

## Media and Pictorial Reportage of Boko Haram Insurgency in Nigeria

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### Abstract

*Pictures are regarded as a universal means of communication. A good picture needs no translator as it fixes the mind more readily. It has a great advantage over the written word; it does not need to be translated. Thus, the media play an important role in information dissemination process in addition to its entertainment, education and enlightenment function. The media interpret issues and event that may have great impact on people and societies. Media are used in communicating information especially in times of crises and uncertainties thus; creating awareness about happenings around the world. The paper argues that the media and pictorial reportage of the Boko Haram insurgency in Nigeria plays a significant role in shaping public perception, awareness, and understanding of the crisis. Boko Haram, designated as a terrorist organization by several countries, including Nigeria and the United States, has carried out numerous attacks leading to widespread displacement, loss of lives, and destruction of property. Media outlets must balance the need for impactful reporting with ethical concerns, such as respecting the dignity of victims and avoiding sensationalism or graphic depictions that may cause further trauma. With limited access for traditional media, social media platforms have become crucial in sharing real-time updates and personal accounts from affected regions. The paper concludes that the mass media have a lot of influence in the use of pictures in reporting Boko Haram insurgency in Nigeria. In media practice, professional journalists play the role of a gate-keeper by gathering, analysing and disseminating news and information about people, events and issues in society.*

### Keywords

Boko Haram,  
Insurgency, Media,  
Pictorial and  
Reportage



## I. Introduction

The media play important roles in information dissemination process in addition to its entertainment, education and enlightenment function. The media interpret issues and event that may have great impact on people and societies. Media are used in communicating information especially in times of crises and uncertainties thus, creating awareness about happenings around the world. These happenings are mostly presented in forms of audio (radio), audio-visual (television) and writings highly complimented by photographs (newspapers) which make them more authentic and reliable (Airaoje et al., 2023). Several media technologies have been developed to meet specific needs and perform specific functions.

The printing press has been developed to enhance the publishing industry which includes newspaper and magazine, the radio, television, sound recording, and digital media of communication use different technologies with specific functions and limitations. The functions and limitations are seen in the kind of information they present and the mode of presentation of the messages which have great effect on the audiences. In other words, the manner in which issues are presented may affect how they are received by the audiences with frames of interpretations through the use of certain words, concepts and pictures (Aliyu et al., 2023).

Photography is regarded as a universal means of communication (Aondover, 2024). A good photograph needs no translator as it fixes the mind more readily i.e., it has a great advantage over the written word, it does not need to be translated. According to Udeze (2005), photojournalism entails the reporting of news with photographs. He mentioned that, this news reporting through photography can tell and/or illustrate a story, and can take the form of “stand alone” pictures, pictures accompanying news stories or “picture based” news stories. Everything in photography comes down to one word; vision. Images are perceived to be one of the constitutive elements of contemporary news reporting (Aondover & Akin-Odukoya, 2024).

The power of photographs in mass communication stems from the common knowledge that photographs are more powerful than words in message dissemination. Hence, the dictum: “A picture can speak more than a thousand words”. This is because, photographs speak universal language and are better able to elicit the same emotions from people on different sides of language and educational divides (Hile et al., 2023; Aondover et al., 2024).

For the contemporary audiences, a story without photographs is incomplete because, the inclusion of photographs into news report gives stories a sense of authenticity, reliability and credibility. However, the media is often criticized for showing horrific photography in its coverage. In recent years, terrorism has become one of the most dangerous threats to world order. It is so pervasive that many countries cannot claim immunity from its violent acts ranging from bombings, shootings, killings, kidnappings, armed robbery among others. Also and Uwom in Aondover et al., (2024) noted that terrorism is globally becoming a house hold war, as there is not a nation that is completely absolved from its effect. During the peak of *Boko Haram* insurgency, media published various sensational images of the events.

