

A SURVEY OF PHOTOJOURNALISTS: THEIR WORK AND PERCEPTIONS
OF THEIR ROLE IN NEWSROOMS

by

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In memory of newsphotographer Fred Wrightman (1946-1979),
a good friend.

INTRODUCTION

This is a study of photojournalists, newspeople who document what is happening in the world by using a camera and film rather than pen and paper. They are often considered the field men and women of the newsroom. Most of the time they are on the streets and in their language "shooting" what is happening there.

The study explores how photojournalists feel about their work and what they say about those they come in contact with while doing it. The findings are, to a great extent, in anecdotal form because much of the study is in the words of photojournalists who took part in it. The study is not intended to be a critique of photojournalism. It does not examine picture content and space used in newspapers for pictures. Rather it is what photojournalists say is right or wrong in their world of work. As one responding photojournalist wrote, his comments were not to be taken as the way things should be but only as the way he sees them.

There are many heroes in the world of photojournalists, people of great talent and sensitivity. Photojournalist W. Eugene Smith is one of them. In explaining his work on the Minamata tragedy, Smith said:

Photography is a small voice...but sometimes...one photograph or a group of them can lure our senses into awareness. Someone—or perhaps many—among us may be influenced to heed reason, to find a way to right that which is wrong... I believe in photography, if it is well-conceived it sometimes works.¹

This study attempts to understand those individuals whose work is

¹W. Eugene Smith and Aileen M. Smith, Minamata (New York: Holt, Rinehart and Winston, 1975), backcover.

to use the small voice of photography and record in newspapers and magazines the people, events and conditions of the world.

When a Dallas Times Herald photographer at the scene of a fire pushed the shutter release on his camera and recorded a weary, water-drenched paramedic; or a Ft. Lauderdale Sun Sentinel photographer caught the tense moment of arrest of a robbery suspect; or a Muskogee Daily Phoenix photographer caught a falling race horse and his thrown jockey at the starting gate, each was going about his work as a photojournalist. The photographs were printed in morning or evening newspapers and created interest and gave impact to that day's news stories.

Each of the photographers had been at the scene at the dramatic moment. There had been no opportunity for a return photograph. Each had been ready and just a little lucky. Lucky? Perhaps, if luck is considered the residue of good planning.

Who are these photographers? These individuals who photograph moments in the lives of powerful and powerless people? Who photograph the wars, famines, floods, and fires of the world? Who photograph the lives of the young and the old, the rich and the poor? They are photojournalists.

But what makes them run? Perhaps Louis Aragon in a tribute to photographer Robert Capa explained it not only in Capa's case but for many other photojournalists:

He raced through the world as though he felt obliged to capture the narrow border between life and death forever on his camera... Capa lived in his time like a man for whom his profession was the most important thing, his camera the toy for which one dies,²

In 1936 on a battlefield in Spain, Capa had photographed a wounded soldier falling backward with outflung arms to his death. The picture

²Anna Farova, ed., Robert Capa (New York: Grossman Publishers, 1969), p.41.

became known as "the moment of death." Even today it remains a symbol of war. Capa died in 1954 when he stepped on a land mine while photographing the war in Indochina.

When photojournalists analyze their work what do they say about it? What are their perceptions? Larry Burrows, like Capa, photographed the war in Indochina. Before his death there, he photographed for nine years what he called "the suffering, the sadness that war brings."³ But Burrows knew there were limits to what the public would view in pictures:

I think if the pictures are too terrible, people turn over the page to avoid looking. So I try to shoot them so that people will look and feel, not revulsion, but an understanding...⁴

Capa and Burrows are sometimes called war photojournalists. They photographed during a desperate period in history. However, the commitment they had to photojournalism cannot be isolated from that of photojournalists in less turbulent times. Because what photojournalists do at anytime is to record the events around them.

In order to understand many situations that exist in photojournalism today there should be some familiarity with its history. Of particular importance is the role photography has played in the news process.

It all began when Louis Daguerre's invention, the daguerrotype, was given an enthusiastic welcome by the public in 1839. Although its introduction took place in France, the news about it spread, and it became popular all over Europe and the United States. Only posed shots were possible but this did not diminish its impact and popularity.

One of the first purposes photography was used for was propaganda.

³Larry Burrows, *Compassionate Photographer* (New York: Editors of Life-Time Inc., 1972), Introduction.

⁴Phillip Knightley, *The First Casualty* (New York and London: Harcourt Brace Jovanovich, 1975), p. 409,

In 1855 when the British government became alarmed over newspaper accounts of how badly the Crimean War was going it countered the reports by sending Roger Fenton to the battlefield for the purpose of using his posed shots to gain popular support for the war.⁵ At the time however, Fenton's pictures served only as models for wood engravings as direct printing of them was not possible.

Not until 1880 with the development of photoengraving could graphic conversion of photographs be made. Even so, there was no great rush for newspapers to adopt the practice of printing pictures using the process. Some editors thought the process did not "harmonize with their typographic appearance."⁶

Likewise, magazine editors were not enthusiastic about printing photographs. Magazines in Europe and the United States used fine pen drawings and wood-engravings to illustrate the text in publications. Editors were not eager to change. Drawings were popular with readers, and besides, a great deal of money had been made using them.⁷

Even with further technical developments many editors in the United States resisted using pictures. They claimed their fuzziness could not compete with the sharpness of drawings. Some editors of illustrated weeklies said that standards were lowered by pictures.⁸

In Europe, however, there was less and less editor resistance to using photographs. Some lasting influences upon photojournalism came from

⁵Tim N. Gidal, Modern Photojournalism: Origin and Evolution, 1910-1933 (New York: Macmillan Publishing Co., Inc., 1973), p. 6.

⁶Wilson Hicks, Words and Pictures (New York: Harper & Brothers, 1952), p. 25.

⁷Gidal, p. 10.

⁸Ibid.

some of the early magazines in Germany. One example was the Berliner Illustrierte Zeitung that had a circulation of 14,000 its first year in 1890. The magazine frequently featured sports figures and events. It began the practice of trying to get natural expressions of sports figures.⁹

The use of pictures in newspapers on a big scale began in England. Photographers, along with the editors who directed their assignments, were given credit in 1914 for the success of three London tabloids. The Daily Mirror was one of them. Photographers were instructed to get pictures that told a story. It was not enough for editors to have reporters write about people, places, and events. The editors wanted pictures, too.¹⁰

The English liked pictures. They bought newspapers that used them. The Daily Mirror started with a circulation of 60,000 and quickly rose to over a 100,000. Lord Northcliffe, the owner, had rejected the use of line drawings in 1903 because he thought readers would become more interested in pictures. Time proved him right.¹¹

Photojournalists hired by the Daily Mirror were sent all over the world. They went to Africa with Theodore Roosevelt, to an earthquake in Italy, to the Turkish-Italian war, or wherever stories were important. They were required to send back good clean pictures. Also they were told not to send pictures that would offend readers.¹²

Generous pay was given Daily Mirror photographers. They received much more than average reporters. Because of the adventure offered by the

⁹Ibid., p. 15.

¹⁰John Everard Adam and Charles Black, Photographs for the Papers, How to Take Them (London, 1914), p. 12.

¹¹A.J. Ezickson, Get That Picture (New York: National Library Press, 1938), p. 22.

¹²Ibid., p. 25.

work and the pay scale, photographers readily conformed to the Mirror's high standards.¹³

Unfortunately, during this period in the United States, news-photographers did not enjoy the same prestige as their English colleagues. Their public image was that of rude, brash individuals. They were often avoided or ignored by reporters. No emphasis on quality of photos existed as that in England. Not all newspapers even had staff photographers. Some bought pictures from freelancers. The freelancers, much of the time, roamed the country looking for a story to "shoot."¹⁴

In 1914 the New York Times began a Sunday supplement having pictures. New York's picture newspaper, the Daily News, began in 1919. Also founded the same year were International News Pictures and Wide World Photos.

When World War I was declared no country involved made provisions for newspapers to cover the frontlines. If any pictures were taken it was by the military. Even then, the pictures were for propaganda or historical purposes, not news. A few pictures of the battlefield were taken by a British soldier who carried a camera under his uniform. The British penalty for photographing at the frontlines was the firing squad. Not until the Vietnam war during the 1960s were most restrictions placed on war photojournalists eliminated.¹⁵

Early in the 1920s newspapers in the United States began using more pictures, especially on the front page and in special news sections. Photographers, at the time, whether freelance or newspaper employees, faced

¹³Ibid.

¹⁴Ibid.

¹⁵Knightley, p, 99.

two major problems while shooting pictures—getting to assignments and dealing with newspapers' obsession with getting scoops.

Because public transportation was not always available to areas of the country where news was happening photographers used any private means available. Chartering small airplanes from so-called barn stormers was one of the favorite ways, although not one of the safest. If the news event was a fire in a harbor, as many on the East coast were, small boats were chartered. On metropolitan newspapers motorcycles with side cars were popular because of the speed and mobility with which they could be operated. They were also a cheap method of travel.¹⁶

The second problem, obsession with the scoop concept, meant getting a newspaper out on the corner and hawking it before the competition. Nothing else mattered as much as beating your rival out on the streets. This attitude of newspapers greatly affected newsphotographers by putting great stress on them. It required those who stayed in the business to be the most gutsy, fearless individuals in getting their pictures.

When newspapers began running one picture to illustrate a front-page story a photographer became known as "a one-picture man."¹⁷ Having the story with one picture meant the stress on the shooter was to be on the scene quickly and not on the quality of the photograph. Editors were more critical of the delays in pictures reaching them than they were of the esthetics of the pictures.

One photographic agency in the 1930s hired drivers with cars who guaranteed certain speeds on the road. One driver was hired who drove an

¹⁶James C. Kinkaid, Press Photography (Boston: American Photographic Publishing Co., 1936), p. 90.

¹⁷Hicks, p. 26.

average speed of 60 mph regardless of traffic and road conditions. On one assignment he averaged 72 mph for 180 miles.¹⁸

Advice given "headline shooters," as newsphotographers were often called in the 1930s, was to get permission from local police to use sirens on their cars so they could reach news scenes faster. They were advised that most police were willing to overlook minor traffic violations if newspapers were involved.¹⁹

Newspapers used Gallup polls in the late 1930s to determine reader interest in pictures. The polls also gathered information on picture use-age and selection. Reader interest was shown to be in pictures of children, places in the news, and animals. One study of metropolitan dailies showed the use of pictures increased 57 percent from 1931 to 1939. Picture selections on some dailies were made by picture editors. But on those without such positions the selections could be made by art, city, news, managing, feature, or telegraph editors.²⁰

In 1939 giving credit to newsphotographers in bylines was not practiced by the majority of newspapers. Photographers were ignored while reporters, featured columnists, political cartoonists, and comic strip artists were recognized. One critic of the practice pointed out that even pictures used by papers from readers were credited while the papers' own were not.²¹

Three journalists in 1939 asked the question:

With hundreds of photographs flowing into newspaper offices each day by

¹⁸Kinkaid, p. 90.

¹⁹Ibid., p. 91.

²⁰Jack M. Willem, Reader Interest in News Pictures (Copyright by JMW, 1939), p. 3

²¹Ibid.

by wire, mail and messenger, where are publishers to turn for trained, picture-conscious men and women? Indeed, of what does such training and consciousness consist?²²

Now, over forty years later, photojournalists are asking their own questions. One photojournalist who has been given recognition by both his colleagues and the news industry asks what many of today's photo-journalists are asking:

How in the world does a staff photographer gain respect on his or her newspaper? If not by meritorious photos, if not by obviously worthy ideas contributed regularly, if not by professional activity above and beyond one's assigned role?²³

²²Laura Vitray, John Mills, Jr., and Roscoe Ellard, Pictorial Journalism (New York: McGraw-Hill Book Company, Inc., 1939), p. 3.

²³Personal letter from Michal Thompson, Hillsboro, Oregon.

CHAPTER 1

SURVEY OF THE LITERATURE

In the news process photojournalists share the work load with word journalists but with few exceptions are given no editorial responsibility in newsroom operations. Often photojournalists are even excluded in the tabulation of journalistic manpower studies.

