Hannah Cai (hannah.cai@tufts.edu)
NUTR 303: Determinants of U.S. Food Policy

Supplemental Materials:

Table 1. Ethics in Photojournalism

Organization	Summary of Ethical Standards
National Press Photographers Association	In their Code of Ethics, the National Press Photographers Association states, "our primary role is to report visually on the significant events and varied viewpoints in our common world. Our primary goal is the faithful and comprehensive depiction of the subject at hand. As visual journalists, we have the responsibility to document society and to preserve its history through images" [1]. The standards that NPPA journalists commit to are accuracy, comprehensiveness, and unobtrusive representation of events, integrity through minimal editing, dignified and respectful treatment to all subjects, non-commercial conduct and avoidance of compensation from conflicts of interest, and professionalism with other journalists.
Associated Press	AP mandates that photos "must always tell the truth" and permits minimal editing [2]. Adjustments, such as "cropping, dodging and burning, conversion into grayscale," are acceptable, but "changes in density, contrast, color and saturation levels that substantially alter the original scene," removing red eye, or manipulating content in Photoshop are not allowed.
World Press Photo	World Press Photo developed a code of ethics for its annual contest to ensure that entrants "provide an accurate and fair representation of the scene they witnessed" [3]. Transparency and integrity in conveying truthful scenes are leading priorities. Staged or re-enacted scenes, subject compensation, digital manipulation, and false captions are listed as ethical violations.
Getty Images	Visuals are held to the same standards for written journalism. The principles of responsibility, independence, and integrity are maintained by balancing "an individual's right to privacy with [the] obligation to cover the story in the public interest, and acknowledge that special consideration must be given to child victims" and delivering images "free of manipulation and bias" [4]. Their commitment to inclusivity is realized through their pursuit of diverse voices and fair representation.

Figure 1. Dreaming Food [5]

Caption: *These photographs are from Uttar Pradesh and Madhya Pradesh two of the poorest states of India. From the series "Dreaming Food", a conceptual project about hunger issue in India.*

[This project has been the subject of much online debate. Please read Alessio Mamo's statement, released on 24 July 2018, giving more details and apologising for any offence: https://medium.com/@alessio.mamo/my-statement-on-dreaming-food-7169257d2c5c]
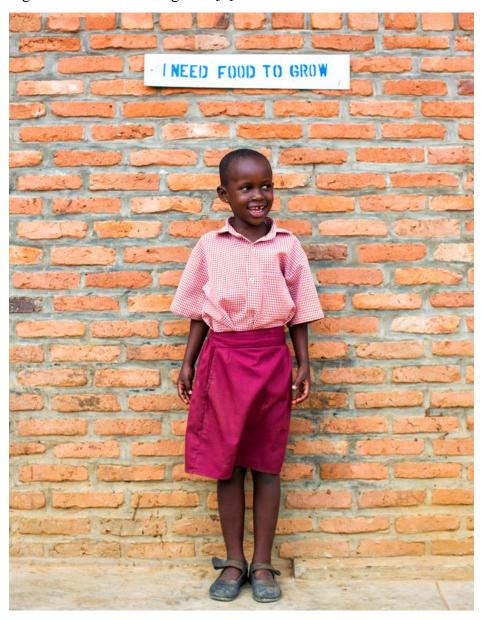
My name is Alessio Mamo (@alessio_mamo) an Italian freelance photographer based in Catania, Sicily. In 2008 I began my career in photojournalism focusing on contemporary social, political and economic issues. I extensively cover issues related to refugee displacement and migration starting in Sicily, and extending most recently to the Middle East. I was awarded 2nd prize in the People Singles category of #WPPh2018 and this week I'm taking over World Press Photo's Instagram account.

Despite economic growth, a majority of the Indian population still lives in extreme poverty and disease. Behind India's new-found economic strength are 300 million poor people who live on less than $1 per day. Government figures may indicate a reduction in poverty. But the truth is, with increasing global food prices, poverty is spreading everywhere like a swarm of locusts. These pictures are taken in rural areas where conditions are worse than in the cities and where close to 70% of India's population reside today. Statistics show that 2.1 million children under 5 years old die of malnutrition annually. The idea of this project was born after reading the statistics of how much food is thrown away in the West, especially during Christmas time. I

brought with me a table and some fake food, and I told people to dream about some food that they would like to find on their table.