Therefore, this study looks at how pictures are used in reporting *Boko Haram* terrorism by the newspapers in Nigeria. Considering the importance of pictures in news reporting, this study critically content analysed the pictures of *Boko Haram* terrorism in *Daily Trust* and *Thisday* newspapers by looking at the prominence, placements and frequency given to them as well as analysing items against standard, laws and ethics of the photojournalism (Aondover et al., 2022).

In media practice, professional journalists play the role of a gate-keeper by gathering, analysing and disseminating news and information about people, events and issues in society. The message or information could be in form of news, commentaries, editorials, advertorials, news analysis, profiles, columns, cartoons, pictures or features. These are disseminated in media of mass communication such as radio, television newspapers, magazine, digital TV, Face Book, You Tube, 2go and other numerous social media to a heterogeneous audience simultaneously (Aondover et al., 2022).

The enormity and significance of this role imposes on journalists across the globe the need to be objective so as to ensure the survival and blossoming of the profession as well as retain the integrity of the profession and that of its practitioners consider ethicality. This calls for strict observance of professional ethics or codes of conduct by professionals. The ethics are the moral guide for practitioners to be truthful, objective and balanced (unbiased) in their practice to be able to positively affect the profession and society in which they practice. Observance of ethics generally requires professionals to carry out their legitimate functions, enjoying all the rights and privileges bestowed on them by society to which their employers and subscribers also belong. It is through the observance of ethics that the moral carnal of society are appreciated and conserved, which distinguishes one society from another and human life from animal instinctive behaviours. As such, every professional organization is under obligation to operate within the scope of prescribed ethics so as to be considered a genuine member of the organization enjoying all the privileges of the organization. Within this context, this paper examines mass media and *boko haram*, the media and terrorism in Nigeria, photography and photojournalism and ethics of photojournalism.

## II. Review of Literature

### Theoretical Framework

The paper adopted Social Responsibility theory. According to Folarin (2005), Social Responsibility Media Theory owes its origin to the Hutchins Commission on Freedom of the Press, set up in the United States of America in 1947 to re-examine the concept of press freedom as enunciated in the Libertarian (Free Press) Media Theory. This was because the so-called “free marketplace of ideas” had failed to guarantee press freedom and to yield the expected benefits to society. Social responsibility theory is one of the responses to the perceived excesses of libertarian theory which believe there are tendencies towards monopolization and misuse of the media. The theory proposes that the media take it upon themselves to elevate their standards, providing citizens with the sort of raw material and disinterested guidance they need to govern themselves.

The social responsibility theory is an outgrowth of the libertarian theory. However, social responsibility goes beyond "objective" reporting to "interpretive" reporting. A truthful, complete account of the news is not necessarily enough today, notes the Commission. "It is no longer enough to report the fact. It is now necessary to report the truth about the fact." Today's complex world often necessitates analysis, explanation, and interpretation.

This theory, according to Christian (2004), reflected a dissatisfaction with media, owners and operators and the way they distributed media while also accepting the following principles: the press should service the political system, enlighten the public, safeguard the liberties of the individual, service the economic system, entertain the public (provided that the entertainment is “good”), and maintain its own financial self-sufficiency.

In this same light, Siebert et al., (1956) state that the power and near monopoly position of the media impose on them an obligation to be socially responsible, to see that all sides are fairly presented and that the public has enough information to decide; and that if the media do not take on themselves such responsibility it may be necessary for some other agency of the public to enforce it; freedom of expression under the social responsibility theory is not an absolute right, as under pure libertarian theory. One's right to free expression must be balanced against the private rights of others and against vital social interests.

Kunczick (1988, p. 48) observes that, the main departure from the tenets of the libertarian (or free press) media theory lies in the demand for social responsibility which, if need be, can be forced on the press by other institutions, should the press act contrary to the

demands of social responsibility. According to Kunczick (1988, p. 48), the Hutchins Commission actually postulated the functions of the press is six to serve the political system by making information, discussion and consideration of public affairs generally accessible while keeping the public well informed to enable it to take self-determined actions. The press under this theory is also expected to protect the rights of the individual by acting as watchdog over the leadership (especially government) and serve the economic system, for instance by bringing together buyers and sellers through the medium of advertising while also providing good entertainment (whatever “good” may mean in the culture at any point in time). A socially responsible press is also expected to preserve financial autonomy and independence, so as not to become dependent on any special interests and influences.

