to cover the events, and to follow the different episodes of the fight. They were not really interested in the principles of the movement, they were just coming to fulfil their jobs, and were just seeking a wage. Another category is the photographers who fully engaged in the movement. They were convinced about the struggle, and they performed their mission as the voice of the movement to the World. Photographers like Gordon Park, Charles Moore, Flip Schulke and many others are just an example of photographers who felt a great passion to what they were doing, to the extent that they were risking their lives just to position themselves, to take exceptional photographs.

It is intuitive to understand how a photograph like the photograph of Kevin Carter, may encourage emotional identification through the means of its visual impact. Viewing a photograph involves paying attention its subject, and any attention, no matter how feeble is usually much better than ignorance and apathy. When Carter's photograph was first published in the *New York Times* on 26 March 1993, the image sparked a loud outcry around the world, with readers demanding to know the ultimate fate of the girl who gave a

distinct human face to the distant crisis in the Sudan (the article reported that it was unknown whether she could survive and reach the feeding centre or she died before that)⁹¹.

As Sontag observes, "*A photograph passes for incontrovertible proof that a given thing happened. The picture may distort; but there is always a presumption that something exists, or did exist, which is what's in the picture*"⁹². The photograph is, as Roland Barthes declares, a "*message without a code*": while other arts like painting or theatre depend on a code of conventions, styles, connotations and symbols for their signifiers to produce meaning, the photograph—or at least the press photograph—is unique in that it is self-sufficient as a "*perfect analogon*" of reality⁹³. In terms of semiotic theory in the tradition of Charles S. Peirce, the photograph serves not only as an index that points to or correlates with an external object, but also as an icon that bears a direct physical resemblance to "*the scene itself, the literal reality*"⁹⁴. To a large extent, the viewer's sense of shock and moral outrage derives from the function of the photograph as such an image of reality, confirming the veracity of the horrors witnessed and implying the urgency of action needed to remedy the situation.

The relation between photography and empathy, however, remains problematic. To begin with, it is unclear whether a photograph depicting suffering provokes sympathy or empathy. Considering that empathy may be defined as the "*power of projecting one's personality into (and so fully comprehending) the object of contemplation*"⁹⁵, two separate but related elements of empathy can be observed, projection of the self and comprehension of the other. Empathy is not sympathy: it is not about feeling sorry for others, but about feeling "*into them*". It is the displacement of the ego from the centre of one's consciousness, involving the broadening of one's understanding that results from the adoption of another's perspective. For some viewers of Carter's photograph, or of any image of suffering, the victim may still be Other; we see her pain but cannot feel it. Conceivably, viewers may be guilty of what Sontag describes as a "*failure of empathy*", an inability to extend our emotional identification beyond the confines of the self.

⁹¹ Scott Macleod, 'The Life and Death of Kevin Carter', *TIME*, vol. 144, no. 11, (12 Sep. 1994), <<http://content.time.com/time/magazine/article/0,9171,981431-1,00.html>>October 10, 2013.

⁹² Susan Sontag, *On Photography* (New York: Penguin, 1977), p. 5.

⁹³ Roland Barthes, 'The Photographic Message', *A Barthes Reader*, ed. Susan Sontag (New York: Hill and Wang, 1983), p. 196.

⁹⁴ Barthes, 'The Photographic Message', p. 196.

⁹⁵ 'empathy, *n.*', *Oxford English Dictionary*, 2nd ed. (Oxford: Oxford University Press, 1989), <http://www.oed.com/>, October 10, 2013.

Another positive impact of photojournalism was that it helped society to see first-hand the violent racism that was occurring in their own country. The general public could no longer ignore this, as images were beginning to appear in every newspaper and magazine. The brutality and racist actions were out in the open for everyone to see. *"The photographs gave this abstraction a visual image, which was easier to hate than an idea."* Because before these images became public, it was easy for people to distance themselves from the realities of what was going on around them. For many people, reading newspapers was not a regular habit. However, to see images of racial hatred and violence splashed across the pages of newspapers and magazines must have made these people want to buy newspapers purely due to the attraction and message sent out by these images, regardless of whether the reader was a supporter of or a fighter against the injustices they could see in these newspapers and magazines. These images were also distributed into white as well as black neighbourhoods. For the black communities in the South it was something that they all knew too well, some would have witnessed some of these events, whereas for many in the white and black communities in the North East were largely protected and therefore were disturbed and shocked also. Many would have felt appalled that people could be treated in this way, it was no longer an issue that could be kept a secret.

