

The Journalistic Image Publishing Controls in the New Digital Environment

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Abstract:

The Developments in the world of photojournalism have made everyone involved in their preparation and dissemination without resorting to composition and framing. Many journalists have found themselves confronted with significant challenges created by these developments, in which the controls of journalism have been multiplied by different publishers, although they are all published in a single virtual environment with no limitations on space and time. Through this paper, we aim to monitor developments in the field of digital press portrait and press publishing controls. We will highlight their composition and impact, analyze the submission to the controls of their use in the light of digital image processing phenomena in media work and demonstrate the associated ethical dimensions.

Keywords: Journalistic Publishing Controls, Journalistic Image, Digital Environment, Journalistic Image Publication.

Introduction:

The current revolution of information and innovative leaps in the field of digital technology has brought about many changes in the field of the journalistic profession in all types of audible, written and visual. Perhaps the most important of these relates to the fixed (photographic) and moving (video) press image. The latter has come to accompany most of the news and document events in all its aspects, and some have begun to question the impact of the digital revolution that has become accessible to the journalist and accompanied him everywhere and in time

on the process of publishing press images and their effectiveness in generating public response to events and the ability of the image to generate strong reactions.

In addition to the foregoing, technology has also significantly changed the process of digital processing of press images in production, editing and management to a level that enables a journalist to make news in the media according to his own direction or editing line or the editorial line of the entire media organization. Many questions have been raised about the ethics and controls of the dissemination of the press image in the digital environment and the extent to which it affects the media's work in terms of the credibility of the media on the one hand and of respect for the media values, ethics and practices to be respected during the dissemination of these images on the other. To address this issue, we shall, in our current study, raise the following key question:

To what extent can journalists respect the controls of publishing the press image in the new digital environment?

The main question has been divided into the following sub-questions:

- I. What do we mean by the press picture? What are their types and functions in the press editing process?
- II. What are the criteria for selecting a press image for publication? What are the legal controls governing this?
- III. What is the reality of publishing the press image in the digital environment? How committed are journalists to respecting the ethical publishing controls of the press image?

The importance of studying the subject of the controls of the dissemination of the press image in the digital environment derives from the importance and effective and dynamic role of the press image in grooming viewers and readers and persuading the target audience of the content of the message sent to them through that image, and through this study we aim to:

- Trying to highlight what the press picture is and the stages of its development to this day.

- Attempt to clarify the correct standards for publishing press photos and mention the legal controls.
- Seek to monitor the reality of publishing the press image in the digital environment and highlight its current role in journalism.

The curriculum considers the way and the structured steps taken by the researcher in his study of the research problem to a certain conclusion to include a set of structured steps and rules that guide the human mind to the scientific truth in the phenomena under study. The Survey Curriculum is most appropriate to the nature of the topic. This approach is based on the collection of data through the research of evidence, experiences and documents that enable the researcher to identify the phenomenon studied in terms of its constituent factors and relationships within it. This approach has helped us to survey the studies and documents that have researched the content of the press image as well as to monitor its developments across the various media to the electronic means in order to discuss the problem at hand ⁽¹⁾.

The study was divided into three main themes:

- **Theme 1: What is The Journalistic Image, and Its Function.**
- **Theme 2: The Journalistic Image Dissemination Controls.**
- **Theme 3: The reality of respecting ethical controls in publishing the Journalistic Image in the digital environment.**

Theme 1: What is The Journalistic Image, and Its Function:

First Requirement: The Study Concepts and Terminology:

1. The Journalistic Image:

the journalistic image is defined as images taken to demonstrate and document specific incidents ", aimed at the public, depends on the speed of intuition and movement in capturing it, the purpose of which is to

⁽¹⁾ Ibrahim Saber Abdelaziz. The impact of modern technology on the development of the journalistic image. Descriptive study. Al-Farahidi Literature Magazine (2016). 282-301. 2(27).

consolidate the truth and express opinions and ideas, while the purpose of the form is to draw attention to the subject and to raise the reader's interest in it. Saeed Alghareeb Alnajjar defines journalistic images as those produced to express in whole or in part news stories along with letters and words. Photojournalism usually refers to static images when it actually includes photography in order to publish video in the sense of a motion image ⁽¹⁾. In this study, we refer to the journalistic image as the image attached to any press topic or news, regardless of whether its criteria or topographic dimensions are fixed or moving.