This must not, however, be misused as legitimating of any attempt at a comprehensive censorship. The social responsibility theory was influenced by several factors like technological and industrial revolution, the new intellectual climate, the development of a professional spirit of journalism which attracted people of principle and education. Technological advances increased the size, speed, and efficiency of the old media, brought new ones - movies, radio and television. Industrialisation ushered in a growing volume of advertisements which became the major support of newspapers and broadcasting. Urbanisation helped to increase mass circulation of newspapers.

The social responsibility is not only important for the dissemination of credible news with the audience in mind but also includes photography that may not appeal to the humanity of the person in the photograph and the audience viewing the photographs. Thus, the media is expected to follow certain laid down ethical standards that will ensure that pictures are used effectively to avert either backlash or stigmatization. Furthermore, if the media fails to carry out such responsibility, it may be relevant to have a regulatory instance to enforce it; it revolves around ethics in the media – either print or broadcast.

The theory is applicable in the study because it advocated some obligation on the part of the media to the society. The use of photography in the coverage of *Boko Haram* insurgency fits into this theory because insurgency is a situation which brings about several gory pictures that may not appeal to the audience.

### III. Result and Discussion

#### 3.1 Mass Media and *Boko Haram*

The contemporary Nigerian society is engulfed by terrible acts of terrorism by the *Boko Haram* sect which the media (press) gave loss of coverages, making terrorism photography evident in the Nigerian press. Such acts include: bomb blasts, massive killings, and suicide attacks resulting in scores of human casualties and destruction of both civilian and government properties among others. Commenting on the identity of *Boko Haram*, Schulze cited in Alao (2012, p. 13) argues: *Boko-Haram* is ideologically isolated and lacks popular support from the population of Muslim leaders. Though this is contentious, she buttressed her position with the condemnation of the movement by Islamic bodies like the Nigerian umbrella body of Muslims, Jama’atul Nasril Islam (JNI) that categorically dissociated Islam from the activities of *Boko-Haram*.

*Boko Haram*'s origin is shrouded in mystery as no one knows specifically the motive of the sect as well as the real identity of its members. Some see it as political and to others it is religious. The menace of *Boko Haram* has affected Nigerians, leaving them helpless (Msughter & Idris, 2023). During the peak of *Boko Haram* insurgency, the media published various sensational images of these terrorist events. The featuring of sensational images of terrified people in government settlements, corpses assembled, distressed people crying

reinforced the issues of ethical media coverage. As earlier stated Hedgein Mojaye and Aondover (2022, p. 7) observed that “the Nigerian press published various emotionally evocative images of the terrorist events that graphically present/displayed the victims and the sufferings of the people”. He added that, “corpse in war time often deliver message...tragically, war is sometimes the most powerful way in human society to achieve meaning.”

Cass in Msughter and Phillips (2020) stated that there is a strong relationship between media and terrorism. The terrorist on one hand uses the mass media as a piece called propaganda to manipulate and heavily get involved in the orchestration of their activities, and for the media on the other hand, the coverage of terrorism stories provides compelling news stories that can boost their audience figure (Msughter et al., 2022). Nevertheless, the media is expected to adopt a self-regulated and self-imposed policy in response to the acts of terrorism and for that reason, they must work hard to come up with a policy that is appropriate and effective. It is based on the above premise that the study investigates the use of pictures in reporting *Boko Haram* Terrorism acts by content analysing two Nigerian newspapers: *Daily Trust* and *Thisday* Newspapers.