III.3. The Influence of the Photographs on the Movement

The photographs of the movement, no doubt, had a great influence on the Civil rights Movement. The successive events and the actions conducted by the leaders and the organisations of the movement could have been nothing if there were no engaged photographers who believed in the objectives, and devoted themselves and their efforts to publicise the struggle, and to make the world listen about the African Americans being repressed in United States. Magazines used to have a high readership in the country during the 1950's, so through the photographers and the photographs of the movement, therefore, people were forced to witness the abuse of law against the Blacks, and to watch the injustices practised against the activists. The photographs added value to the efforts done by both the leaders and the followers, who gave big sacrifices for a better life for the Blacks. Without photography, no one would have heard about the segregation, and about the outlawed treatments the Blacks used to have in the South. Sometimes, the content of the photographs was very harmful to the point that Americans in the North did not accept the facts about violence and racist treatments. They could not assume the degree of racism

in South. The Photographs could even bring new members in the movement, also were able to convince the Whites in America that they should support the Blacks in their justice fight, and show their sympathy toward the movement.

The impact of the images shown in the newspapers is usually instant, and it was their purpose to transmit pictorial information as quickly and effectively as possible. Photographs have a swifter and more succinct impact than words, in fact studies mentioned that readers tend to care more about pictures than about texts, and about large pictures than smaller ones. The leaders of the movement, mainly Martin Luther King, understood very well the importance of photography and media in the promotion of the movement's objectives, so they hired photographers each time a meeting, a march, a boycott, a sit-in is organised, to insure the pertinence of the action, otherwise the gain would be nothing but filling jails with protestors, and filling hospitals with casualties.

Martin Luther King praises photography and film for their work of exposure, revealing through mechanical reproduction facts that had remained hidden and therefore difficult to prove. By the time King penned "*Why We Can't Wait*," he had witnessed, deployed, and been the subject of photographs of movement events both spectacular and quotidian. He believed deeply in their power to image African Americans as U.S. citizens who, like their white counterparts, were deserving of equal treatment. Images of the broken body of Emmett Till, of whites' abuse of four African American North Carolina A&T students sitting in at a Greensboro Woolworth's lunch counter, of baseball bats and firebombs that greeted Freedom Riders in Mississippi and Alabama bus stations each reveal how vulnerable African Americans were when demonstrating for the most basic and fundamental of rights.⁹⁶ Once, the photographer Flip Schulke was covering a protest, and he saw a policeman beating a child, so he tried to save the him, King intervened and pushed the photographer and said: "*we are the people who have been beaten and murdered for hundreds of years, your job is to document what is happening, you can't be a participant*".

Many of the most iconic images of the era were taken by photographers working for the Student Nonviolent Coordinating Committee (SNCC), though other organizations, like the Congress of Racial Equality (CORE), also utilized photographers as part of their mission to eradicate racial inequality. As Leslie Kelen points out in the 2011 book *This*

⁹⁶ Leigh Raiford, "How Photography Shifted the Balance of the Civil Rights Movement ", February 24,2011. September 19. 2017. <<https://gizmodo.com/5763793/sound-familiar-photography-and-americas-civil-uprising>>

Light of Ours about photographers of the civil-rights era, individuals documenting the movement "did not then and do not now see themselves primarily as photographers but as 'activists' or 'organizers' with cameras." Kelen writes that SNCC "was uniquely farsighted in its usage of photographers and photographs. Soon after its 1960 founding in Raleigh, North Carolina, this student-led organization invited photographers to be an integral part of their communications effort." For most of these photographers, involvement with various social-justice causes has continued throughout their lives.

Because black staff members were almost nonexistent at mainstream media outlets, publications only selected photographs of the civil-rights struggle that were palatable to white audiences. The horrific photos of Emmett Till's open funeral casket weren't run by magazines aimed at white readers, while they were printed in the black media. National newsmagazines like *LIFE* were more focused on civil-rights events that involved hundreds or thousands of protesters and incited a certain degree of pushback. "Every coffee table in middle-class America had a copy of *LIFE*, so that was the way you reached a mass audience," says Herron "And *LIFE* was very interested in what was going on in the South, but they were concerned with the big events, the marches, the demonstrations, and all of that."