2. Ethical Controls of the Journalistic Image:

Before talking about the ethics of the journalistic image, we need to clarify the meaning of ethics, which can be defined as "a set of principles, values and group standards of acceptable behaviour, derived from traditions and customs found in a society and the word ethical principles or code of ethics" (Morality) derived from Latin origin (mores) in the sense of custom or tradition, and refers to the way people behave, as means traditional social customs, behavioral practices or how ethics are applied ⁽²⁾.

With regard to press publishing controls, they are defined as "the Package of Legislation and Laws governing the dissemination of press materials on the local and international information network. It is the set of professional and ethical values and standards governing the dissemination of press materials on the information networks provided for in the press and media charters of honor or emanating from the conscience of a professional journalist which requires adherence to the ethics of professional practice and preservation of the public taste and ethics of society ⁽³⁾.

3. New Digital Environment:

⁽¹⁾ Ahlam Bey. Director of the Press image in the Sports Pages of Algerian Diaries. Analytical study of Al-Khabar newspaper 2013. Magazine of Humanities Issue 46 (53-68).

⁽²⁾ Maher Oda Shmaila et al.: Information and communication technology. Dar Al-Asar Scientific Publishing and Distribution. First edition. Amman 2015. p. 197.

⁽³⁾ Fawzi Abd Al-Rahman Al-Za 'abalawi. Professional orientations for contact persons towards electronic press publishing controls in Egypt. Scientific magazine of Journalism Research, Issue 11.

We define the digital environment as one that requires connectivity to the various types of electronic network (Internet, Intranet and Extranet) and that provides us with new forms of documentation and new search tools that differ from those found in traditional technological means such as television and radio ⁽¹⁾. The digital environment is also defined as the automation of modern information technologies in the delivery of different human activities. This constitutes an environment and a society that lives without printed paper or manuscript, in other words, paving the way for a new society of digital society, which is committed to the development of new legal measures adapted to the new environment ⁽²⁾.

It is also the technological development with significant implications that has imposed an up-to-date pattern of processing information outside the expert's framework. It also enabled the integration and mating of major technological applications of information and communication, which contributed to the consolidation of data, whether text, image or voice which produced or preserved in its form from analogue to digital electric waves ⁽³⁾.

Others consider it to be an integrated whole of a modern set of concepts created by the revolution of information and communication technologies such as: online systems, e-publishing, new media, networking community, citizen's journalism, digital libraries. Thus, traditional means of mass communication have been transformed into today's so-called new media, all of which together reflect an environment quite different from that of the traditional environment, but the common concept of this environment is that

⁽¹⁾ Hannan Surrey, Sahila Shabelle. Documentary research in the digital environment in PhD students (LMD). Memorandum submitted for the Master's Degree in Library Science and Documentation, Department of Library Science, Institute of Library Science and Documentation, University of Constantine 2 Abdul Hamid Mehri, 2016, p. 12

⁽²⁾ Tharchi Hayat. Libraries and the right of author under the digital environment. Memorandum for master's degree in library science. Virtual electronic information specialization and information search strategy. Faculty of Human and Social Sciences. Montori University, Constantine, Algeria, 2012. p. 23.

⁽³⁾ Abbas Mustafa Sadik. Digital image as a key element of the new media platform. Processing and use requirements in the Internet and multimedia. Photo Culture Conference, Faculty of Arts, University of Philadelphia. Jordan 2007. p. 5.

it is summarized in the Internet and all the information and communication technologies it attaches to ⁽⁴⁾.

Second Requirement: Beginning, Importance and Types of the Journalistic Image:

First: The Beginning of the journalistic image:

The first beginnings of the journalistic image were handmade drawings produced by artists drawing a sketch of the event, and then digging that image onto the wood to be then printed on paper, after dipping ink and placing it in the newspaper's designated place along with written content, whether news, investigation or other ⁽¹⁾.

It is described as visual language and eye-appealing emotions resulting from the logic and concepts of visual marker such as frames "(picture frame)," shot "," background "," size "," output "," colors "," production and receipt "," field "," representation "and others within the design of photojournalism.