One such study excluded newspaper photographers from being counted as journalistic manpower based on the assumption that structuring of news presentations was always with writers or word people. The authors of the study defended their exclusion of photojournalists by stating:

Journalistic manpower is here defined as all news-media personnel who have editorial responsibility for the preparation or transmission of news stories or other basic information units. This definition embraces those whose principal responsibilities lie in news gathering, news processing and editing, or the supervision or management of news operations. Persons who write about occurrences they observe first hand have editorial responsibility since they select the information which enters the news system.¹

In other words, the authors are saying photojournalists do not have the opportunity to select material that may have editorial direction. And only those who write have editorial responsibility.

Perhaps it is just this concept that photojournalists lack input in the preparation of news stories that results in their being overlooked in many studies. Few studies exist that are concerned with them, for unlike word journalists, little has been written about photojournalists.

¹John W.C. Johnstone, Edward J. Slawski and William W. Bowman, The Newspeople: A Sociological Portrait of American Journalists and Their Work (Urbana: University of Illinois Press, 1976), p. 5.

Almost no empirical information is available on them, yet their work in the news process can be the most effective means of reporting some events.

From 1963 to 1979 Journalism Abstracts² list fewer than ten theses with photojournalists as the central research theme. Those listed deal primarily with studies of individual photojournalists, or specific abilities needed to become a newsphotographer. There are none on photojournalists as members of newsrooms.

In 1966 Heinen³ did a study on the criteria for National Geographic photographers. He found besides technical ability in photography, they were chosen for creativity, curiosity, diplomacy, and stability. In 1969 Berkell⁴ sent a questionnaire to seven hundred employers of photographers in private industry and government for the purpose of finding out the attitudes of employers toward hiring recent graduates from college holding photography degrees. On a 50 percent return rate he found that numerous jobs were available for photographers but a college degree was not the principal requirement for employment. Experience was.

An interesting study was done in 1971 by Leahigh⁵ on reporters becoming photographers along with writing. The focus of the study was on the type of pictures the combination newsman brought into the newsroom. At stake was the issue of whether newspapers should encourage reporters to

²Journalism Abstracts, Volume 1-17 (University of Minnesota, Minneapolis: Association of Education in Journalism, 1963-1979).

³Kenneth R. Heinen, "National Geographic Photographers" (MA thesis, University of Missouri, 1966), Journalism Abstracts, Vol. 4:81.

⁴Arthur Berkell, "Employment Opportunities for Photographers" (MA thesis, Syracuse University, 1969), Journalism Abstracts, Vol. 7:73.

⁵Alan K. Leahigh, "Reporters with Cameras: A Comparison of Photography Systems" (MA thesis, University of Missouri, 1971), Journalism Abstracts, Vol. 9:226.

become photographers. The study found the strengths of the reporter-photographer's pictures were in composition and capturing action. The weaknesses were many. Among the weaknesses were the failure to make the focal point a human, the lack of story-telling pictures, and being ineffective when using artificial lighting.

Two recent studies on photojournalists have added much needed information to the barren field of research on them. Bethune,⁶ in a profile of photojournalists on the Minneapolis Star and Minneapolis Tribune, sent twenty questionnaires that explored the demographics, organizational concerns, and attitudes of those being profiled.

One of the topics in Bethune's study was the attitude toward management policies of photojournalists. One policy was on photos where there was dissatisfaction in two areas, one being the person on the news desk in charge of photo selection and the other from what photographers said was a lack of understanding for photo people in general. It was found:

Of further interest and concern is the dissatisfaction of the photojournalists with the regard accorded their work by the newsmanagement in contrast to that which they (photojournalists) believe is accorded to reporters and other print employees.⁷

In the second study on photojournalists a comparison between females and males was made by Slattery and Fosdick⁸ with respect to professional orientation. The McLeod/Hawley index⁹ was used to determine "whether female (photojournalists) will be more or less professional than

⁶Beverly M. Bethune, "A Profile of Photojournalists on Two Metropolitan Newspapers," JOURNALISM QUARTERLY 58 (Spring 1981): 106-109.

⁷Ibid.

⁸Karen Slattery and Jim Fosdick, "Professionalism in Photojournalism: A Female/Male Comparison," JOURNALISM QUARTERLY 56 (Summer 1979): 243-247.

⁹Jack M. McLeod and Searle E. Hawley, Jr., "Professionalization Among Newsmen," JOURNALISM QUARTERLY 41 (Autumn 1964): 522-538.

their male counterparts."¹⁰

Slattery and Fosdick concluded it was difficult to determine the difference between male and female professional orientation using the McLeod/Hawley index. They found:

Photojournalism may be indeed one of those occupations..., that minimizes the effect of sex status, for, in photojournalism, performance counts.¹¹

Because the McLeod/Hawley index is often referred to in studies of newspeople, it will be briefly reviewed. Published in 1964, it was a method for indexing professional orientation of newsmen. Emphasis was placed on job satisfaction, importance of monetary rewards, time spent on the job, etc. The hypothesis of measuring the orientation was tested by questionnaire responses from seventy-eight Milwaukee Journal and thirty-seven Milwaukee Sentinel newsmen. Those participating ranged from executive editors down to reporters.¹²

This study does not make use of the McLeod/Hawley index. Nor does it have the narrow geographical sampling of Bethune's nor the female/male division of Slattery and Fosdick's study. The purpose of this study is to consider photojournalists with respect to their work, colleagues, editors, and the public.

¹⁰Slattery, p. 247.

¹¹Ibid.

¹²McLeod, p. 522.

CHAPTER II

THE QUESTIONNAIRE

In this study of photojournalists a questionnaire was used to obtain information. Formulation of the questions came from a number of sources. First, written material was examined. Articles and books by former newspeople proved helpful because of the varied experiences each recalled. Particularly helpful were books by former staff members of Life and Look. Both magazines pioneered in the field of photojournalism.

Second, contacts with working photojournalists, either in person or by telephone, were made. Their conversations centered mainly on newsroom situations, problems, and suggestions for changes in newsroom policies. Third, the most extensive help came from my major professor, Jim Morris. His first hand knowledge of photojournalism kept the questionnaire on a practical course. Every effort was made to include only items relevant to everyday situations confronting photojournalists.

Some questions originally considered were rejected on the final form when space became a factor. Some were refined and made less general. In the end each question used played a role in the overall information gathering process on today's photojournalists and their work world.

The questionnaire was divided into three parts: sixty-eight forced-choice statements, ten personal data questions, and six open-end questions. The sixty-eight statements dealt with five categories: the role of photojournalists in the news process, the relationship of photojournalists with publications, the professionalism of photojournalists, the perceptions of

photojournalists, and the impact of photojournalists' work on society.

The five categories were further broken down into topics, such as, the relationship of photojournalists with publications was divided into the topics regarding policies, regarding work provisions, and regarding compensation and benefits. The perceptions of photojournalists was divided into topics regarding photojournalists and photojournalism, regarding editors and newspapers, and regarding the general public.

The categories and the topics they were broken down into did not appear on the questionnaire. The statements were scrambled and not categorized until tabulated. The first priority of the questionnaire was to attract the attention of a receiver and retain it. The statements on the questionnaire were to be answered by circling one of five possible answers. The answers were coded for easy card punching, tabulating, and programming on a computer.

In the instructions a definition of photojournalists was given. This was thought necessary because of the many types of commercial photographers. Most newspapers call their photojournalists, photographers, and their writers, reporters. The definition given on the questionnaire was: The term, photojournalists, refers to photographers who work on newspapers and magazines, and is used to distinguish them from other photographers, such as studio, etc.

One respondent wrote that if newspaper photographers called themselves photojournalists instead of photographers, their status would improve in the news business and with the general public. He said the public had the concept that anyone who could click the shutter of a camera could be a photographer on a newspaper.

The questions asked in the personal data section were to be answered by circling a category, filling a blank, or indicating yes, no,

maybe or haven't decided. No contingency questions were used. No respondent was excluded from answering any question, whether by size of publication circulation, years working, educational background, etc. The third section of the questionnaire was six-open-end questions. They included questions on the biggest problem confronting photojournalists, the use of cameras in the courtroom, and how newspapers could improve the status of photojournalists.

The two-page 8½x14 inch questionnaire along with a cover letter and a return stamp-addressed envelope was sent each selected photo-journalist. Large commemorative stamps were used on the original mailing, return envelope and follow-up mailing. The intention of using large stamps was to attract attention when the letter arrived and later a reminder to send the reply. The follow-up mailing was sent three weeks after the original.

Each returned questionnaire was assigned a number as it was received. All pieces of correspondence from a participant were given the same number. Several photojournalists sent copies of their newspapers, one sent an exhibit notice of a press event he directed, and a few wrote separate letters telling how they felt toward their photographic accomplishments. This later correspondence was given the respondent's original number.

A few of the respondents wrote that the questionnaire was far too long. However, those making the comment answered all of the questions and some wrote the longest answers to the open-end questions. A few said that the forced-choice part would have been easier to answer on a one to ten scale. As one respondent wrote, "on a Ia Bo Derek style,"

The Survey's Participants

Participants for the study were chosen from the Directory of the News Photographer, published by the National Press Photographers Association. Only those members from the United States listed as associated with newspapers and magazines were considered.

No member listed as working for a radio or television station, film service, college or university, camera store, or as in the armed forces or a student was considered. Associated Press photographers were included on the list and did take part. A few respondents wrote they had recently retired or quit working as photojournalists but their returned questionnaires were in keeping with the years they worked as photographers.

A random entry point (5) on the list was selected and every eighth name was chosen to be sent a questionnaire. Using this sampling interval, questionnaires were sent to 362 people. No attention was given to state origin, size of newspaper or magazine circulation, or whether the photo-journalist was male or female.

After the list was completed there was an inquiry to find out just how well-distributed the names were geographically. The only states having no representative were New Mexico, South Dakota, Hawaii, and Utah. The largest number on the list came from California with thirty-nine names. Kansas had seven.

In the cover letter participants were assured no names would be used in any publication of the study. Some respondents answered by giving permission to use their names if needed. The recipients were also told that a copy of the results would be sent if requested. Requests came from 101 individuals.

Of the 362 names on the list thirty were eliminated either by returned questionnaires because of no forwarding address, or by a recipient

explaining that he or she was no longer in photojournalism or was not in management. All of the latter requested copies of the results. From the remaining 332 names, 175 responded for a return rate of 53 percent.

Limitations of this study include participant selection, a participant's experiences, and a participant's professional background. Persons from the 1981-1982 NPPA Directory were selected participants. They were experienced photographers in newsrooms, however, it should be pointed out that not all photojournalists are members of NPPA. Consequently, the study is limited to membership in NPPA and to those whose names appear in the directory.

Questions used in the survey were designed to apply to the entire field of photojournalists. The questions were formulated to include many situations. No limitations were made on circulation size, years worked, etc. Not all participants had been confronted with every situation covered by the questions. For example, a photojournalist on a publication with a small town circulation would probably have less need for a bullet-proof vest than one working in Washington, D.C., and covering public affairs. Therefore, the former's answer would be a projection of need rather than actual need in his own work.

The Pretest

A pretest was conducted to establish the validity of the individual items on the questionnaire. The fifteen photojournalists selected were members of the NPPA. None of the respondents gave suggestions on changes. Each answered all parts of the questionnaire.

After tabulation of results it was decided to include a question on the size of publication circulation. A follow-up mailing was used and the return rate for the pretest was 53 percent.

CHAPTER III

THE FINDINGS

The 68 Forced-Choice Statements

The first section of the questionnaire had sixty-eight statements. A participant had the choice of circling a number from one to five indicating strongly agree, agree, neutral, disagree, or strongly disagree with the statement's contents. There were five categories divided into topics.