Bob Adelman, a photographer who worked for CORE, SNCC, and the NAACP, and who had many exclusive photographs about the movement, said about the photographs of the Civil Rights Movement that "People found it completely unacceptable to see others being hosed or beaten just because they had black skin," says Adelman "The photographs were a systematic revelation of the nature of segregation." He added that "In addition, my photographs were used for fund-raising, since the movement always needed money," and that "Photographs were also used in court cases and in congressional investigations. The Kerner Commission [a group that investigated the 1967 race riots] published a report using these photographs, and they're now extensively used in school books and history books. They're a document of the original sin of American life which was slavery, segregation, and racism."⁹⁷

Many photographers see this proliferation of cameras and imagery as vital to saving lives and preventing abuses of police power. "During the Civil Rights Movement, which I consider the last battles of the Civil War, the 13th, 14th, and 15th amendments were finally enacted and made viable," says Adelman. "There were known acts of violence against

⁹⁷ Hunter, Oatman-Stanford. October 7, 2014. September 29, 2017.
<<https://www.collectorsweekly.com/articles/activist-photographers-who-fought-for-civil-rights/>>

people like Medgar Evers, heroic leaders who were murdered, but God knows how many other people were killed. I would be in these Southern towns, and some bones would wash up on the river bank. How many people were killed that we don't know about, all over the country?"

In Adelman's eyes, photo-documentation was the key to bringing legal action against Ku Klux Klan members and prejudiced police departments. *"Whenever a black person stood up in some way or didn't follow the prescribed rules of segregation by trying to vote or drink at a fountain or sit at a counter, the response was terrorism,"* says Adelman. *"This led to the new form of lynching, which is when white authority figures or policemen shoot unarmed blacks with impunity. The whole mechanism still depends on using terror to control people."*

Photographs of the civil rights struggle helped galvanize those outside the South against legalized discrimination, exposing them to the indignities African American citizens suffered under a system of state-backed racism. Some have argued that the most enduring photographs of the movement downplayed the autonomy of black people to make change and shape their own future, portraying them as weak victims who needed white people to save them. However, many images also documented the strength and courage of peaceful protests, showing unwavering black communities united towards a common goal. *"The world seldom believes the horror stories of history until they are documented via the mass media,"* Dr. King wrote in a letter to the novelist Harold Courlander in 1961.⁹⁸

Curator Sarah Eckhardt, says that photographs of the Civil rights Movement, didn't just have a galvanizing effect on supporters of equal rights; they also caused a real backlash against those taking and appearing in the images. *"One of the things I found fascinating was an interview with the woman in Parks' photo of the 'colored entrance' who said that her sister lost her teaching job and her sister's husband lost his logging business just for appearing in the photo essay,"* Eckhardt says *"It gives you this sense of what it meant to be photographed, because it put you at risk of being run out of the community afterwards, just by being photographed. So the idea is that just being photographed was part of the protest."* The propaganda of the movement was a mutual complicity between both the photographer and their subjects.

The warning Till's murderers may have wished to issue to blacks in Money, Mississippi was dwarfed by the effect of the photograph's publication. That single image

⁹⁸ "Race, Civil Rights and Photography". <<https://lens.blogs.nytimes.com/2016/01/18/race-civil-rights-and-photography/?mcubz=1>> January 18, 2016. September 22, 2017.

recruited many young people Till's age, and thousands of others, into the civil rights and black power movements to come. Rev. Jesse Jackson, who joined King and the Southern Christian Leadership Conference (SCLC), and Stokely Carmichael, a chairman of the Student Nonviolent Coordinating Committee (SNCC), were also fourteen year olds when Till was killed. Many in SNCC were Till's peers, among them Congressman John Lewis, Julian Bond, now Chairman of the National Association for the Advancement of Colored People (NAACP), H. Rap Brown, also a SNCC chairman, and Doris Ruby Smith Robinson, a SNCC executive secretary. Almost exactly his age were the four college students who set off the sit-in movement at a Greensboro, North Carolina lunch counter, and Huey Newton, a founder and leader of the Black Panther Party. If the murderers of Emmett Till knew the effect the picture of their victim would provoke, you would have never dared to commit such crime. An attorney and the executive director of the Equal Justice Initiative Said: *"Without the images, no one would be prepared to believe the violence we've witnessed."* In revisiting Jackson's photograph today, he believes that *"image still has resonance, it still has power. I think it still expresses the pain and anguish of a huge part of our population that is still hoping for basic recognition of their humanity."* In a documentary done by the *Time*, it was mentioned that one of the sources of inspiration for Rosa Parks was the pictures of the wounded body of Emmett Till⁹⁹. (Fig. 7).