This art was the first to create an American citizenship called "Matthew Brady" (1823-1899), so he was nicknamed "**Father of Photographed Journalism**", that is, the art was not born with the press, but broke into with the American Civil War (1861-1865).

Initially the media was not based on images, but on news transmitted to the recipient. The audience received the news, either by reading through the newspapers or by hearing over the radio, for later communication media to evolve and TV to emerge as a more sophisticated and influential means in the public mind

⁽⁴⁾ Ateeqa Lahwati. Retrieving scientific and technical information in the digital environment and its role in supporting scientific communication between researchers. Letter submitted for the doctorate's degree (LMD) in library science and documentation. IT specialization in documentary systems. Institute of Library Science and Documentation. University of Constantine 2. Algeria 2014. p. 35.

⁽¹⁾ Hanin Saad Salman Abdullah. Hiring the journalistic image in digital content for digital organizations. Analytical study of the Western Net site. Council of the Faculty of Arts of the University of Tikrit. It is a part of the requirements for a master's degree in media - journalism. Department of media - Postgraduate Studies. Faculty of Arts Tikrit University. Iraq 2019. p. 17 18.

and consciousness Because it basically depends on the image and the viewing that brings the "truth" to the followers, it makes it more credible and realistic, because the picture has been impressed in the viewer's mind and has remained entrenched in its signature. depending on the importance of the subject and the interests of its followers ", according to the media informer Mona Shalabi in contact with the Q-Post ⁽²⁾.

According to the spokeswoman, "The press image alone constituted a visual speech that did not require interpretation and translation, stressing the need not to write for the image nor explain it because it is crystal clear, in order not to repeat what the viewer sees as a need to give the recipient the opportunity to read behind the image and therein lies creativity.

Second: The Importance of the journalistic image:

The importance of the journalistic image stems from its various advantages, foremost among which is the breaking of the language barrier, being a universal language that everyone understands, and the journalistic image has gained its importance through its control over the content of the media, which has transformed it into a dominant cultural tool that is equally received by all. Because the image is one of the most important means of persuasion for recipients, it is not just a form but a material rich in messages, connotations and letters, which makes the recipient more willing to believe what he sees, whether it is a static or moving image, enabling him to interact with the content transmitted by the image ¹.

The importance of the press image is also that it contributes significantly to drawing the recipient's attention to reading the published topic. Many recipients get to read the published content because of the image attached to it, and because it is a

⁽²⁾ Abd Al-Harfash Shams. The Journalistic Image between ethical controls and relevant practice standards. Iraqi University Magazine No. 42/1 Faculty of Dentistry Tikrit University p. 184

¹ Isra Saleh Alsaed. Ethics of publishing images of assassinations of public figures in electronic newspapers. Jordanian Media Institute in cooperation with the HRDO Center for Digital Expression Support. Cairo. Egypt 2017.P.

great attraction for readers, the graphic report is commonly used as a form of journalistic art used in newspapers and magazines of all kinds ¹.

The importance of the press image is not only that it performs an aesthetic function, but also that it goes beyond illustrative and expressive aspects. The image is a vital journalistic material. This applies greatly to images published in children's journalism. It works to develop the taste of the child and broadens his or her perception and imagination. It also contributes to the mentality of ideas, attitudes and values in published journalistic materials ².

According to all the foregoing, image is an essential component of a journalist's experience. Because it first attracts the attention of the recipient and the first to be eyed in reading or watching the news before the address and the accompanying text. Where sometimes the image alone can tell the news without having to read the written text, there is no doubt that the image is what lends the experience its credibility, so what the image says cannot be said by a text of dozens of words. The media use the images in the news to confirm or deny the news that it is not the same image ³.

In the time of the Internet, the image has increased dramatically to the detriment of speed and brevity, as a result of the increased dose of news reaching the reader from all over the world. So that the reader tries to take as much information as possible and get to the news in the least time and effort, and here comes the role of the image that could be the same news.

Journalistic images are also important because they have the potential to achieve human association. Journalistic images can play an effective and influential role as a public humanitarian means. Journalistic images break down time and language barriers, achieve the universalism and universality of knowledge, and are therefore an important mechanism of a culture of globalization.