- I. The Role of Photojournalists in the News Process
 - Regarding newsroom policies
 - Regarding photo assignments
 - Regarding work practices
- II. The Relationship of Photojournalists with Publications
 - Regarding policies
 - Regarding work provisions
 - Regarding compensation and benefits
- III. The Professionalism of Photojournalists
 - Regarding training and talent
 - Regarding furthering career
- IV. The Perceptions of Photojournalists
 - Regarding photojournalists and photojournalism
 - Regarding editors and newspapers
 - Regarding the general public
- V. The Impact of Photojournalists' Work on Society
 - Regarding photographs

Some respondents wrote comments alongside statements or longer notes elsewhere on the questionnaire. Most of those doing so emphasized the limitation of being able to answer only as agreeing, disagreeing, or staying neutral on a statement.

Tabulations of respondents' answers to the statements are given in Tables 1 through 12. The statements have been shortened. See Appendix A for the questionnaire with complete statements. The responses are presented as percentages. The total number of respondents ranged from 164 to 175 for each statement.

Respondents made conditional some of their responses. On the statement that photojournalists should be consulted when layouts are made, one wrote they should be only if there is time. On the statement that photojournalists should be included in news-staff meetings there was 98 percent agreement with the statement. One of those who strongly agreed wrote he also agreed they should be consulted when layouts are made. He added they did both at his newspaper.

In the category of the role of photojournalists in the news process and under the topic regarding newsroom policies respondents had the highest percentage of agreement on the statements. In addition to agreement on news-staff meetings including them, they agreed that they should be consulted when layouts are made with 97 percent agreement and they should be on an equal basis with reporters in policymaking with 97 percent agreement. In the same category 83 percent disagreed that a reporter writing a feature story should have control over the pictures in the story.

Also regarding newsroom policies respondents showed little neutrality on most of the statements. Only on the statements of photojournalists owning the rights to their photographs and shooting what is assigned to them and letting the editor make the final judgement did more

than 18 percent of them choose to remain neutral. Tables 1-3 are on the role of photojournalists in the news process.

TABLE 1

ROLE OF PHOTOJOURNALISTS IN THE NEWS PROCESS
REGARDING NEWSROOM POLICIES

Questionnaire Item	SA	A	N	D	SD
Photojournalists should					
37. be included in news-staff meetings . .	78	20	1	0	1
38. be consulted when layouts are made . .	75	22	1	1	1
39. be on an equal basis with reporters .	74	23	2	0	1
44. have control of photo essays	34	49	12	3	2
49. have control over cropping pictures .	45	33	15	4	3
41. own the rights to their photographs .	44	22	21	7	6
42. shoot their assignment and let the editor make final judgement	5	28	19	28	20
Reporters should					
19. have control over pictures in feature stories	2	5	10	25	58

NOTE: The number of respondents for each item ranged from 164-175.
See Appendix A for the questionnaire.
Responses are presented as percentages,

In Table 2 there is a statement on photojournalists having the right to turn down life-threatening photo assignments. One respondent questioned in whose opinion was an assignment considered life-threatening. The photographer's or the newspaper's.

On the statement of photojournalists writing captions for their pictures in Table 3 several respondents made comments. One who wrote he had been a photographer for more than forty years said that in many cases photojournalists may not have the time to write captions but they should give a brief background on the pictures,

TABLE 2

ROLE OF PHOTOJOURNALISTS IN THE NEWS PROCESS
REGARDING PHOTO ASSIGNMENTS

Questionnaire Item	SA	A	N	D	SD
Photojournalists should have the right to					
50. turn down life-threatening work	70	22	5	1	2
51. turn down demeaning work	33	24	19	16	8
53. turn down work alien to own ethics	22	27	17	22	12
54. turn down work not in keeping with religious convictions	22	24	17	18	19
52. turn down sensational-type work	16	28	28	22	6

NOTE: The number of respondents for each item ranged from 164-175.
See Appendix A for the questionnaire.
Responses are presented as percentages.

TABLE 3

ROLE OF PHOTOJOURNALISTS IN THE NEWS PROCESS
REGARDING WORK PRACTICES

Questionnaire Item	SA	A	N	D	SD
Photojournalists should					
25. do their own darkroom work	42	39	16	2	1
32. write captions for own pictures	42	38	14	5	1
3. attempt balancing photos	44	35	12	3	6
31. be aggressive in getting photos	29	41	10	14	6
45. have rapid advance systems	9	37	44	9	1
23. carry libel insurance	10	22	34	17	17
24. carry insurance for invasion of privacy	8	22	34	19	17
12. succeed if they take more shots	3	5	11	32	49

NOTE: The number of respondents for each item ranged from 164-175.
See Appendix A for the questionnaire.
Responses are presented as percentages.

One respondent who was a veteran of the newsroom wrote and said photographers should not only write captions for pictures but also follow them through the editing room. He also wanted to make it clear on the statement of photojournalists being aggressive in getting photos that being aggressive was not the same as being arrogant.

Who should pay for libel and invasion of privacy insurance was the concern of one respondent. He wanted it to be the burden of newspapers, not photojournalists.

TABLE 4

RELATIONSHIP OF PHOTOJOURNALISTS WITH PUBLICATIONS
REGARDING POLICIES

Questionnaire Item	SA	A	N	D	SD
Publications should have					
68. philosophy on part photojournalists plays in operations	47	41	10	1	1
63. a code of ethics	54	33	11	2	0
67. policy on subjects' picture rights . .	30	46	13	5	6
62. policy on photo equipment used	36	34	14	7	9
64. policy on moonlighting	29	35	14	12	10
65. policy on political involvement	31	31	14	12	12
66. policy on use of telephoto lenses . . .	4	9	16	25	46

NOTE: The number of respondents for each item ranged from 164-175.
See Appendix A for the questionnaire.
Responses are presented as percentages.

In Tables 5 and 6 statements on photojournalists receiving compensation for work exceeding 40 hours a week, respondents wrote they strongly agreed or agreed. One respondent said he thought the issue should be emphasized.

TABLE 5

RELATIONSHIP OF PHOTOJOURNALISTS WITH PUBLICATIONS
REGARDING WORK PROVISIONS

Questionnaire Item	SA	A	N	D	SD
Publications should					
55. provide periodic reviews on legal aspects of photos	61	36	2	1	0
58. provide reimbursement for using personal equipment	65	29	4	1	1
56. provide overtime pay	67	27	6	0	0
60. provide libel insurance	35	34	24	6	1
61. provide invasion of privacy insurance .	34	32	27	6	1
57. provide the latest equipment	28	31	30	10	1
59. provide bullet-proof vests	17	32	42	8	1

NOTE: The number of respondents for each item ranged from 164-175.
See Appendix A for the questionnaire.
Responses are presented as percentages.

TABLE 6

RELATIONSHIP OF PHOTOJOURNALISTS WITH PUBLICATIONS
REGARDING COMPENSATION AND BENEFITS

Questionnaire Item	SA	A	N	D	SD
Photojournalists should have					
47. compensation for work exceeding 40 hours a week	62	33	4	0	1
48. compensation for travel to and from assignments	68	27	4	1	0
46. expenses paid to professional meetings	37	50	11	2	0

NOTE: The number of respondents for each item ranged from 164-175.
See Appendix A for the questionnaire.
Responses are presented as percentages.

In Table 7 the statement is made that photojournalists should have college degrees. The findings show that the group was almost evenly divided between agreeing, disagreeing, and remaining neutral. One respondent wrote that he had a college degree but he was neutral on whether all photojournalists should have one.

TABLE 7

PROFESSIONALISM OF PHOTOJOURNALISTS REGARDING TRAINING AND TALENT					
Questionnaire Item	SA	A	N	D	SD
Photojournalists					
1. learn more from experience than school	56	33	7	3	1
43. should have a college degree	15	16	33	17	19
In photojournalism					
10. "inherent ability" is a myth	3	10	10	47	30

NOTE: The number of respondents for each item ranged from 164-175. See Appendix A for the questionnaire. Responses are presented as percentages.

In Tables 9-11 respondents answered statements regarding the perceptions they had of their colleagues, editors, and the public. On the statement of whether photojournalists could learn from other photojournalists 97 percent agreed.

One respondent who said he strongly disagreed with the statement that photojournalists are poor writers wanted to qualify his position by recognizing that "some are; some aren't." On the same statement another wrote, "they are poor writers in too many cases."

TABLE 8

PROFESSIONALISM OF PHOTOJOURNALISTS
REGARDING FURTHERING CAREER

Questionnaire Item	SA	A	N	D	SD
Photojournalists should					
33. keep up-to-date on equipment	35	47	14	3	1
35. attend professional meetings	31	50	15	3	1
34. strive to develop own style	46	31	19	4	0
Photojournalists					
9. spend too little time on composition .	8	32	19	16	25
Photojournalists should					
36. enter photography contests regularly .	9	26	41	18	6
Photojournalists					
8. spend too much time on technical aspects of photography	3	11	25	44	17

Note: The number of respondents for each item ranged from 164-175.
See Appendix A for the questionnaire.
Responses are presented as percentages.

In Table 9 the statement is made that photojournalists do poorly in upper management positions. Only 9 percent of the respondents agreed with the statement. There were 62 percent who disagree. One photojournalist wrote, however, he had worked for thirty-one years with newspapers and had never known a photographer who made it in upper management.

On the statement that photojournalism offers a wide range of job opportunities only 33 percent agree with 53 percent disagreeing. One respondent agreeing with the statement said it was true that photojournalism offers a wide range of job opportunities but all of them are low paying.

TABLE 9

PERCEPTIONS OF PHOTOJOURNALISTS
REGARDING PHOTOJOURNALISTS AND PHOTOJOURNALISM

Questionnaire Item	SA	A	N	D	SD
Photojournalists					
15. can learn from critiques of colleagues, 64	33	2	1	0	
27. are a closely knit group 21	41	23	14	1	
Recognition					
22. given war photojournalists seldom given other photojournalists 13	37	20	26	4	
Photojournalism					
29. offers a wide range of job opportu- nities 6	27	14	38	15	
Photojournalists					
13. have a high status in the community . . 5	26	35	30	4	
Photojournalism					
6. is seldom a life-time career 7	19	25	32	17	
Photojournalists					
7. are poor writers 6	14	26	36	18	
11. make poor editors 2	7	22	37	32	
21. do poorly in upper management positions 2	7	29	34	28	
2. are accurately reflected by "Animal" . 1	8	30	31	30	

NOTE: The number of respondents for each item ranged from 164-175.
See Appendix A for the questionnaire.
Responses are presented as percentages.

In Table 10 the statement is made on newspapers encouraging reporters to learn photography. Only 16 percent of the respondents agreed with the statement. One wrote:

I personally believe that a reporter should know and understand the basics of how a camera operates, and henceforth be able to operate it in an emergency. By the same token I believe the photographer should understand the basics of newsgathering. Perhaps, unfortunately, journalism is a 24-hour day job (at least for the truly dedicated individual). Therefore, each and every staffer, regardless of job description, should have the basic knowledge of all aspects of the news-gathering operation.

TABLE 10

PERCEPTIONS OF PHOTOJOURNALISTS
REGARDING EDITORS AND NEWSPAPERS

Questionnaire Item	SA	A	N	D	SD
Photojournalists					
40. should be told by editors the good and bad points of photos.	44	38	10	6	2
Picture editors					
5. should be photographers	39	31	21	8	1
Editors					
18. will run poor photos rather than go back for another one	12	45	22	15	6
Newspapers					
28. stress sensationalism in photos	6	29	26	33	6
30. give readers what they want in photos .	3	28	35	28	6
20. should encourage reporters to become photographers	4	12	20	27	37

NOTE: The number of respondents for each item ranged from 164-175. See Appendix A for the questionnaire. Responses are presented as percentages.

In Table 11 on the statement that the public wants no morbid death pictures in the newspapers, one respondent wrote, "they may say they don't, but it's the first thing most look for,"

On the statement that newspaper pictures influence public opinion one respondent who remained neutral wrote that the statement was only sometimes true. By the same token that photojournalists must sometimes be aggressive in getting pictures so is the influence of newspaper pictures toward affecting public opinion, he said,

TABLE 11

PERCEPTIONS OF PHOTOJOURNALISTS
REGARDING THE GENERAL PUBLIC

Questionnaire Item	SA	A	N	D	SD
The Public					
17. wants no morbid death photos	23	29	25	20	3
4. is a poor judge of photos	11	31	21	10	27

Note: The number of respondents for each item ranged from 164-175.
See Appendix A for the questionnaire.
Responses are presented as percentages.