### 3.2 The Media and Terrorism in Nigeria

There has been this assertion by scholars of media and conflict which is also cited in Popoola (2012) that, insurgency and conflict are the bread and butter of journalism. This is due to the fact that it's a major source of news that attracts the audience easily. In the process, media houses increase their profit margins. It is commonly claimed that terrorists and the media both benefit from high levels of media attention to terrorism (Obasi & Msughter, 2023). Thus, it is clear that *Boko Haram* insurgents in Nigeria gain from media attention that communicates their goals and grievances to a wider audience. This perspective holds that insurgent and media outlets have a symbiotic relationship in which both can benefit from media attention to insurgency.

Igoe in Onyejelem and Aondover (2024a) asserted that media do not hype insurgency; professional journalists argue that insurgency is an important public policy issue and deserves substantial coverage from the media. Norms of professional journalism including objectivity and balance limit media outlets' willingness to exploit insurgency to increase their audience share and lead them to devote substantial attention to the views of governments when covering episodes of political violence.

Also, Hamid and Baba in Onyejelem and Aondover (2024b) buttressed the fact that in reporting fundamental events such as insurgency, adequacy of coverage is no doubt demanded. Thus, the media owe the public an expedient responsibility not just to report such developments, but to adequately give such account. The core responsibility of the media is the surveillance function. Here, Hamid and Baba (2014) observed that the media are expected to bring to the consciousness of the public impending dangers. This function places a demand on the media to cover analyse and report significant developments within and outside a given society.

However, as noted by Peresin in Owens-Ibie and Aondover (2024) insurgents, mainly, seek first and foremost to manipulate and exploit the media for their own purposes by sending messages of violence and thus gaining mass publicity. Je further explained that, the majority of experts justly call the contemporary terrorism mass media-oriented terrorism. This is because, by analysing insurgent activities, one may notice that in the majority of cases they are carried out precisely in order to draw the attention of the international media. The modern technologies have made it possible for small insurgent groups to use the mass media as a powerful gun, in such a way the mass media serves in the interests of terrorists, against

its own will. More so, Sharifi (2015) argued that insurgents have recognized that the media is a fast-paced industry where interest in stories is lost quickly. This spurs them on to even more novel and gruesome attacks in order to keep their presence in the media, and by extension, in the public debate.

Sharifi cited in Ngige et al., in Saint et al., (2024) suggested that insurgents are like any other organization; they are constantly updating their methods, creating new styles, as well as keeping the public interested in their deeds. This has posed serious challenges for security forces and policymakers. Margaret Thatcher, British Prime Minister from 1979 to 1990, paid specific attention to this effect by calling the media the “oxygen” of terrorists (Vitalis et al., 2025). According to Vitalis, the solution to this problem is simple. She suggested that the media should simply not pay any attention to terrorist acts and refrain from reporting them. By withholding the “oxygen” in this way, she contended, terrorism would die. Biernatzki cited in Aondover et al., (2023) says that insurgents recognize that their best route to public recognition is through appealing to traditional news values: drama, conflict and tragedy, as fuelled by competition among the media.

### **3.3 Photography and Photojournalism**

The term photojournalism was first used by Alfred Eisenstadt in the 1930s and institutionalized by the dean of the journalism school at the University of Missouri according to Hudson (2009), writes that photojournalist “distil the essence of the news into visual form and their images work in concert with captions and stories”. The US Department of Labour (Aondover et al., 2023) identifies as one of the range of specialties for the category of “photographers”, who are technically defined as people who use their technical expertise, creativity and composition skills to produce and preserve images that visually tell a story or record and event.

Thus, photography is the art of producing images on sensitized surfaces by the action of light. According to Webster’s English dictionary, the word photography is derived from Greek word “photos” which means light, and “graphos” which means writing. So, photography means writing with light. (Aondover, 2020). Technically speaking, they say, photography is the making by optical chemical process with tools especially designed for the purpose of visual reproduction, a miniature of scenes which pass before the eye. Photojournalism on the other hand, according these scholars is photography with some icing or garnishing. It is photography because it makes use of photographic equipment such as camera or picture accessories. It however, goes beyond photography in that it demands a creative intelligence in photographing people, events and places.