¹ Hanin Saad Salman Abdullah. Ibid., p. 22.

² Ibid., p. 23.

³ Isra Saleh Alsaed. Ibid. P. 8.

It also reveals the real strong image of more than one letter as it conveys both idea, public opinion and feeling. This is why the importance of images and graphics is one of the most important pillars of non-verbal means of communication ¹.

Third: Types of the journalistic image:

Through its contents, the journalistic image is divided into several types, including the following:

- A. **News Image:** The image represents an event that occurred in a particular place and time such as (attack on America by aircraft) and gives the reader supplements to the news and gives the news credibility, the news image may not represent the same news but is used for illustration such as maps, charts and graphs ².
- B. **Single Image:** A single photograph published alone with news or subject matter, performs its function and is used extensively with newspapers in official news and press investigations, and may be a selfie, or a place image.
- C. **Series Images:** It is a collection of images that revolve around one theme, it has interpretations of several different opinions, it is taken at different intervals and this type is used frequently in magazines ³.
- D. **Profile Image (Selfie):** This image aims to show a character's features whether or not this character is important personal image. The Profile Image (Selfie) should be vivid and moving. Depicting a character requires seeking to capture it while doing a certain movement and emotion. The newspaper often publishes human images on a single column, sometimes publishing

¹ Abd Al-Harfash Shams. Ibid., p. 183.

² Haman. Types of The Journalistic Image. Consult on: 22/08/2020 at:23H20. <https://apa2007.yoo7.com/t618-topic>

³ Yemina Bouchicha. The Journalistic Image in the Algerian Press. Semiological study. Memorandum for Master's Degree in Information and Communication Sciences. Specialize in written journalism. Department of Information and Communication Sciences. Faculty of Humanities and Social Sciences. Mohammed Boudiaf University. Mesaila. Algeria 2017. p. 29.

more than one selfie in topics long in order in two forms. In this case, the newspaper takes into account normalization in the areas of these images, which gives them movement and diversification ¹.

- E. **Advertising Image:** is the image that is used to support advertising content published in newspapers. Where the basic ideas of the product or the advertised idea are expressed, this image may embody people as it may embody objects or goods ².
- F. **TV Image:** The TV image has taken on a new dimension from the static image. It's a vivid image that speaks and moves and that's what actually gave it additional influence, because of its technical composition and the eloquence of its technology with colors and sounds as influences where it provokes the sensations of the visual and audiovisual scenes it captures ³.
- G. **Photography Image:** Photography is the basis for all processes that occur and evolve over time in the fields of photography. This art and science form the basis for all filming in cinema, television or in the depiction of scientific matters. such as in medicine, chemistry, physics, astronomy or other science ⁴.

Third Requirement: The Journalistic Image Function:

The journalistic image function is not too far away from the original functions of the media (news, education and entertainment). It is either a transmitter of information or documented, assured of it, or intensified in its meanings, as it may be pleasant.

It is dangerous, however, that the journalistic image may lead to camouflage and error. The photojournalist not only aims to highlight beauty, but may work to the contrary. The photojournalist also searches for areas of nastiness and neglect

¹ Haman. Types of The Journalistic Image. <https://apa2007.yoo7.com/t618>. op. cit.

² Wesam Zawi. Image indication in press announcement. Study the semiology of a sample of advertising images. Supplementary Memorandum for Master's Degree in Media and Communication Sciences Specializing in Communication and Public Relations Faculty of Humanities and Social Sciences University of Mesaila Algeria 2016. p. 28-29.

³ Ibid., p. 33.

⁴ Ibid., p. 34.

depending on the importance of the image and the nature of the impact he wants to leave here. Researcher Jaafar Akel considers: "The basic function of the journalistic image in the cover of a magazine or the front page of a newspaper is only to tighten the eyes of the reader or viewer and to raise his attention and provoke his cognitive, artistic and aesthetic curiosity." He asserts that the image reshapes the viewer's awareness and accountability for his imagination and flair if the journalist chooses the appropriate viewpoint, the graphic themes and the shape in which the elements of the image are distributed, also through selected colors, light grades and shadows, as well as all the relationships and compositions employed for them. This series of components plays a major role in the recombination of elements of the visual world surrounding the reader or viewer.