TABLE 12

IMPACT OF PHOTOJOURNALISTS' WORK ON SOCIETY
REGARDING PHOTOGRAPHS

Questionnaire Item	SA	A	N	D	SD
Newspaper pictures					
26. influence the public	32	46	17	5	0
Events					
16. can be an opportunity for publication propaganda	20	49	22	7	2
14. can be opportunity for photojournalist to make editorial statement in assignments	19	48	18	9	6

Note: The number of respondents for each item ranged from 164-175.
See Appendix A for the questionnaire.
Responses are presented as percentages.

Six Open-End Questions

The questionnaire listed six open-end topics to be discussed. Some responses of topics could be divided into pros and cons, for example, Photojournalism as a Path to Management, while others such as Status of Photojournalists in the Community could not. The findings for all topics were grouped into specific categories. The six topics were:

1. Biggest Problem Confronting Photojournalists
2. How Newspapers Could Improve the Status of Photojournalists
3. Photojournalism as a Career Path to Management
4. Cameras in the Courtroom
5. Privacy Laws Affecting Photojournalists
6. Status of Photojournalists in the Community.

A representative sampling of respondents' answers are included in the text. See Appendix B for additional comments and note for presentation of material.

Biggest Problem Confronting Photojournalists

The biggest problem confronting photojournalists varied with the respondents. However the problem most often cited was that of management's attitude toward them. The attitude included both the treatment of their work and of them as a member of the news team. According to respondents, the biggest problems were in: (1) management, (2) public image, (3) lack of adequate pay, (4) colleagues and their egos, (5) interference by authorities while working, (6) loss of enthusiasm for work, and (7) new technology. Excerpts from comments made in each of the areas follow.

Management

Included under management are editors and owners of newspapers.

Lack of recognition for photojournalists and their work was a concern.

Without a question the biggest problem confronting photojournalists is the lack of control over the choices of photos to run, cropping, etc., by editors. Many good photos are destroyed by editors.

There are too few photo editors/photo conscious newspapers. Photographs are too often used as an afterthought. Story first, photos come later, happens far too often.

Lack of recognition by newspaper management I find a problem. Now that we are entering a new age of communication which is heavily visual and will result in a more important and comprehensive role for photojournalists, proper recognition of photojournalism has greater significance than ever before.

Photojournalists often discover there is a basic lack of understanding and cooperation with editors, along with a lack of public awareness of our profession.

The problem is picture usage and space allowed for them.

At my paper we fill holes in the paper. The photo staff has been trying for eight years to educate the owners and editors to good photo usage. We will continue to speak out.

One problem is being understood as a creative medium as opposed to a button pusher. Editors should remember that a picture cannot be taken over the phone (at least not yet). It would also help if we were given equal treatment in the newsroom.

I believe the problem is photojournalists' credibility in the newsroom. Photographers are often taken for granted in their profession.

Lack of respect from editors is a problem. This is true in the planning of picture possibilities of a story. Usually there is no consultation as to cropping and choice of pictures for the layout.

One problem is the owners' and editors' tunnel vision of bucks to be won instead of the quality of product and fairness to readers.

The problem is the low-level acceptance by editors and newspaper executives of photojournalists' value and opinions in the daily and overall design and packaging of newspapers.

The problem? Ignorance and lack of caring on the part of editors ranks high on the list.

The biggest problem is to get enough writer types in management who have an understanding of photography. They cannot understand the importance of photography in publishing as either a graphic or a journalistic tool. When push comes to shove for space or money, photos always lose.

Photojournalists' problem? Their editors! Having their work understood and accepted by editors; having editors accept them as thinking human beings not just some robotical extension of the camera; having cropping of pictures by editors; and having editors accept the reality that photographers can have just as good story ideas as reporters.

The only problem I have is a lack of good picture usage by my paper. The paper appears to be print oriented and has little or no concept of good photos and graphics. Being a small daily I do have some say in graphics and photo usage, although we are slow in doing anything that would improve the overall quality of the product.

Within the paper I think the problem is the ignorance of those in power when it comes to understanding the role of photojournalism. Their ignorance is manifested in many of the assignments made as well as their use of photos. It affects the amount of time a photographer has to spend on assignments.

I think the problem is the visual ignorance of most editors controlling pictures and picture usage. Outside of very few journalism schools around the country, most programs are turning out reporters (future editors) already trained to treat photographers as second class citizens in the newsroom. I see bad photo usage, etc., coming out of university newspapers.

Public image

Some respondents thought the traditional image of photographers with newspapers and the public was the biggest problem. Some of their excerpts follow.

The problem is, besides getting a job at a good newspaper, presenting the real view of the photographer to the public. TV shows like Lou Grant do not help. Other problems are trying to convey the truth of an event that doesn't present itself in a truthful way. In other words, how to show things as they really are.

There is a stigma of photographers being pushy and prying into private lives we have to deal with daily.

To be credible as a photographer is a problem.

The image that many photographers have given us has caused the public to misinterpret what we do. Many people think we take pretty pictures or make people look good as opposed to recording events.

To me, the problem is learning how to act as a professional and not think it is necessary to be overly aggressive only to wind up being a pain-in-the-posterior.

People think that I am getting a free ride when I have assignments to cover sporting events is my problem,

One problem is in being aggressive enough to get pictures without being obnoxious.

IMAGE. That's the problem, I have been on jobs where people have approached me and said, "So you're Animal." This can only be overcome by example. Photojournalists represent their publications and other photojournalists. Individuals rarely meet photojournalists in their everyday work, so when they do it is important how we come across.

Lack of adequate pay

Money and too many photographers in the field ranked as the biggest problem for some.

The problem is over-work and under-pay. Photojournalism is a difficult time-consuming skilled position. It can greatly contribute to a community and especially to a newspaper. But the pay is not commensurate with the job performed. The average pay is atrocious and the revolving door will continue to spin until something is done. This is of no concern to most publishers, since their supply/demand problem is nonexistent. For at least now, enough young talented eager photogs will will sacrifice personal gain and take the place of the five to ten-year veteran walking out the door.

Low pay, that's the problem.

I think the decreasing number of jobs that pay a living wage is the problem.

I find the problem is making enough money for a decent living. I know there are so many photographers out there and my job could be filled in an instant.

There are too many people in the field and not enough jobs.

The biggest problem? Money. We're extremely underpaid. With the skills, talents, and education needed to make a good photographer nowadays, it is dismaying how little we make. This is especially true when you consider the huge contributions good photographers can make to the appeal of the product. That is, the overall looks of the paper.

Colleagues and their egos

The strong feeling of some respondents was that photojournalists, themselves, were the biggest problem. Their comments follow:

Photojournalists have one problem. Egos. They should be less concerned with being just another photographer clone and more in contact with the community and subjects,

Some photographers think it is a problem if their publication does not become a showcase for their artistic creations,

Photographers need to show they care about the entire newspaper, not just the pictures they make. Photographers are their own worst enemies.

The biggest problem facing news photographers has been in my experience the photojournalists themselves. Their actions and the photographs the majority of them produce cause them to get what they deserve.

The problem? Themselves,

Lazy fellow journalists are a concern.

I think the problem is the tendency we all have of taking the easy picture of a routine assignment instead of pushing ourselves for something a cut above the mundane. Also our willingness to take such routine stuff from editors instead of suggesting our own and better picture ideas. In a broader sense I'm saying we have got to be more enterprising. We also have to convince editors that photojournalism is just as much journalism as word reporting is. Believe it or not, that damned old attitude (photography is art) is still alive on a lot of papers, despite the lip service to the contrary.

We tend to have an exaggerated concept of our own importance. Frankly, I hate check presentations and proclamations like the rest. However, in our community of about one hundred thousand they are very important to many readers and advertisers. How do I tell my bosses they don't know what they are doing assigning them, when in this day of failing newspapers all over the country, we are consistently running 65-35 ads to news? The biggest problem with the visual quality of my newspaper is the fact that it is making money hand over foot. I am tired of leaving NPPA short courses having to feel guilty over not openly rebelling about these routine shots.

Interference by authorities

Some respondents wrote they had confrontation problems at news scenes. They mentioned problems with law enforcement and fire officials. Excerpts follow.

One problem is the confrontation you could receive at certain assignments. Everyone has a job to do, but a photographer could have problems from officials and others because he has a camera.

The biggest problem, I think, is the lack of cooperation from police and fire officials.

Police often hinder us. We need clear policies.

Problems are lack of respect by the public and poor cooperation from authorities.

Hostility of law enforcement agencies toward accredited newsphotographers is the problem. Some cities have guidelines for dealing with the media at the scene of accidents, murders, or investigations. The trouble stems from individual officers attempting to keep everyone away, especially the media. The trouble at Diablo Canyon is a classic example of selective enforcement. Accredited photographers were singled out for arrests, while protestors looked on. As charges were subsequently dropped, this became a waste of time, money and effort for all involved.

Loss of enthusiasm for work

Some respondents listed job related problems caused them to lose their enthusiasm for work. What happened when this occurred was burnout and the difficulty of long-term survival. Comments follow.

What is the biggest problem confronting photojournalists? It is the seven-year burnout. What then? Photo editor, bigger newspaper, freelance, new career? To do a really good job, photographers have to give up many things: wife/husband, family life, any hobby other than photography. Then after five to ten years, you are making 33-50 percent less money than your classmates in other fields. You are unmarried/divorced and someone out of college is trying to get your job by working cheaply and displaying his devotion to the paper. Let's face it, getting paid to take pictures is usually a gas, but what happens when the thrill is gone? I don't know and I don't know anyone else who has figured it out.

The biggest problem confronting photojournalists is long-term survival. The problem is with universities that keep churning out photojournalists. They are energetic and ambitious and will work for next to nothing. It is supply and demand at work, keeping salaries down. Universities should winnow out the chaff from their schools now.

New technology

The problem is technology that is changing delivery systems of newspapers. With the advent of cable TV and home computers the role of newsphotographers may be greatly diminished.

The biggest problem is TELEVISION. It has been using its wealth to buy up the rights to events. Still photographers are limited in their access to positions and events by networks who buy rights to events for millions of dollars. Photographers are also limited by restrictions placed on the way they work (no strobe). TV cameras are allowed to roam where they want to, while stills are not. TV controls the timing of events. When still photographers complain, the networks say, "We paid for this, if you don't like it leave."

How Newspapers Could Improve the Status of Photojournalists

According to respondents, newspapers could improve the status of photojournalists on their staff in five major areas: (1) making them on the same level with reporters, (2) making them a more integral part of the news team, (3) a better use of pictures, (4) see that they have better equipment, and (5) paying more money. Some respondents, however, thought it was up to photojournalists themselves to improve their status.

Same level with reporters

Excerpts from those listing the need to be on the same level with reporters follow:

Newspapers should put photojournalists on the SAME level with reporters. Give photo stories the same play as written stories or combine the two. For the most part editors cannot change or reword photos the same way they do stories, all they can do is crop or pull them off the page.

Newspapers should treat photojournalists the same as reporters. Often photo assignments are made only because the reporter needs a ride. I have had reporters ask me to pick them up at the start of their shift, if their first story of the day was with me and they wanted to start from their homes. Newspapers should include photographers in meetings before sending them out on stories with reporters, instead of telling reporters what is wanted and then letting them tell the photographers what reporters think should be shot. Also, photojournalists have to work on improving their own status. Don't let a reporter refer to you as "my photographer." Don't hang around waiting for the reporter to tell you what to photograph. Often reporters dress neater than photographers. When one goes on a story, then the reporter is treated with more respect. A photojournalist should always look as neat as a reporter. Then there is the situation of reporters being sent out of town and instead of sending a photographer, they are given an automatic camera to take pictures. This should be stopped. Papers should realize that good photojournalism is as important as good writing and that they should complement each other. (Respondent's paper circulation was over a million).