#WPPh2018#asia #dreamingfood #india

Figure 2. "I need food to grow" [6]

Figure 3. [7]

Food and Hunger: *Breakfast*

© Crystal S., Philadelphia

"With the money food stamps provide, I was able to feed her breakfast that morning. Without it what would she have eaten? I wanted to show that with the help she was able to eat breakfast that morning. She had cereal. She had milk. She didn't have to go without."

Figure 4. [8]

[Image 2: My Family Eating Lunch. My family is eating stew. My cousins came from Candelaria, Quinana Roo, and we shared food with them that day. Leonor Dzul Uc, 2011]

Table 2. Opportunities for Intervention Throughout the Photographic Process

Photojournalism	Research
- Subject denies permission for a photo or negotiates with journalist - Photographer stops themself from taking or sharing a photo - Photo editor determines degree of acceptable editing according to platform guidelines and uses discretion when publishing content, prioritizing human dignity and subject safety whenever uncertainties arise - News media platform sets guidelines for taking and publishing photos that consider image accuracy and human protection	- Investigator determines use of photography in project - Investigator determines use of photos with identifiers - IRB declines or approves a study proposal according to sufficiency of subject protection - Participant consents to participation at various points throughout the study - Editors and journal reviewers determine publication status and sufficiency of subject protection according to their reach

Table 3. General and Sector-Specific Recommendations for Dignified, Responsible Photography

General Recommendations
1. Consider, w*hat is the purpose of storytelling through imagery? Does it seek to enfranchise those whose stories are told?*
2. Use research as a tool of sensitivity and plan the photo taking process preemptively to minimize harm.
3. Build trust with subjects. Develop long-term relationships with local organizations, program recipients, and study participants.
4. Maintain ongoing conversations with the subjects, representatives of a vulnerable group, and other professional sectors about adequate protection and appropriate consent throughout the photo-making and publishing processes.
5. Engage subjects as humans first, not as fodder to sell news or data points. Look at them eye to eye, not viewfinder to eye.
6. Thoroughly consider the risks that subjects will be exposed to by having their photo taken. Storytelling exposes truth but does not guarantee specific nor positive outcomes.
7. Be aware of the biases and perspectives the photographer and their outlet present. *How will the work be presented and where?*
8. Always ask for consent according to
9. Empower the subject to select the photo location and pose themselves. *Who's telling the story?*
10. Portray subjects positively in light of their circumstances.
11. Consider aesthetics. Avoid exotifying, romanticizing, or contributing to stereotypes, even as an "insider" of a group.

Photojournalism	Research
1. Expand the practice of documentary photography in journalism. Series-style work tends to be slower in pace, planned, and comprehensive in representation.	1. Compensate subjects reasonably for their involvement at every stage of participation
2. Give back, be it through photos, time, or a portion of fees and earnings (educational seminars, galleries, photo prints, books), to the organizations and communities featured.	

References:

1. **Code of Ethics** [https://nppa.org/code-ethics]
2. **Visuals** [https://www.ap.org/about/news-values-and-principles/telling-the-story/visuals]
3. **Code of Ethics** [https://www.worldpressphoto.org/programs/contests/photo-contest/code-of-ethics/28580]
4. **Getty Images Editorial Standards** [https://www.gettyimages.com/company/editorial-policy]
5. Mamo A: **Dreamin g Food.** In *Dreaming Food*: World Press Photo Foundation; 2011.
6. Havens E: **Back to the Land of a Thousand Hills.** In *Photo Stories*: Esther Havens; 2014.
7. Knowles M, Rabinowich J, Gaines-Turner T, Chilton M: **Witnesses to Hunger: Methods for Photovoice and Participatory Action Research in Public Health.** *Human Organization* 2015, **74:**255-265.
8. Sampson D WC: **Culturally appropriate food; Researching cultural aspects of food sovereignty.** In *Food Sovereignty: A Critical Dialogue International Conferece*. New Haven, CT: The Journal of Peasant Studies; 2013.