According to Suntai and Vakkai in Aondover et al., (2022) Photojournalism is communication through pictures. It is the use of photographs in the narration, description and explanation of what has happened, is happening or about to happen. The definition of photojournalism can be made clearer if we try to differentiate it from photography. While the photographer operates more or less in “aware” or familiar zone, the photojournalist covers the “aware,” “semi-aware” and “candid” domains with a sharp sense of news, information, education and entertainment. What makes a photographer different from a photojournalist is that a photographer takes picture of nouns (people, places, things), while photojournalist shoots actions or dynamic verbs (kicks, explodes, cries etc.). Photography is just the capturing of the aesthetic (beauty) of a thing, people or event/situation in a graphic form. But photojournalism judges a photograph not merely on its beauty but how well or effective that photograph/picture is to deliver a message in a graphic term. Photojournalism is art for communication. “This implies that a photojournalist does more of the telling than a photographer. He must therefore, have a sense of news and of what is important at any point

in time. He must know what a news photograph should do for a publication, i.e., to arrest attention of viewers, tell the relevant story in a proper perspective, and be relevant to the context of the story in every material particular” (Kurfi et al., 2021).

Joffes in Adeyemi et al., (2024) explains that photographic images that are displayed in newspapers can influence the audience's emotions more effectively apart from text materials that leave them in a more rational, logical and linear pathway of thought. Elsewhere, Lester (2003) has his own view and he describes that visual image are a powerful form of communication as they stimulate both intellectual and emotional responses. Apart from the traditional newspaper, photographic image also plays an important role in the online newspaper or website.

According to Mustaffa (2011), he explained every image delivers its message with different purposes such as to inform, educate, promote, entertain and persuade. Images are extensively deployed and employed for a variety of purposes and intended effects in a wide range of communication and leisure industries. Aondover et al., (2024) also stated that the significance of photography has to be considered within two main stands. The first is the nature of photography as realistic forms of representation and the second is its representation which is similar to the linguistic analogy, with its own codes and conventions or as mirror representation or interpretation. In other words, the reproduction, copying of object or character which appears in the photograph represent reality (similar) and true experience.

### **3.4 Ethics of Photojournalism**

Like the study of law, the study of ethics addresses how our answers to philosophy's profound questions ultimately influence our everyday decision making and how people treat each other in personal, communal, and professional lives. Ezeonyejiaku and Onyejelem (2021, p. 5) “ethics presupposes a human being's awareness of right and wrong, and evaluates human conduct as reflective of moral values. More specifically, ethics refers to a discipline, theory, or other system that seeks to provide moral guidelines by integrating or balancing personal values with institutional or community obligations.”

The goal of ethics, then, is to improve society as well as the individual. In their most concrete expressions, ethical standards are spelled out in codes and lists of rules. These codes and lists according to Wheeler (2002), reflect general principles, which in turn may be rooted in multiple sources such as the teachings of social and political philosophers, legal documents such as the First Amendment to the U.S. Constitution, and religious dictates such as the Golden Rule and the Ten Commandments.

Wheeler in Nwafor et al., (2021) further explained that, in much the same way that constitutions and laws seek to balance individual freedoms and the common good, journalistic codes of ethics attempt to balance in a moral fashion the interests of the journalist, the public and journalistic institutions. The interests of journalists might include advancing their status, salaries, or careers; contributing to the efforts of their colleagues; and serving the public. The interests of the public include a desire to be well informed with regard to public policy, politics, health, culture, safety, the weather, sports, news at the local, regional, national and international levels, and so on. The interests of media organizations might include informing the public and, to some extent, entertaining the public (in the sense of presenting information in a compelling fashion), as well as making a profit (Onyejelem, 2018).

Most or all of journalism's general ethical principles have consequences in visual journalism which has to do with serving the public, minimizing harm, and so on. Here reveals that Professor Paul Lester cites some ethical principles that should be applied when analysing the meaning of photos and the motives behind them. These principles include the evaluation

of consequences and the concept of the greater good. Some of the ethics also include what he described as the compromise and negotiation implicit and the humanity of the Golden Rule.