Newspapers should recognize the fact that we have the same educational background as most reporters—and to stop treating us as chauffeurs, errand boys/girls, messengers and dummies.

Integral part of news team

Some respondents thought newspapers could improve their status by making them an integral part of the news team. That is, having them play a

greater role in the newsroom. Excerpts from their comments follow:

Newspapers should bring photojournalists into the newsroom and make them an equal part of the process. They should heed advice of photographers regarding cropping, layout, and usage. Many editors are qualified to judge and edit words but have no real knowledge of graphics.

Newspapers should give photojournalists a greater role in decision making, how the paper operates, story ideas, and how pictures are run in the paper.

Newspapers should defer more often to picture people on general policy decisions involving pictures and picture usage. Photo editors should participate in all news and editorial meetings. Final decisions on picture use should be made by picture editors or photographers not city or copy editors.

By making photojournalists part of the team their status will be improved. By not assigning photos that take space editors would never waste on a story. Also on photos that are contrived, that is, where people stop living and start posing.

To improve our status we should be given more and more day-to-day decision making. There should be better control over the finished product by discussions between editors and photographers before assignments are made.

Newspapers should include photojournalists in the business of the operation. They should demand more from photojournalists and use what they get from them.

Newspapers could improve the status most by giving respect to them. By respecting their thoughts, ideas, effort and work if it is earned.

Status of photographers on newspapers could be improved if papers would take into account suggestions of photojournalists. Asking their opinions on subject matter instead of, "I want this picture taken this way."

Every employee of a newspaper should be given a three to four week introduction period, where he or she actually works in various departments that affect his work. The anger and frustration many of us feel stems from ignorance as much as anything else. I worked for a time as the Sunday magazine editor and as photo editor, and knowing the other side of the coin made me not only appreciate other workers' problems and efforts, but enabled me to know how to best approach them to get done what I wanted, while not belittling or threatening them. The newspaper should set up and encourage more interdisciplinary work, not to convert people from one department to another, but to educate one worker to the other's needs.

Better use of pictures

Many respondents said they did not receive adequate instructions for assignments and they had to be mind-readers on what was needed, and then once the shots were made the pictures were not well used. Excerpts:

If newspapers want to improve the status of photojournalists they should consider us for the stories our pictures tell as they do the articles reporters write. Don't use our photos as space fillers. Let us tell stories— not just record an event with snapshots.

Photographers should not be given slips of paper by newspapers and told to go shoot pictures. Most reporters are so wrapped up in their stories they don't even think photos until the very last minute.

Newsmanagement should sit down and look at the role of photography in the publication. Is photography a part of the story or only a backup for what is written? That is, visual proof of what a writer is saying. At its best photography should provide a part of the story that can't be put in words. Of course, photography also has played a less glamorous role, the same way words have— a simple mug shot, overview, or record.

Improving the status could be done by better use of pictures. Have advance planning to assure accurate coverage. Greater skill on the part of the photographer is needed to turn out a meaningful photo coverage that will properly tell the full story.

Newspapers should first recognize the role of photographs. Most news-holes give nearly one third of that space to photographs. More attention should then be given to what occupies the large amount of space. Perhaps the best thing that newspapers could do would be to demand more of photojournalists. If newspapers refused to accept the dull feature, the routine coverage of a story, this would make the photographer's job more important and consequently improve his status. Too many publications will require a journalism degree or similar background of its writers, but they won't seek the same thing when hiring a photographer, settling instead for a person who knows his f/stops but not his politics.

Better equipment

The lack of attention given equipment by newspapers was a problem for some respondents. Some said updating the facilities would improve the status. Excerpts on the problem follow:

To improve the status of photojournalists they should be provided with equipment so a professional job can be done. Don't let a photographer be car— and camera—poor,

newspapers should listen to us when we need new or replacement equipment.

Newspapers don't expect reporters to share a typewriter and desk, why not better darkroom facilities for the photographers? Give each photographer his own enlarger and work area.

If newspapers want to improve the status of photographers then equipment in the darkroom and in the field must be updated.

Status could be improved by improving poor printed processes to the point where the quality looks better in the final product.

Money

Money was the issue with some respondents. Excerpts follow:

Status could be improved by employing only the best talent and paying them well.

I don't think more monetary compensation is the total answer but I do think we are an underpaid group. But more money or not, we'll continue doing all those things because we love what we're doing.

How could newspapers improve the status of photojournalists? It sounds wrong to say money, but let's face it, many of us work 45-55 hours per week and get paid for 40. We own, as in my case, most of our own equipment and are not compensated. And we probably live the job more than anyone else on the news team. When the siren sounds, it is the photographer who jumps up from the supper table to try and catch a news photo. It's the photographer who sees a good feature shot on his day off and goes and shoots it while his wife or girlfriend gets mad because of the interruption.

Newspapers must realize they can't walk on water and that they provide a service to their community and the country. That is all. Once that happens I believe newspaper and press management attitudes of employees will become a little more realistic. A photojournalist deserves no more special treatment than say the milkman and no less professional equipment than any other professional.

Some respondents did not think it was up to newspapers to improve the status of photojournalists. They said the problem and solution was with photographers. Excerpts follow that are general in nature on photojournalists improving their own status.

Solution with photojournalists

Too many photographers have the mistaken idea that the entire product should support a daily or weekly showcase for their work. I suppose achieving that happy medium is what it's all about. For example, as a

six-year veteran of news photography who has won a number of awards, and whose work has elicited numbers of complimentary letters to the editor, as well as brought recognition to our paper on a number of occasions, I feel that I am very well qualified to have more input on picture use and assignment decisions. My influence has increased over the years, but I feel it should be greater. Compared to several editors who have been in the business for over fifteen years, even at age 28, I'm still the "kid."

Photojournalists have to raise their own status. There are a lot of hacks working that don't want the same responsibility as a reporter. They go for the easy shot instead of the thinking picture. We can improve our own lot by demanding people notice our abilities. That means coming up with intelligent pictures and following through. If pictures are badly used, follow up on them, find out why, offer an alternative.

The work of photojournalists has to be recognized as a highly important contribution to the total news product. However, a major fault of the lack of status of photojournalists has to rest with them. The photojournalist is the one who has to initiate the change in status. Sitting in the darkroom and complaining to his fellow shooter will not result in any changes, but only in an unconstructive venting of feelings. The photographer has to show an interest in the newspaper. That means entering the newsroom and talking with reporters and editors about what they are working on, photo possibilities, ways of doing things differently. Just sitting around complaining to yourself and not to those who can make changes will only give those people the idea that you are happy with your present status. So why should they change if you are happy? The photojournalist has to get involved in the newsroom and act for his own benefit.

Improving the status of photojournalists is best left up to them. One generally gets what he deserves.

The question should be, "How can photojournalists improve the status of photojournalists?" In order for that to happen they must demonstrate their worthiness of improved status through professionalism in their work and the ability to do more than just technically take pictures. They have to show they understand journalism and have a concern for more than just the pictures in the paper,

I think it's important that photojournalists move into positions of greater authority at newspapers. That will give us higher status in everyone's eyes, both general public and fellow employees. Those now running the papers aren't going to just hand that to us; we'll have to work for it. Publishers don't want managing editors who (as is the case with some photographers) don't know the difference between "there" and "their" or who don't even bother to include who, what, when, and where in their captions. We must each prove that we are real photojournalists, with the emphasis on "journalists." Only then will we get the necessary respect from other news people. The opportunities for advancement will follow for those who choose to put down their cameras and steer the papers toward better use of pictures.

Photojournalists are often thought of as technicians and not journalists. The photographer has to make a commitment to overall journalistic excellence. Photojournalists have to talk to editors, writers and subjects about stories. If time is needed, it should be given to the photographer to do the story properly, like it is to the writer.

It is the photojournalists themselves who have to raise their status. If they demand respect they'll get it,

Photojournalists are often considered second class to reporters/editors. To change this, a certain responsibility must fall to the photographers. We must prove to be journalists, too. More than just photographers,

College-educated photojournalists will soon be in the majority and this will improve the status with time.

I don't feel that it is up to the newspaper to improve the status of myself and the other people within the pj (photojournalism) system. I feel that I and the people I work with are the ones that must be responsible for changing our status. Again trust, showing that one cares for the total product which we give to readers, truthfully showing life in our community and working with other people on the news staff will give more credibility and status. Attitudes at the paper where I work are good toward the pj. This has built up in time through hard work. Status will improve as more and more photographers learn to get involved in the total product, layout, writing, editing, as well as making pictures. By being a total journalist and not just the person who makes the pictures will advance the status.

It's not up to the newspaper to improve the status of photojournalists. They must become a credible partner of the daily news operation. Status will follow shortly after we have earned the reputation of being responsible and accurate.

Only photojournalists can improve their status. If they don't care enough to do it, no one else will care,

The shortest answer given the question of newspapers improving photojournalists' status was: Accept them.

One photojournalist voicing the concern of many respondents wrote:

Status could be improved by breaking the onward-and-upward trend, the bigger is better cycle. This can be done by editors and publishers making some modest effort to understand problems of photojournalists. Raising the pay scale to a point which compensates the professional for his developed judgement, skill and dedication,

Another respondent wrote:

Improving the status? That's a good question. I wish I could answer it.

And then there was the respondent who expressed the dilemma of photojournalists and newspapers in general:

We need, as photojournalists, time and more training for news photography, not only in techniques, but in ethics, approach and philosophy. Photojournalism is still an imprecise craft, difficult to define, and far reaching in quality and purpose, from newspaper to newspaper.

Photojournalism as a Career Path to Management

Using photojournalism as a career path to management did not appeal to all respondents. Some thought it was a difficult path because of the image of photographers, others thought it should come about only after burn-out, while others had no quarrel with considering it. Respondents' answers were divided into photojournalism being a positive or negative step on the career path to management. Excerpts of comments follow:

Positive step

If a photographer has a good understanding of the value of words and the ability to use them properly there is no reason that that person cannot become editor of a publication. Appreciation for design and graphics are usually a natural ability for photographers. Unfortunately, many photographers are introverts and lack ability to manage.

Presently there are too few managers who have an understanding of photography and photographers. A smart photographer should start to train for managerial positions. Publications are beginning to realize photographers can be good managers.

I believe the individual must first decide whether management is for him. If a person likes to shoot then there is a good chance that his shooting will suffer if he chooses management.

Everyone is looking up or forward so management may be the way to go.

Photojournalism can be used if an individual wants into management. I feel most, like myself, would rather shoot pictures than sit behind a desk.

If this is to be the route photographers should be more involved in editorial policies of the paper and be given some responsibility in writing stories occasionally, especially the text for a photo page layout.

It can work but the timing involved with the switch from staff photog to city side or photo department management is all important. A good photographer with several years experience may not want to take a pay cut to switch to reporting, so he has to find a way to go from photography to, say, assistant city editor. That is probably the route but it is not easy.

The only comment I can make on this is a reporter and a photographer should be equally prepared for a step into management. There is no reason why a photographer couldn't eventually become managing editor.

Photojournalism must be a career path to management because one so rarely sees photojournalists over thirty. The burnout rate and the preparation failure for photojournalism are part and parcel of the lack of long-term commitments to the profession. At thirty-eight I am one of the oldest news photographers in the state.

The path is not as good as from the writing side. But there are many outstanding examples of photojournalists who have risen to important management positions in the publications field.

Photojournalism is a sound method to get trained pros in the top decision-making positions. I personally enjoy meeting people, taking photos and the challenge of each day on the go.

Traditionally, news photographers have had little access to upper management positions. With the increase in the number of college-educated photojournalists, however, editorial positions are certainly not out of reach.

Although not the most direct way to a management level position, photojournalism can lead to such a position. If a photojournalists really wants such a position he can, through his work and interest shown in the total product, make his desires for management known. Hiding in the darkroom is not a way to be seen by those responsible for allowing him movement into the management level.

Such a path should be open to photojournalists, just as it is to reporters, if photographers are interested. It would be nice if elevation to management was not the only criterion of journalistic success. Maybe there could be a new designation, say, senior photojournalist, that would entail the same pay and respect as a management job.