The journalistic image also carries out several functions, summarized as follows:

- ✓ **Transmission and Explanation Function:** The image may present in multiple meanings the caller wants to communicate his thoughts and influence the recipient's behaviour. The latter deciphers it, thus removing it from the misinterpretation.
- ✓ **Complementary Function:** the image performs tasks that complement the language or audio message as long as the image is limited to certain expressive tasks unless it is used in language and audio.
- ✓ **Aesthetic Function:** Aimed at stirring taste and persuading the idea it draws attention and makes the recipient remember different events ¹.
- ✓ **Guiding Function:** It refers to the image's indication and imagination of reading and interpreting the speech according to the ideas and arguments that appear.

Theme 2: The Journalistic Image Dissemination Controls:

¹ Wesam Zawi. Image indication in press announcement. Study the semiology of a sample of advertising images. Supplementary Memorandum for Master's Degree in Media and Communication Sciences Specializing in Communication and Public Relations Faculty of Humanities and Social Sciences University of Mesaila Algeria 2016. p. 44.

First Requirement: Criteria for selecting the journalistic image for publication:

In the selection of the journalistic image which valid for publishing, several specifications and conditions should be provided as follows:

- **Vitality:** In the sense that images are full of life and motion either through their subject matter or through the creation of unconventional angles of photography.

- **Novelty or Modernity:** A recent journalistic image discusses a new topic or issue in society, containing existing and circulating details.
- **Automatic:** that is, the images are captured in a sudden manner and without prior preparation.
- **Relevance and Compatibility with the topic:** In doing so, we mean that the image has a clear meaning that has a direct bearing on the topic, that is, that one must not choose a picture that does not add new to what the words offer and that the image has a close relationship with its subject.
- **Source's Identity:** Image source plays an important role in enhancing its credibility. Especially in view of the proliferation of a huge amount of fake images currently made available by electronic software.
- **Description and Comment:** Sometimes called photo editing, which is the short brief explanation that accompanies the image and often answers at least the following questions (who? What? Where? When?).
- **Watermark:** It usually carries the photographer's logo on the image completely invisible in order to prove its ownership of its owner, whether individual or enterprise.
- **The Human Aspect:** That is, the image carries a human value that drives readers' feelings and raises their interest in the subject.
- **Technical Aspect:** meaning that the image is clear, accurate details and with a high degree of variation.
- **Formula, Size and Accuracy:** These criteria have recently emerged in the electronic environment which we mean respectively: the extension of the image file on the site, the weight of the image on the site, the number of points or pixels in the dimensions of the image.

Second Requirement: Digitization of journalistic image:

In the early 1990s, the digitization of photography was described as both a revolution and a disaster. In order to expand the traditional artistic approach, many specialists are unanimous that switching from clip or ribbon to pixels causes what has been called official ruin and unwisely announce the end of their trust in the

reality of the image. Since writing has transformed language into information, giving it irreplaceable features in preservation, reproduction or transfer, digitization by reducing the materiality of images gives it new flexibility and mobility and in the form of files that are easy to copy or process, thus making the iconic object a flexible image.

This first step in digital transformation has serious consequences for the image industry and the resulting disappearance of laboratories, streamlining procedures, spreading digital databases and falling prices. However, a significant technological leap has led to remarkable continuity of forms and uses. For 20 years, digital transformation has affected visual practices only marginally, contrary to more pessimistic expectations, as newspapers continue to publish graphic reports, and parents take pictures of their children... etc.

The performance of the Minorité report Many experts expected that the arrival of new visual instruments would be accompanied by a shift to the most attractive and resentful motion image of the static image. Amateur video practice has certainly made considerable progress. However, the static image remains largely desirable and the feature of the static image lies mainly in its greater ease compared to video, which is influenced by file size, download time and format constraints. The video can only be viewed in an environment with a suitable playback device, and on the other hand the JPEG file or moving GIF has the advantage of displaying in all digital environments.