Most professional photographers in the 1960s were not just white; they were also male. Maria Varela, the first Latina woman to photograph the movement, was encouraged by Herron to take up photography while teaching literacy with SNCC in Alabama. Varela was similarly influenced by the social documentary photography of the 1930s and 1940s, leading her to focus on the ordinary people affected by the movement. *"SNCC photographers had a different mission than commercial journalists, albeit our work products at times overlapped,"* says Varela. *"We felt it important to portray the grassroots leadership rather than the celebrity leaders. Our job was also to put more eyes into the mix to hopefully prevent police violence, sometimes that worked, and sometimes it didn't."*

The power of the movement was to attract white supporters who adopted the principles of the movement, and fought for the equality of the Blacks. Although organisations like SNCC supplied photos to both black and white publications, almost all their photographers were white men, which seems surprising for a group promoting integration at all levels of society. *"With very few exceptions, we were white,"* says Matt

⁹⁹ The Body of Emmett Till. Directed by Paul Maokley. Red Borders Prod. 2016. Youtube <<https://www.youtube.com/watch?v=4V6ffUUEvaM>>.

Herron, another prominent civil-rights photographer. *"It was obviously very dangerous for a black photographer to shoot a demonstration or some public event. Also, to be a freelance photographer in those days, particularly a photojournalist, it required equipment, money, and spare time to teach yourself the craft. Those resources were not generally available to black kids."* Herron points out that even Martin Luther King's personal photographer, Bob Fitch, was white. He declared: *"His job was to shoot all of the Southern Christian Leadership Conference (SCLC) events, make prints, and send them north to black newspapers who couldn't afford to send their own black photographers in the South to do this. The only black photojournalist I can think of was Frank Dandridge, whom I met when we were shooting the aftermath of the church bombing in Birmingham."*

Though white photographers may have had a degree of impunity not afforded African Americans, their lives were still at stake when documenting the civil-rights struggle. One of the most frightening moments Herron remembers was returning to Selma, Alabama, the day after photographer Dave Prince had been brutally beaten. *"Selma was ruled by Dallas County Sheriff Jim Clark, who had a posse of men that enforced segregation with cattle prods, clubs, guns, and anything else,"* says Herron. *"Prince had been at a mass meeting the night before I arrived, and when the meeting let out, the sheriff's posse was waiting. They shot at Prince, dragged him to the front of the church, and beat him. They were going to kill him, but the district attorney appeared and told them: "Don't kill him because it'll be bad publicity for us."*

Despite the danger, photo-documentarians agree that images of this epic moments helped to shape history. Herron points to a 1963 book of SNCC photography called simply *The Movement* that instigated change at the highest level. *"That book really put civil rights in front of liberals in the North in a way that it hadn't happened before,"* he says *"Charles Moore's photographs of the fire hoses and police dogs in Birmingham were passed around in Congress in 1964 and had a direct impact on the creation of the Civil Rights Act of 1964."* (Fig. 1,2,3,4). The photographs of Charles Moore made pressure on the Government to pass the 1964 and the 1965 act.

The picture of the dog biting a protestor had an impact on the federal legislation and international relations. (Fig. 3) Peter Rodino, a congressman told in July 1963, a House judiciary subcommittee hearing on the Kennedy Civil Rights bill: *"I was attending a conference at Geneva... and the incident of the police dog attacking the Negro in Birmingham was printed all over the world. One of the delegates from one of the nations represented at the conference there showed me the front page of the European edition of*

the Time and he was a little more frank than the others. He asked me: Is this the way you practise democracy? And I had no answer".¹⁰⁰ (Fig. 3)

The efforts done by the leaders of the Movement of Civil Right ended up by passing the Civil rights Act 1964, and the Voting Rights Act 1965, which was at that time a great achievement for the African Americans. After the media pressure and the power of photography in changing the status quo of the Blacks, J. F. Kennedy declared that:

"Today, we are committed to a worldwide struggle to promote and protect the rights of all who wish to be free. ... It ought to be possible, in short, for every American to enjoy the privileges of being American without regard to his race or his color."

To conclude, the photographs of Emmett Till (Fig. 6,7) and the photographs of the Birmingham Campaign (Fig. 1,2,3,4), were both important and strategic in the advancement of the movement. The first awakened the African American soul, thanks to it, many of people who were in the same age of Till joined the movement and became leaders. The second one had a political impact as it pushed the government of the United States to reconsider its treatments toward the Black and towards races in America which meant to be the land of freedom.