Photojournalists should have the edge in management. The aggressive wide-awake individual can move up the ladder rapidly if he/she so desires. It is the photojournalist, from day ONE, who is thrown into situations requiring on-the-spot editorial judgements and decisions. Often, whether decisions are right or wrong, superiors are able to tell the photographer has been thinking.

Photojournalism being a good path to management depends upon the person,

Some professors at universities are trying to get every other photographer to become an editor, possibly to get some sympathetic ears for

those who remain in the shooting department. This is great for those who shoot photographs, stagnating for those who shuffle papers. I think all photographers should be exposed to copy desk, management and publishing realities, and allowed to go there if they desire. But most shooting photographers will experience only frustration when cooped up in management.

As a career path to chief photographer or to picture editor, photojournalism can be used.

If we are using the word, photojournalism, as a conveyor of the theme of the photographer also being a journalist then I think it is a path to management. I think more and more photographers are already involved in the total product, at least they are at my newspaper. By being more than a photographer, knowing other important areas about the news business are important and should be used if photographers want to advance.

Photojournalism is a viable path to management, at least I hope so. I would suspect that any news photographer that believes otherwise is probably the source of most of his problems. While the newspaper photo lab may not be the traditional route for aspiring managers, in my experience, it is usually because the photographer has chosen to type-cast himself in the role of photographer, and not to concern himself with the overall objectives of the newspaper. Photographers, if they have the desire and ambition, can move into picture editing positions, and then into other news management jobs. I think in all fairness there should be some account of the photojournalist, who while understanding the newspaper's or magazine's objectives, finds his personal fulfillment by telling stories to his readers with competence and passion.

I think photographers are beginning to be recognized as integral parts of newspapers. Ironically, this is in part due to competition from television and an increased awareness of the importance of visual communication. I think the trend is going to continue, in spite of the increasing cost of newsprint. But photographers have an equal responsibility in preparing themselves for the role by acquainting themselves with issues that exist outside the darkroom.

Yes, it is a very good path to management. If you can deal with cost management of photo departments, daily news meetings, broken cameras, missed deadlines, lost photos and egos, you can manage anyone, anything.

Negative step

If you want to get into management, there are a lot better or easier ways to do it than by being a photojournalist. If there is a strong commitment to using words and pictures together at a publication then a management position would be good.

As a path to management, photojournalism in our corporation is almost impossible.

Not necessarily a good path. Being a good shooter doesn't mean you will be a good manager. However, many photographers suffer from burnout and tire of the daily grind of competition and chasing fire trucks, so rather than waste one's years of experience becoming a photo editor or chief is one outlet that can be pursued.

Photojournalism is a career itself. Some people don't ever want to be managers.

I don't think photojournalism is any more of a path to management than writing. An individual moves into management through his talents in that area. A good or great photographer or writer only makes it in management if he or she is a manager type.

It will not work.

I do not see that a career in photojournalism would lead directly to a management position. I see a lot of sex and age discrimination in this exclusive field.

It is not a very easy path. It usually leads to the top of the photo department only.

Photojournalism may be fine as a career path. But as a starting point a photographer must acquire an understanding for the other workings of the newspaper, otherwise that would be like putting a typesetter in charge of production.

The photographers I know in management shouldn't be there.

Today's news photographer will have to improve his image if he wants to move up.

It depends upon the publication but photographers rarely rise above photo editor or director of photography, not high-powered newspaper management. Photojournalists are visually as high as they can get, executively speaking.

This would mean no more photojournalism so I am not interested.

I'm not interested in management per se, but photojournalism as a route to photo editor would be absolutely essential in my book.

On the size of my paper it is non existent as a path. It is only possible when the paper is large enough to have a photo editor.

As a career path photojournalism is difficult. Generally, photographers are too subjective. Very few have the desire to become involved in budgets, supplies or a corporate structure of any kind. Most prefer not to be in a position of making decisions for other people.

Too few photojournalists are willing to involve themselves in the news-room process—a necessary thing to gain management training. I've often

found that those photographers who wish to get into the newsroom are often hampered by editors who think they ought not be there.

I think it is a less likely path than writing for the simple reason that most photojournalists are really photographers. They can't write; they are ill-informed; and they have poor judgement about what makes news. There are exceptions of this, of course, but the scarcity of these people illustrates my point. If you are serious about management it is best to give up the camera for a few years and learn to be a reporter. I'd also advocate additional schooling in management and something like political science, economics or history.

My perception is that traditionally it hasn't been likely for photojournalists to advance to management, but I hope it is changing. I think the key to it is making sure we are experts in the total news package, words and pictures. Only then can we compete effectively for management positions in what has traditionally been a word-man's arena.

There is a poor chance for a photographer to get into management. His work takes him away from the workplace. Being away prevents him from developing political skills required to work into a position. A good deal of picture editors are not photographers which would suggest that there is no clear path from photojournalism to management.

I believe that photojournalism can lead to a position in management, but only within the photo or graphics departments. A photojournalist can become photo editor or maybe assistant managing editor for graphics but I believe it will be a long time before a photographer becomes managing editor or higher. In general, newspapers are still basically word oriented.

Few news photographers that I know have management as a career goal. At least, at my newspaper, I don't anticipate a title higher than that of Chief Photographer which I currently hold and have for five years. Although I am in charge of a staff of five photographers, I have no special input into picture-use decisions. I will either stick with shooting for a newspaper until retirement, possibly freelancing or going into teaching. The latter choice seems more appealing as time passes. A photographer who achieves an editor slot won't do any of us any good unless management gives him power to make changes, decisions, etc.

It seems to me photojournalism is a poor path at the present. I would like to eventually have a management role, but not just over photos. Therefore, I am going back to school for a word journalism degree.

On smaller newspapers there is very little chance of management for photographers.

Photojournalism is a poor path to management, due in part to the image engendered over the years by unprofessional photographers and also to the lack of patience many shooters have for game playing and politics. Let's face it, the word people run the place.

Photographers should not enter the field with the specific intention of advancing into management after a set number of years in the field. Generally, these advances come after the photographer has worked several years and is experiencing burnout. Not all top photo-journalists will make good managers. This usually hurts photojournalism when a good photographer makes a poor reputation for himself in management.

Until photographers are considered journalists, it will be very difficult for them to move up through the ranks and attain management positions. Photographers need to strive to display the abilities to act responsibly and gain respect of other people in the newsroom.

In my experience I have not seen many photojournalists elevated to management. Some, yes, but the majority of photojournalists remain working photographers for as long as they continue their career.

Use of Cameras in the Courtroom

Respondents had mixed feelings on allowing cameras in the courtroom. The most often expressed opinions were: (1) cameras were a must in a free society, (2) cameras should not be permitted or should have severe restrictions when used, and (3) courtroom assignments were dull.

Cameras as a must

Cameras should be allowed in courtrooms. They are a must. Let the people see what is going on in the courts. This way they will be able to better understand the complete criminal justice system. Then they can make better decisions about the system and all relating factors.

Cameras in the courtroom is fine with me. The state of the art is such that, with pool coverage and consent of both sides in the case, coverage need not disrupt the orderly proceedings of the court.

If used properly, cameras in the courtroom can be a boon to photo-journalism.

It is a must. It is a good way for people to view the courtroom without being there. I think it is important for young people to see that the courtroom is no joke.

With proper guidelines for photographers, cameras in the courtroom, is not only a good idea, but a necessary one. What goes on in our local courts is public business. If you watch it in person, you should be able to photograph it. Photographers need to demonstrate (and are doing so) across the country that cameras and photographers needn't be disruptive in the process of justice.

I think cameras are a must. Sensible and discretionary use of cameras without obvious lights or motor drives would not distract especially if booths could be furnished by the local press. If public use is not allowed, presence of cameras should at least be allowed for recording. Open use should be urged if parties involved agree beforehand.

Our state does not allow them but I'm in favor. Although the vast majority of court cases would not deserve picture coverage, we should have the right to cover the courts when we want to. I must admit, however, that as a picture editor, I almost always pass over courtroom pictures from AP and UPI because they are usually dull and don't tell the reader anything important about the trial. But sometimes there is a trial where the atmosphere and emotion of the event could be reported in pictures. We should be there.

I strongly favor the use of cameras in the courtroom. However I feel that guidelines as those established in Wisconsin be implemented to protect the sanctity of the courtroom. I believe a person's life, which may be at stake in a trial, is more important than a photo made in a courtroom. Thus my reason for the guidelines. The courts must be protected from overzealous photographers who might distract the proceedings for the sake of a picture angle. I believe what goes on in court is news and should be covered as such. The courts are not gods but do protect our constitutional rights and what goes on there must be brought to the public's attention so the public becomes educated in the court process. Cameras in the courtroom can also protect the defendant against rumor and improper courtroom proceedings.

The use of cameras would make for more interesting coverage of court events. I think it would be helpful in getting the community more interested in the legal system which has been losing popular respect in recent years. I think it would make those in the legal profession behave more responsibly if there was a larger, lay audience, instead of a smaller, legally oriented one.

It is very important to have and keep the right of cameras in the courtroom. It should be done to give the public a clear view of the proceedings. It is important that photojournalists work closely with judges to prevent problems.

I hope the use of cameras continues. This is a very important issue for photojournalists and the news gathering media.

Cameras in the courtroom are a definite necessity. Let's face it, an artist's sketches look pretty silly. I have had problems obtaining satisfactory shooting positions and TV camera men receiving preferential treatment over still photographers.

I feel that if cameras and lighting are used in a discreet fashion it would be a definite plus for future reference.

I resent the interpretation of what an artist sees over the exact expressions and circumstances a camera in the hands of a competent photographer can reproduce.

I think cameras should be used in courtrooms. A camera shows how it is. By using an artist to make a drawing, the artist's personal feelings could be easily drawn into and influence his sketches.

The use of cameras should be allowed. The problem facing us is that certain judges have concerns of turning a court into a circus. But would we be esposing legal antics instead? I believe the legal system is afraid of a revamp of the least understood branch of government.

Cameras to be prohibited or restricted

I feel the practice of using cameras in the courtroom will tend to upset the normal decorum of the courtroom. Cameras bother some persons. This could affect a person's presentation from the stand.

Cameras might influence the actions of the court.

I have no strong feelings on this except that I have seen certain members of our profession photograph only the sensational aspects of a trial.

The use of cameras in the courtroom must always be secondary to the rights of a defendant.

Cameras can be used in courtrooms, both still and TV, without disrupting proceedings and the trend is toward that goal. But there must always be some type of court control. Unfortunately this control can be misused.

Cameras should be permitted as long as they do not become an obstacle to justice. They should be kept very low key.

Cameras are a fine thing but reliant upon the photographer's willingness to abide by rules set up by the court. We must do as the judges ask us, limit our shooting accordingly. For one photographer to grab a shot when no one is supposed to be shooting is reprehensible conduct.

I think using cameras depends upon the case. In some, yes, in some, no.

I shot in Florida during the experiment there in 1978. I have mixed feelings about it. I did not enjoy the experience.

Using cameras in the courtroom must be done so with great care.

I find the reasons for using cameras in the courtroom confusing. I don't know what use you could have for all the pictures that would be produced. Also there would be a contest to capture only the most intense moments. As for videotape, as long as it was continuous coverage it should be allowed.

Cameras in the courtroom are definitely needed but with certain controls over the number and location of press photographers' galleries or sections.

Still cameras should be allowed in the courtrooms. Television cameras should not be allowed. TV news reports, especially local ones, tend toward sensationalism.

Cameras should be permitted but papers and TV should not just cover the sensational cases.

There is a serious danger of turning the courtroom into a circus with too many photographers cavorting about. Cameras should be allowed but only on a pool basis and only mature responsible photographers should be allowed.

I am still thinking about this decision. Sometimes it seems OK, other times not. I think we need to keep talking about why we are in there, or want to be.

I have mixed feelings. I worry about the rights' of the innocent.

I am not in favor of using cameras in the courtroom until after a verdict is reached and then only if permission is granted by the accused or the accused is convicted.