We note that the transformation not only produces images, but also produces an attached and integrated image with connectivity by combining a smartphone with communication tools, instant messages or social networks, to which the image can be transmitted immediately, through basic processes even if this combination represents a fraction of amateur practices, it stands out as a symbolic step the symbol of the second revolution of the digital image ¹. This revolution is a revolution of non-specialization and radical change in the old photography model

¹ André Gunthert, *The Conversational Image*, No. 31 Spring 2014: *Fictions of the Territory/Sharing the Image/The Documentary Question*. <https://journals.openedition.org/etudesphotographiques/>
www.psychologyandeducation.net

by relying on technology, shot priority, materialism and objectivity, while visual recording was once a self-contained and strongly defined entity, what now distinguishes it is its integration into versatile systems. The delays of camera manufacturers who are reluctant to convert their devices into connected tools and provide these devices with communication functions in small quantities indicates the magnitude of the change, and for the first time in its history photography has become a specialized practice in a larger world, the world of electronic communications ¹.

Third Requirement: Balancing news values with digital journalism images:

The German journalist "Simon P. Blatsert" clarified the professional rules that must be followed when publishing images and the importance of their compatibility with the published topic. He also noted that the order to publish the journalistic image is always contextual, that there is no magic solution for dealing with those images, and that sometimes it is important to publish images as they actually are so that the facts are documented without distortion".

"Blatsert" has developed some guidelines to help journalists deal with general images and shocking images especially before publication. The most important of these are:

- ❖ Verify that information about the image can be transmitted as a written text, so that it can do away with posting the image.
- ❖ Trying to publish images with which the reader interacts emotionally, not causing him major trauma, for example instead of posting stark images of a child's body, an image of bloodied baby clothes can be posted, to minimize the effects of trauma.
- ❖ Failure to follow general rules of conduct and to distinguish from one case to another and evaluate them individually.
- ❖ The text description of the journalistic image, and if this space is not available, the publication of the image should be abandoned.

¹ Op. cit.

- ❖ While choosing to publish images of violence, the journalist should justify his choice of text, and warn the reader of the cruelty of the image.
- ❖ The frequent dissemination of images of violence consumes the impact of their trauma and function in appealing to others, so the journalist must ensure that the dissemination of the image in this case is necessary and useful.
- ❖ If the image is morally appropriate, the journalist does not refrain from publishing the image for reasons of protection of youth or fear of the reader's opposition to publication.
- ❖ Previous dissemination experiences of other media do not justify the publication of shocking images.
- ❖ The influence of images in the paper is stronger than posting them on the Internet, so the journalist can consider posting a distressing image only on his or her media organization's website, and to mention it in the print version. This allows readers to (not) view the image.
- ❖ Regarding the images of terrorist attacks, the journalist should balance the public interest with the duty, by not helping terrorists in seeking attention and intimidation.
- ❖ Be careful while dealing with particularly old images of violence. Whenever the event is old, less attention is paid to publishing distressing footage, and published images of people or relatives can cause unpleasant psychological suffering.
- ❖ In the event of doubt, other editorial colleagues may be consulted, and the journalist must not lose sight of the fact that he and his colleagues do not represent the average audience. Accordingly, their interaction with the images of violence is different.
- ❖ The journalist should in no way display the image in some form of excitement. Instead of posting a large image on the front page, it can be published in the inside of the newspaper as a small picture, and instead of displaying several images of one significance, the journalist has to search for one powerful and telling image.
- ❖ Verify the concealment of the victims' faces shown in the image at least. This is particularly true of images of the dead, in view of the inviolability of the dead and the feelings of their relatives.

- ❖ The journalist should ensure that the dignity of the persons shown in the image is preserved. This is particularly true when the victims' identity is not hidden.
- ❖ The journalist should not publish images of the dead in suicides, for example.
- ❖ The journalist should be prepared for dialogue with readers, and publish their messages about controversial images.
- ❖ Post a warning explaining to the user that he is about to see offensive or painful content, and then the editor has to add a link that the user can press to see the image.
- ❖ Publish the image of the person alive to identify the public as the victim, with the possibility of adding a black reference to the image.
- ❖ Using different angles to capture the image from the beginning, adopting long shot technology to not show the features of the deceased person ¹.

¹ Amr Al-Ansari. Between the scoop and the ethics of the profession: 20 tips for the publication of corpses images. International Journalists' Network. Available on the site: <https://ijnet.org/ar/story/> .Published on 23/08/2019.