The other principles are hedonism and the "veil of ignorance." Hedonism is an ethical philosophy founded on the belief that pleasure is the highest good. Its founder, the Greek Aristippus, believed that people should seek pleasure in the present moment with little regard for the future. Although Aristippus was concerned with intellectual pleasures such as the contemplation of meaning and reality, "hedonism" has come to refer to the pursuit of sensual and physical pleasures as well, as typified in expressions such as "eat, drink, and be merry, for tomorrow we may die." Meanwhile the "veil of ignorance" which was offered by Wheeler cited in Onyejelem (2023) is a method for applying principles of equality, with no class or group deserving of special privileges at the expense of another. It is believed that, looking at people as if through a veil, that obscures race, gender, ethnicity, age, and so on, their intrinsic humanity is revealed.

As Fosdick and Fahmy (2003) pointed out the ethics of photography need not be divorced from the ethics of text. Greer and Gosen in Vitalis et al., (2024) established that just as readers are tolerant of text editing, they tolerate minor levels of photographic editing such as dodging and burning. Early in its history, photography was thought to have one big advantage over written language: as a mechanically produced mirror of reality, it was supposedly immune to dishonest manipulation. Of course, we now understand that the mirror is inherently and often intentionally warped, and has been from the beginning. Multiple exposures, dodging and burning have been open to use and misuse from the start. As standard practice, techniques such as cropping, dodging and burning have been accepted. Media professionals routinely correct for colour imperfections that creep into images due to artificial lighting sources and imperfect equipment, such that the final printed image bears a closer resemblance to the initial scene than did the image that emerged from the camera.

With the advent of digital photography and photo-editing software, there was a marked increase in both the ability to manipulate and the ability to do so without appearing to do so. In other words, it became easier to lie convincingly. This use of digital technology raises core ethical questions of truth and the potential loss of public trust in visual media.

Nevertheless, some research points to the benefits of digital imaging technology. Reaves in Vitalis et al., (2024) found editors value digital editing capabilities, such as correcting and assuring colour quality and removing cosmetic flaws. Fahmy and Smith (2003) noted the new technology saves time and allows the photographer to delete unsuitable images on location, and to remain on location only as long as is necessary to complete the assignment; it also enhances the possibility of cooperation among photographers and photo editors. Their results suggest photographers would become more aware of what their images show, as they consult with photo editors. But it is the potential for misuse that spurred most of the academic literature on the subject in the past decade. Studies suggest news professionals are concerned that while photojournalism seeks to represent reality, photojournalists are increasingly working with a technology that effortlessly accommodates the distortion of reality. In other words, with photo-manipulation easier, faster and traceless, some fear that media professionals will become increasingly tempted to manipulate images and those alterations are more likely to transgress bounds of ethical behaviour.

Onyejelem (2023) argued that photojournalism reveals the truth by exposing wrongdoings through visual language and can cause great harm if these photographs are rigged or manipulated. Photojournalists are accountable for upholding the ethical standards of accuracy, comprehension, and completeness not biased, respect for victims and truthfulness. Adhering to ethics regarding picture manipulation is a major concern for journalists. The ease in manipulation has caused more concerns about accuracy, as evident in time magazine, news

week and national geographic magazine's news coverage. Ethical code of photojournalism restricts absurd transformation of images. He suggests five key issues that are in the news media that is: identity, privacy, ownership and authorship, credibility and participation.