I am undecided at this time on cameras in courtrooms.

Dullness of courtroom assignments

This seems to be a great issue among most photographers. I can think of nothing more stifling and boring than sitting around a courtroom all day waiting for someone to bury their head in their hands or smile at the wrong time or shake his fist while he walks down the hallway. There may be a public service served by shooting stills, maybe for IDs of criminals, and it may be that televising a trial might bring a broader understanding to the court system, but newspaper photographers have bigger fish to fry and things they can do better.

I'm afraid I don't feel strongly one way or the other on cameras in the courtroom. I guess I don't really see what photography has to do with ensuring a fair trial—and that is what a courtroom should be for.

Cameras are permitted here in Wisconsin and after four years there have not been any notable problems. But then there haven't been many notable pictures produced because of them being allowed either.

Using cameras in the courtroom really isn't worth the time and trouble. I've yet to see a picture taken in the courtroom that has been so informative that I could not have done without.

There are mostly dull pictures coming out of courtrooms.

I am not in favor of it either as a photographer or as a private citizen. I see little benefit to readers by having cameras in the courtroom. It may do more harm to the criminal justice system.

I think other than the rights-access issue the matter of cameras in the courtroom is overrated. I do not believe that this is one of our biggest or most important challenges.

In practice cameras in the courtroom are a pain in the ass, but we should have the right to be in the courtroom.

Privacy Laws with Regards to Photographing Celebrities, Politicians, Private Property, Hostile Subjects, etc.

Answers given by respondents were: (1) celebrities and politicians are fair game, (2) practices were criticized, (3) privacy laws were unfamiliar, and (4) privacy laws are workable. Excerpts from comments:
Fair game of celebrities, etc.

People who wish to throw themselves into the public eye cannot expect to be ignored by the eyes of the public. Private property, hostile subjects, etc., cannot expect to be ignored when, for whatever reason, it or they become subjects of a public interest matter.

I believe a person's privacy, that which occurs in their private domain, is an important right that must be honored. However, when celebrities, politicians, etc., leave their private domain they open themselves up to the public and press observation and coverage. Also if events open themselves to public assistance, thus news, then we should have the right to cover that event even if it occurs in a private area.

People have to have privacy. That is important. But on the other hand, access to people, places and events should not be restricted when they or it is news. It is just a judgement call,

News is news, gossip is gossip. Celebrities and politicians seek publicity. Those who do not should be left alone unless either by design or accident they become a valid news story.

A certain amount of the right to privacy is abdicated by celebrities and politicians.

The key to the privacy law question is two-fold: Those in public life, who live off of public curiosity, must expect reasonable intrusion; hostile subjects, such as those being arrested and detained, are involved in cases where public funds are being expended.

By putting yourself in the other person's shoes one can have a good idea of when the right to privacy should prevail.

There has been too much sensationalism seeping into the national press lately in regards to the private lives of celebs and politicians. Some of it is necessary, as people who hold responsible positions in the community and who are role models should behave responsibly. For too long, the rule "do as I say, not as I do," has been a real problem in our society. I really don't like all the dirt-digging personally, but it seems necessary to keep people in line and performing as their jobs or roles demand.

If a photographer is assigned to cover celebrities or politicians, they should get in as close as possible, or be provided adequate telephoto lens, to do the job as unobtrusively as possible. With regards to hostile subjects, if the subject is in public view on public streets, they are fair game.

Most celebrities in my sphere of journalism love to be photographed and written up. But respect for private property is essential. Don't be pushy and most people will let you in. Tell hostile subjects "never mind, I'll get my story elsewhere" and they usually soften up.

If celebrities are involved in a news situation then photograph them. If not in news situations leave them alone. Politicians are accountable to the public. They are a "must" to photograph. Private property and hostile subjects should be photographed only in a news situation.

Celebrities and politicians are public figures by choice—they chose by the nature of their professions to be in the public eye. And they had better well get used to it or get out of the business. Private property should be respected for what it is—private. Unless an event of obvious interest occurs on private property, we should be careful to honor private landowners' rights. Hostile subjects have to be dealt with case by case. It depends on the importance of the news event.

Celebrities and public figures have built their careers on seeking public attention. When they have problems, they should expect continuing attention. Private persons who are thrust into the spotlight are a separate problem. Personally when I make an enterprise feature picture, if the subject objects to the photograph, that is the end of it. Having a camera does not give me a license to annoy people.

All the people in the public eye are subject to being photographed. Any person who willingly puts himself in the public eye, should not have a choice. All celebrities give up a great deal of privacy for public attention.

The pictures of celebrities, politicians, and hostile subjects, if photographed in public in a non-libelous manner, should be used at the discretion of the editor with input from the photographer.

Practices criticized

Too many photographers poke fun at their subjects, however, if the subject is involved with a public event, he is fair game.

Privacy laws would not have arisen had there not first been abuses of decency and good taste.

If a photojournalist offends someone he can expect antagonism from the subject. Good judgement rather than arrogance should be used.

Sometimes we must make photographs in far from optimal situations, but I feel that if there are certain guidelines to follow, then we, as photojournalists, must follow the rules.

I think if the public is interested in celebrities and politicians they are great subjects. But I hate pack journalism and feel that many pictures in these areas are not newsworthy.

Some respondents made comments on the fact that they were not familiar with privacy laws. Some said they needed information on the subject. Excerpts from comments follow:

Privacy laws unfamiliar

I am not very familiar with privacy laws, however, I didn't think there were privacy laws for public figures. Private property should be respected but hostile subjects being photographed depends on the situation.

I am not familiar enough with the laws to adequately comment and from my experience that is the case with about 95 percent of photographers.

Papers should have some policy, we have none.

Privacy laws present a very complex question. Generally, I don't believe in many legal restrictions (only ethical ones). The public has the right to know or see and the media is the eyes and ears of the public. In being this and in covering news events, people in the public eye, etc., not only should there be few restrictions there should possibly be laws governing the interference with news gathering.

I have found that current laws on privacy do not present much of a problem. However I do think shooting crime scenes or fires on property needs some clarification. Easy answers can not be given. I think editors and photographers need to keep looking at why they need photos and how they are used. It seems that many times the reason pictures are used are only rationalizations that aren't backed by a realistic look at the situation.

Some respondents made comments on privacy laws and how they affected their work. Excerpts from comments follow:

Workability of privacy laws

I believe we are fairly well protected in our rights to cover legitimate news. That is not to say hostile subjects, including the authorities, won't try to prevent us from doing our jobs at times. When that happens, we should keep our cool and protest through proper channels.

It is the photographer's personal responsibility to know the law and abide by it.

Each individual photojournalist has to use his best discretion while covering celebrities, politicians and hostile subjects.

Each privacy situation is different.

The laws should state that when a photographer is in a public place and has not violated local, state, or federal laws, the picture can be made.

The paper should set guidelines that are workable on a day to day basis. But no set guidelines will replace good judgement. Many of these issues are legal and as such they will vary with time and social change.

Privacy laws do not come up very often. Common sense and common decency are enough to avoid most problems. But if it's an important enough shot to be worth a hassle to get, I always remember it is my right to get a shot of what is happening is part of the public forum.

I have always relied on good sense in the matter of privacy. There has never been a problem for me. If in doubt I ask my photo editor for guidance. The paper is ultimately responsible for what is used. I do not fear lawsuits resulting from published pictures.

One respondent gave an interesting observation on privacy laws, newspapers, and photographers. Excerpt:

Each newspaper needs a policy, a good law firm, proper insurance, and to give photographers the assurance that the company will absolutely go to bat for the shooter when he's in the right if a problem comes up. Management should raise hell when the photographer violates the policy, on the other hand. As a group, news photographers tend to forget that their first obligation is to serve the folks who fill out the check.

Status of the Photojournalist in the Community

According to respondents the status of photojournalists in the community ranks from very low to well respected. Many of the respondents commented only on the status as they knew it to be in their own community, adding that they knew it was not the same everywhere. The size of the community did not seem particularly relevant as to the status being high or low. Those in smaller communities often remarked people might not know their name but they knew they were from the local paper. Comments were on: (1) specific situations, (2) Animal's image and status, (3) equipment and status, and (4) newspaper's reputation and status. Excerpts:

Specific situations

In small communities, especially, the photographer is the newspaper because he/she is its most visible staffer. Everyone knows the photographer and if a good job is done with consistency gives respect to him/her.

In the community (newspaper circulation about 100,000) where I work I think that there is respect for good newspaper photography. People seem aware of the work and the different photographers who do the work for the newspaper. I don't feel that any photographer should be well known to the point of being a celebrity, but I do feel that the integrity of the newspaper and the individual photojournalist are important.

By and large, I think photographers are well-respected and sometimes envied in the community. The community is almost always cooperative in allowing pictures to be taken. I find that people are flattered to have their pictures taken.

In our area the status of the photojournalist is fairly high with the general public, police, and city and state employees. It ranks fairly low with elected city and state officials.

The newspaper photographer is known by everyone in my small town.

In this community, a photographer is seen mainly as a means of filling someone's particular need, i.e., promoting or expousing one's cause. It is disliked when it shows something that displaces or conflicts with preconceived ideas. Photographers take the heat for their subject matter.

Newsphotographers from our paper are well respected and well treated in our community. We have few instances where a one-on-one disagreement

develops but our editor supports the photo staff 100 percent.

The photojournalist, in a community such as the one I presently work in, gets a great deal of exposure to everyday life. His face is well-known, but he is hardly ever known personally. (Note: Population of respondent's community was about 20, 000 people).

I suspect the community lumps us in their general feelings about "their newspaper." Outside of objections to accident pictures, I get very little negative feedback from readers...and very little positive feedback as well.

The image of Animal in the Lou Grant TV series looms large for many photojournalists. The image is considered both good and bad by respondents.

Image of Animal

In much of the community the photojournalist is given the "animal" status thanks to TV mentality. However among more worldly people there are exceptions.

The status of the photographer can be good. It is the first impression that counts. If you look like Animal, dress like Animal, and act like Animal, then you must be an animal.

The photographer who approaches his job with the attire of Lou Grant's Animal and shoots what a reporter has written on the assignment card will probably not enjoy much status in the community. But if he gets involved in the community's needs and dreams and works at telling its stories he will find his/her work appreciated and needed by the community.

The status needs to be upgraded. Thanks to Animal.

Photojournalists are a necessary evil in some communities but in others appreciated and treated almost as artists. They are well-respected in small communities, once the Animal stereotype is laid to rest.

I think the status is not too good but not too bad either, Animal, honestly, has helped visibility and even appears to be cleaning up his act on TV. This does help,

A reference to photography equipment and the effect it has on the status was made by several respondents. For some it was thought that the equipment made photographers highly visible and even put a barrier between them and subjects,

Equipment and status

The status of photographers is perhaps low because of two different but related points. First, it is the growing distrust of the media in general. Second, it is the photographer's requirement that to do his job he uses certain equipment. That is, the close proximity needed by the medium. We are forced to hold a box in front of our face and get in close. This frightens a lot of people.

Photojournalists are respected. Perhaps as a necessity, however, they are often seen as just a camera and not a person.

Most people respect the power of the camera to record what it sees and the ability of a published photograph to gain attention. For those reasons the photographer is respected.

There is no accurate answer to the question of status. Any person with high visibility, like photogs, can have a certain status in a community.

The status of photojournalists to some respondents depends upon a newspaper's reputation, what the photographer is photographing, and what pictures the paper runs.

Newspaper's reputation and status

Photographers are generally known as part of the news team. Because of that they are either looked up to or down on by the competition.

The status can be high if the paper is highly regarded.

The status of photographers in the community is dependent upon the type of pictures they are taking. Readers claim they don't want to see gory pictures and photographers are often subject to abuse from readers when they take them. Somehow readers and passers-by sympathize with subjects of controversial photos. However, circulation figures show that these pictures sell papers.

To the average person, a visit from the newspaper photographer is something special...a chance to be recognized by the community when his picture appears in the paper. To city officials and politicians, the photographer represents free publicity for their causes, so we are held in higher esteem in those communities. To many law enforcement agencies we are a bother because of our presence.