Conclusion

Photojournalism is a field of journalism that uses pictures and photographs to make stories and reports about events and personalities. This field is a job that has its ethics. The question of ethics in photojournalism is largely debatable among the professionals of the field, as the ethics may vary from a situation to another, and the photojournalist is obliged to decide each time between fulfilling his duties in his job or following his human instinct.

The power of photojournalism is so important in galvanising the public opinions. It has a great power in influencing people and shaping minds toward a certain cause. Its power is seen clearly in the interest given by the leaders of the movement to photography, and to the presence of photographers during the direct actions.

The movement got its large audience and popularity from the pictures of the violence against the African Americans by the police officers and by the white segregationists. The movement got an international dimension and could realise important achievements for the future of the Blacks, mainly passing the Civil and Voting Rights Acts in 1964 and 1965 respectively.

¹⁰⁰ Durham, Michael S, and Charles Moore. *Powerful Days: The Civil Rights Photography of Charles Moore*. P. 92.

General Introduction

Art is an expressive medium that depicts human lives. The artists' job is to reflect society and daily life from their perspective. Art is a form of expression that existed during history, and took many different forms, among which photography, yet the aim was usually the same, it was about reflecting the feelings of a society through symbolic works. Artists, through their works, try to reflect the realities they are living in an artistic way.

The invention of photography put this new tool into question, whether it was a real art, or it was an objective reflection of reality, without any intervention of the artist. Photography proved that it is an interpretation of reality in a biased way, according to the vision of the photographer and his point of view, so it attempted since its invention to make the necessary social changes.

Photography is powerful for media work, it is a simple way to convey a message, in a code that is understood by all people. Its power lies in its simplicity and accessibility by everybody. People, according to researches, tend to prefer pictures than reading long texts, and to view large images than small format images.

Photography, as its name mentions, is composed of two Greek words, which means using light to draw. The invention of the camera is controversial, but still we can refer to Joseph Nicéphore Niepce as the first one who took a photograph in history, in 1826. After that, this field changed drastically that cameras became hand hold and mobile that can be moved, and were to photograph the most important events of history.

The movement was triggered by Rosa Parks' refusal to give up her seat for a White man. Her decision was a new beginning in the history of the Blacks. She was jailed, and a bus boycott started right after, which lasted for 381 days. It desegregated the transportation system in the South. A series of boycotts, sit-ins, marches and protests were held after that to raise the awareness of the African Americans and to press on the federal government to intervene to stop segregation and racist treatments in the South.

To reach this objective, the movement relied on photography, it hired photographers and photojournalists who worked hard to publicise the violence against the African Americans to the World.

The strategy of non-violence adopted by Martin Luther King, and inspired from the Indian Leader Mahatma Ghandi, was followed by the power of using photography to highlight the racist treatments of the police men in opposite to the peaceful reaction of the Blacks.

The violent pictures could not be assumed by the government, America was fighting for justice around the world, while there was a human disaster on its lands. The

photographs of the African Americans helped in changing the status quo of the Blacks in America and forced the Government to make changes to afford equality.

After a long struggle, and great sacrifices, the Blacks in America could win their cause, as the government passes the Civil and the Voting rights 1964, and 1965 respectively, which were considered as a huge success for the Blacks at that time.

For further researches, it would be of worth to conduct researches on the different magazines of the United States, and how each one treated the news of the movement, as the pictures were usually the same but the articles and the comments on the pictures were remarkably different.



(Fig. 1)
“Pinned to Wall.” *Life*. May 17,
1963, pg. 28. Charles Moore



(Fig. 2)
“They Fight a Fire that Won’t go
Out.” *Life*. May 17, 1963, pg.26-7.
Chares Moore



(Fig. 3)
“The Dogs’ Attack is the
Negroes’ Reward.” *Life*. May 17,
1963, pg. 30-31. Charles Moore.



(Fig. 4)
“The Dogs’ Attack is the
Negroes’ Reward.” *Life*. May 17,
1963, pg. 30-31. Charles Moore.



(Fig. 5)
The Vulture and the Little Girl.
By Kevin Carter.



(Fig. 6)
The mother Emmett Till and
the Open Casket.



(Fig. 7)
David Jackson's photograph of Emmett Till on *Jet* Magazine.

Chapter I:
Art, Photography and
Media

Chapter II:
African Americans, the Movement
and Media

Chapter III:
The Power of the Photographs
of the Movement

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