Theme 3: The reality of respecting ethical controls in publishing the Journalistic Image in the digital environment:

First Requirement: The Journalistic image and its affected by the digital environment:

Digital systems have laid the foundations for radical change in communication and media technology, and the journalistic image has topped the benefit of this change with the trend towards digital photography and has been greatly influenced by the computer's great potential such as changing lighting, color modification, better storage and preservation of images and different formats. etc.

Journalists' intervention in the digital processing of the journalistic image through numerous computer software has increased the possibility of changing the features and content of the image to achieve the desired goals, calling for debate on the impact of digital imaging technology on the future credibility of the journalistic image, after credibility has been the primary advantage of the image for decades.

The digital image in contemporary discourse is deeply involved in ongoing discussions about the press's roles in reporting and shaping global events. Images often spark heated debates about how victims of war, violence and disasters are exposed, how to identify members of minorities and subcultures, and the media are accused of using photographs to exploit or old age juveniles. The central question floating on the surface at an increasing pace in discussions about the location of the journalistic image is: How can we know that the image is correct and honest?

We recall that the doubt and concern behind the previous question are partly responses to wide-ranging technological change in photojournalism. The introduction of digital photography and electronic transmission of images has had a significant impact on the methods of handling and thinking about photographs, as these technological advances have increased the pro-image spectrum, which is no longer linked to its original origin based on images and animations which can now make changes in the image and at any point in the chain of events while taking the photo that has been posted, where it cannot be visually detected, and if the photograph is "Original" is an electronic image, there is no negative element to

refer to, as the new image technology in the press and folk magazines is described as a break with the past, quickly enduring us to a "post-photography" future where images will not exist.

Old arguments about photography are now being resurfaced, what seems to be happening in this conflict between two visions of the future is that two broad and sometimes contradictory ways of describing photography, as they appear to have been separated from each other both in terms of media recruitment or in terms of virtual communication use. Martin Lester describes the opposition as a continuation of an old debate between those who prefer the image graph as a reliable counterpart to reality and those who emphasize the ideological character built. However, the realistic attitude that Martin here considers dominant within the press remains associated (in a less accurate form) with photography that can be called the constructive attitude that has been transferred to the "digital image". The advanced rigorous examination also reveals that this new constructive attitude has a basic rational character, opposing the association of "ordinary" photography as inadequate through what digital image advocates seek to find a new photographic reality according to the logic of progress as necessary and inevitable, as vision is separated from the observer (experimental position referred to by the photographer), in the field of new surveillance techniques, removing it from the personal and non-contextual character of rationality. Thus, the opposition between traditional photography and digital technology is based on a strong coexistence between experimentation and rational interdependence.

The prevailing principle, rooted in the logic of the progressive agenda, is that attitudes tend to define themselves unlike each other and without regard to the cultural threads that bind them together. The result is an anachronistic and non-theoretical deterrence that casts the term photography versus digital images in the press where we see it in its simplest form: or against digital image.

The results are that critical thinking about the past and the future of journalism photography is obscured in some critical ways, preventing serious investigation of the photography's relationship with press discourse. For example, it is seen from a consistent imperative perspective that the positive or negative consequences of

technological innovation present all aspects of examples that illustrate the disconnect with the past firmly, positively reflecting what is illustrated by the connective model of treating the world through the rapid transfer of electronic images. As for the negative example of the model, we find that the edited image that shows that we can no longer believe what we see there. Both examples are taken from history to illustrate the interruption of the present from anything that has passed or awaited it. And change becomes a disjointed celebration of texts for abstract possibilities or an equal condemnation of the context of technology encroachment on the essence of supposed photography, Thus, the abstraction of this polarized photography discourse is a critical investigation of both the press's photographic history, as well as its future visions.

Digital photography is certainly not the first challenge for the journalism profession, so what does digital image mean for the future of photography in journalism? The appropriate answer requires us to go beyond the inevitable view of change and the concept of unexplored realism. Critical theory and photography research reveal the fallacy of that vision in both cases, indicating that Different "photographs" carry different meanings according to the methods established and institutionalized in different historical practices. Moreover, this work provides insights into our visual culture, which is rooted in analyses of the relationships between photography uses and how to build our knowledge of the world, and issues directly relevant to the press. However, there is an ongoing trend to discuss "digital image" as an individual and isolated phenomenon, without identifying and exploring its relationships with photography in press discourse.