From the political point of view, photographs focus on dual meanings to emotionally engage the audience towards a particular idea. This inclination is an act of violation in photojournalism. Butler (2011) also explains that photographs are ethically responsive while attending to the sufferings of others. He proposed that sufferings, human figures, shackled bodies and torture should be presented within the boundary of ethics. This is because graphic pictures of war can exploit the pain of others while sensitizing the conflict and emotional influence of the viewers. The sensitization is achieved through alteration in terms of making montages or labelling photographs with catchy captions. The essence of truth-telling in photojournalism according to Butler (2011) is violated with essence of sensitization. For example, in Algeria, photographers are advised to capture events with an ethical form of attention-seeking phenomenon. This advice was given because the photographers not only communicate the realities of Algeria but creating deep impacts on social values to the audience.

Sharif and Yousafzai (2011) further explained that, the editor of Aperture Magazine has divided basic ethics of photography into three parts: the photograph should be produced for the public; the publication should not cater marketing needs rather it should follow the aesthetic need; the photograph should be placed in a context increasing the ethical, intellectual and spiritual commitment of the spectator. Sharif and Yousafzai cited in Aondover et al., (2024) believe that photojournalism is now being used as a tool of constructing image of the individuals after the 9/11 attacks. They assert the Muslim community was defamed by publishing photographs showing a typical Afghan with guns as terrorist. This is an example of ethical violation as it created bad impression of Muslims in the minds of the people. Cyton (2004) also assert that photojournalism is associated with war on terror photography which affects the community as it sensationalizes them with its visual content.

The hallmark of photojournalistic ethics is the code first put into effect in the 1940s, and updated to reflect the digital age, by the National Press Photographers Association (NPPA). The Code of ethics was intended to promote the highest quality in all forms of visual journalism and to strengthen public confidence in the profession and serve as an educational tool both for those who practice and for those who appreciate journalism. The following are the NPPA codes of ethics as cited in Fahmy et al., in Aondover et al., (2024):

- a. Be accurate and comprehensive in the representation of subjects.
- b. Resist being manipulated by staged photo opportunities
- c. Be complete and provide context when photographing or recording subjects. Avoid stereotyping individuals and group. Recognize and work to avoid presenting one's own biases in the work.
- d. Treat all subjects with respect and dignity. Give special consideration to vulnerable subjects and compassion to victims of crime or tragedy. Intrude on private moments of grief only when the public has an overriding and justifiable need to see.
- e. While photographing subjects, do not intentionally contribute to alter or seek to alter or influence events.
- f. Editing should maintain the integrity of the photographic images' content and context. Do not manipulate images or add or alter sound in any way that can mislead viewers or misrepresent subjects.

- g. Do not pay sources or subjects or reward them materially for information or participation.
- h. Do not accept gifts, favours or compensation from those who might seek to influence coverage.
- i. Do not intentionally sabotage the efforts of other journalists.

The NPPA further add that photojournalists need to strive to ensure that the public's business is conducted in public and photojournalists need to think proactively to develop a unique vision and presentation. The photojournalists are also expected to avoid political, civic and business involvement or other employment that compromise or give the appearances of compromising one's own journalistic independence. While striving for unrestricted access to subjects, photojournalists are expected to strive by example and influence to maintain the spirit and high standards expressed in all the code of ethics.

#### **IV. Conclusion**

It is obvious that the mass media have a lot of influence in the use of pictures in reporting *Boko Haram* insurgency in Nigeria. In media practice, professional journalists play the role of a gate-keeper by gathering, analysing and disseminating news and information about people, events and issues in society. The message or information could be in form of news, commentaries, editorials, advertorials, news analysis, profiles, columns, cartoons, pictures or features. The power of photographs in mass communication stems from the common knowledge that photographs are more powerful than words in message dissemination. Hence, the dictum; a picture can speak more than a thousand words. This is because, photographs speak universal language and are better able to elicit the same emotions from people on different sides of language and educational divides. That is to say that the enormity and significance of this role imposes on journalists across the globe the need to be objective so as to ensure the survival and blossoming of the profession as well as retain the integrity of the profession and that of its practitioners consider ethicality. This calls for strict observance of professional ethics or codes of conduct by professionals. The ethics are the moral guide for practitioners to be truthful, objective and balanced (unbiased) in their practice to be able to positively affect the profession and society in which they practice.

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