Second Requirement: The Journalistic Image Selection Factors:

Specialists are of the view that there are several cross-cutting factors that can influence the selection of the journalistic image, namely government influences at various levels and the effects of the legislative and judicial system on the method of choosing the content of journalists, as well as the influence of contributors to these institutions and finally the influence of the values and traditions that make up the journalist socially, hence some factors in selecting as follows:

- Selecting the image from the journalists' point of view. Jean Singer's study indicates that the role of journalists is not only to gather and disseminate information but also to formulate conscience, thought and change. Hence the need for creative journalism that relies on credibility and awareness of the role to be played, and the institution's interpersonal personal factors significantly influence the selection of the journalistic image.
- In terms of the contact person's expectations of the audience of recipients and his perceptions of the characteristics of the audience of the targeted behavioral patterns, this depiction affects the choice, content and form of images, achieving the communication objective it seeks, and the selection process is influenced by the contact person's affiliation with the reference group, which is a specific element of personality.
- Selecting the image in terms of organizational context and routine procedures such as editorial boards, editorial management and technical influences, time factor and news follow-up ultimately affecting the formation and arrangement of news values in the organization but ultimately subject to organizational construction and procedures affected by the final output of journalistic images.

Third Requirement: Ethical and Legal Controls for Publishing the Journalistic Image:

Ethical and legal controls over the dissemination of the journalistic image have taken on an important area and dimensions in journalism's work, because of the importance of the image on the one hand and the many roles it has effectively played in journalism and developments in the production of the image in recent years on the other.

At the forefront of the ethical issues raised is the issue of the credibility of the journalistic image, where credibility represents an intermediate change between the media and influencing public opinion, and thus the argument that the study of the press's relationship with public opinion requires an examination of the credibility of the press among the public seems logical. Today, with the proliferation of various

digital platforms in which images and press news are published, we see a gross infringement of the image's credibility. There is often no mention of the photographer's wrongdoing and the source of the image, especially with the emergence of the concept of a citizen journalist who has come to take photographs of certain events or places and attributes it to other places or events.

If the source's characterization as an indicator of credibility is the fundamental reality of the use and exposure of the image, there is another characteristic that strikes the credibility of the journalistic image when it is modified by obscuring, mishiring or altering its details through digital processing, which leads many to reconsider the adage that "the image does not lie".

In addition to credibility, one of the ethical and legal issues raised is the intellectual property rights of the journalistic image. If digital processing technology has provided newspapers with great potential in improving the quality, colors, speed of production and superior potential for storage and reuse of images. However, it posed an ethical and legal problem with respect to copyright and intellectual property, as it became easy to copy and use the image without reference to its proprietary holders, making this work more difficult by the possibility of digitizing elements of the original image, modification procedures and additions that did not exist.

Today's problem is one of image per se, through the participation of a group of photographers in one photograph, Where we find a large group of photographers take a picture of a particular scene or event Notwithstanding the existence of agreements providing for the transfer of the image in the form of a file containing the photographer's wrongdoing and detailed information on any place to which the image is sent, However, these safeguards are not available in the so-called open system in the digital environment.

The attention of many studies on the legal aspects surrounding the journalistic image that emerge has emerged when a photographer obtains reliable news images as evidence of a crime, and legal cases have been discussed in Canada on the extent to which criminal evidence may be sought from published journalistic photographs.

The moral issues raised with regard to the journalistic image and individuals' right to privacy should not be extended to the photographer. The 1999 European Charter on Human Rights attempted to regulate this right when demanding a balance between the right of public figures to privacy and the right of public opinion to follow up and information.

Summary:

From the foregoing, a comprehensive conclusion is that journalism is now witnessing a great multiplicity and diversity in the publishing patterns by which the journalistic image takes place in the digital environment. This multiplicity and diversity multiply whenever there is technical progress and innovative development in the technological industries of imaging devices and art design software for the recent fixed and mobile images of the industry, the bodies and committees organizing journalism must take into account and match these times by publishing updates to the laws governing media work that are compatible with each country's internal and external environment and in line with the globalization of information work.

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