The status of photojournalists is below editors and reporters. The public admires the photographer for work published, but believes he has little impact on story decisions.

Personal Data Questions

The objective of the personal data section was to obtain an overview of the educational and professional background of respondents along with future plans. The section also served as a reference when some of the six open-end questions were tabulated. Many respondents were hesitant to commit themselves as a spokesman for photojournalists in general, saying they were telling of their own experiences. Perhaps, many wrote, in a community larger/smaller than theirs things would be different. Or on a paper with a larger/smaller circulation the situation would not be the same.

The ten personal data questions were:

1. Where did you learn photography?
2. Did you attend college?
3. How many years have you worked as a photojournalist?
4. How many papers have you worked on?
5. What is the circulation of your present paper?
6. Do you plan to remain in photojournalism?
7. Do you plan to advance into newspaper management?
8. Do you have any interest in becoming a studio photographer?
9. Do you have any interest in teaching photography?
10. What is your present salary range?

See Appendix A for the questionnaire with the possible choices to individual questions given.

1. WHERE DID YOU LEARN PHOTOGRAPHY?

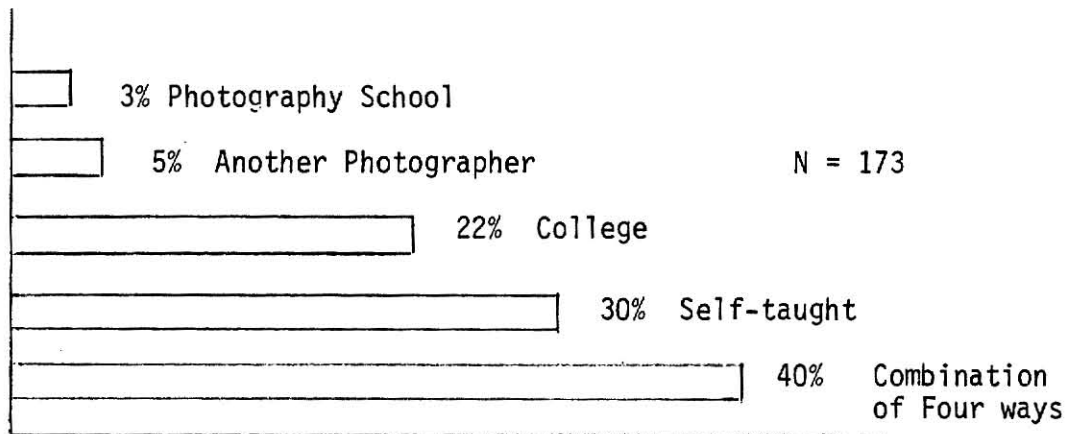


Fig. 1. Photographic education percentages

2. DID YOU ATTEND COLLEGE?

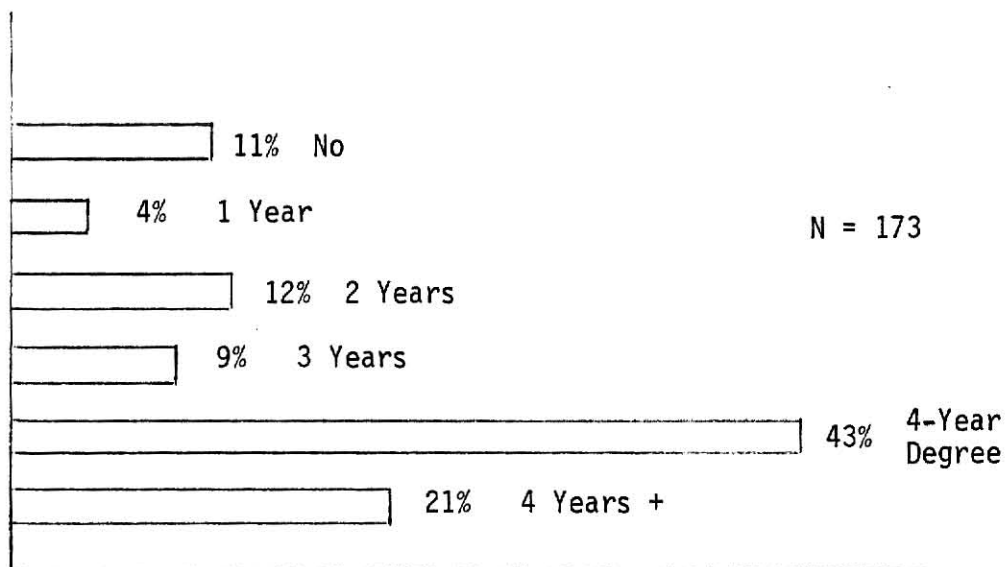


Fig. 2. College attendance percentages

3. HOW MANY YEARS HAVE YOU WORKED AS A PHOTOJOURNALIST?

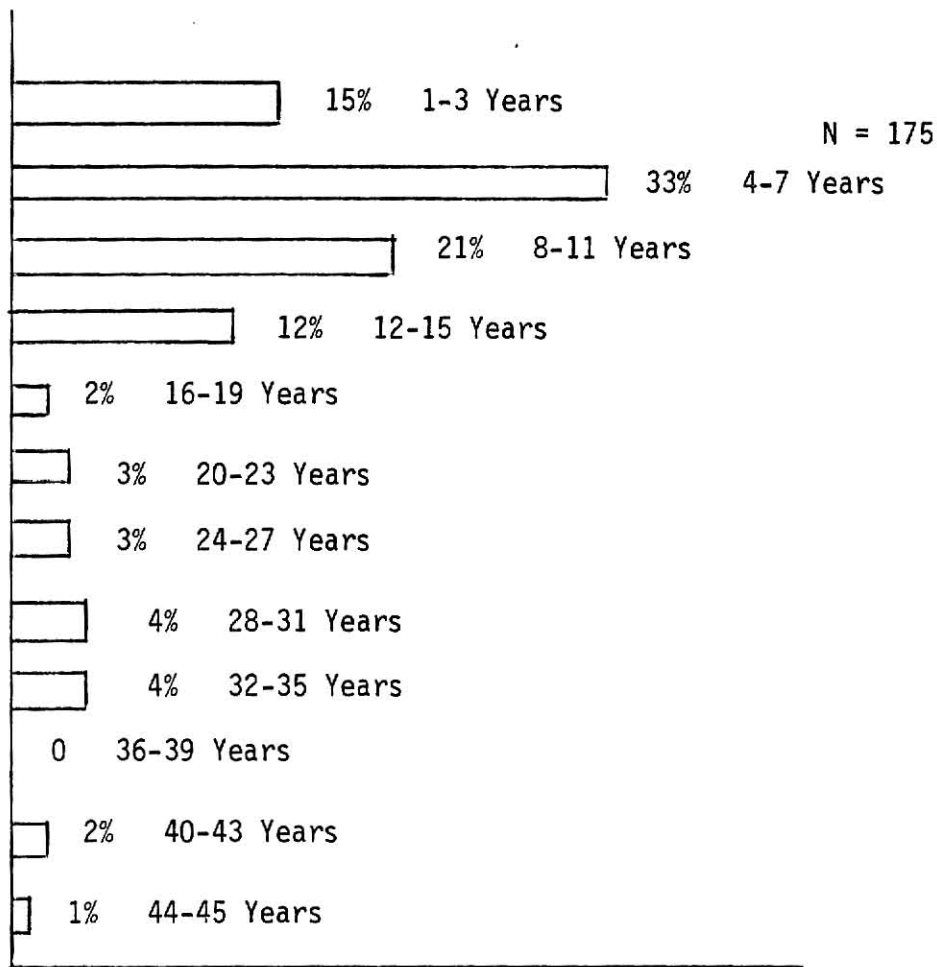


Fig. 3. Years worked percentages

Respondents in the open-end questions commented about the seven-year burnout of newsphotographers. Findings in the survey showed 48 percent of the respondents had worked seven years or less. Those from one to eleven years, 69 percent. Those who had worked from one to fifteen years a percentage of 81, and from sixteen to forty-five a percentage of 19.

4. HOW MANY PAPERS HAVE YOU WORKED ON?

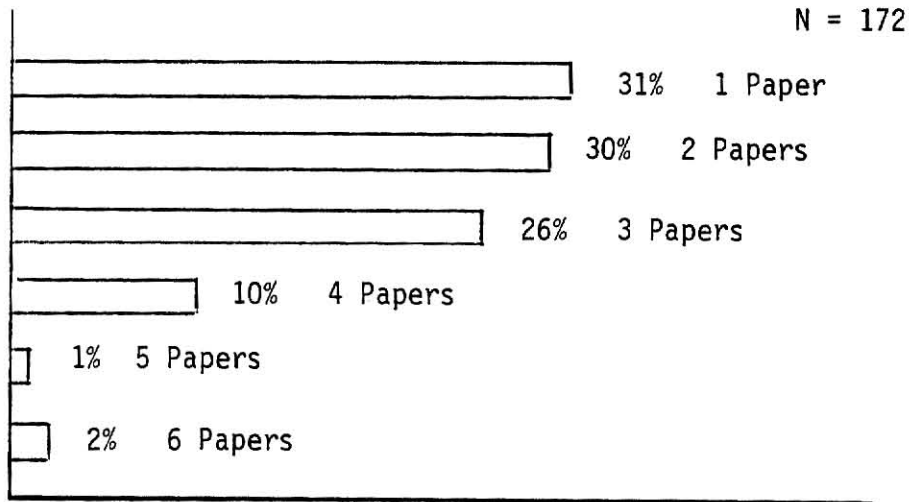


Fig. 4. Papers worked on percentages

5. WHAT IS THE CIRCULATION OF YOUR PRESENT PAPER?

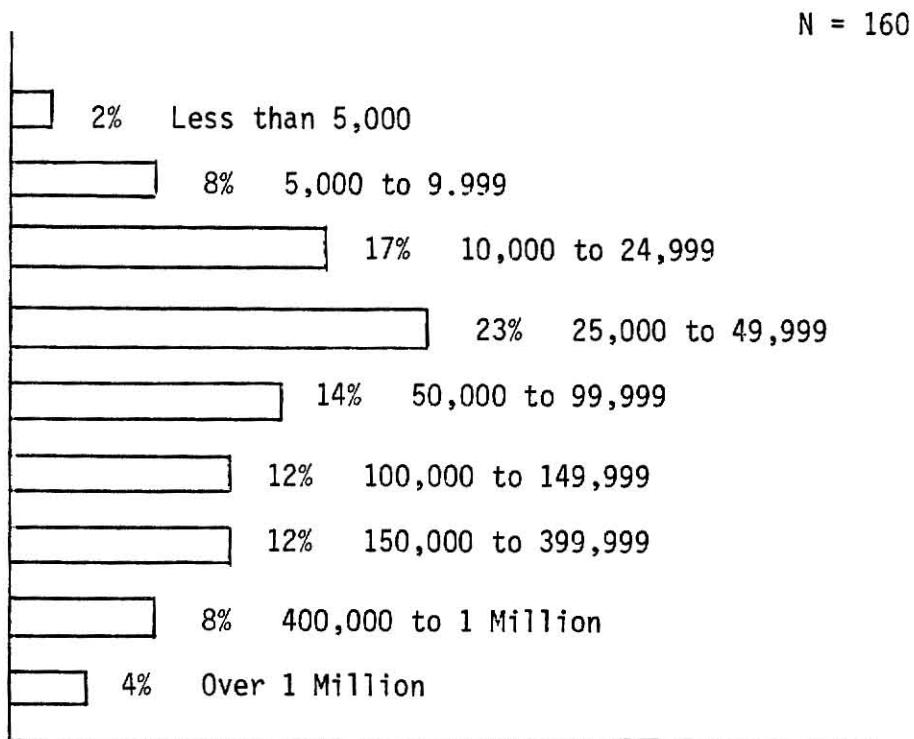


Fig. 5. Circulation of present paper percentages

6. DO YOU PLAN TO REMAIN IN PHOTOJOURNALISM?

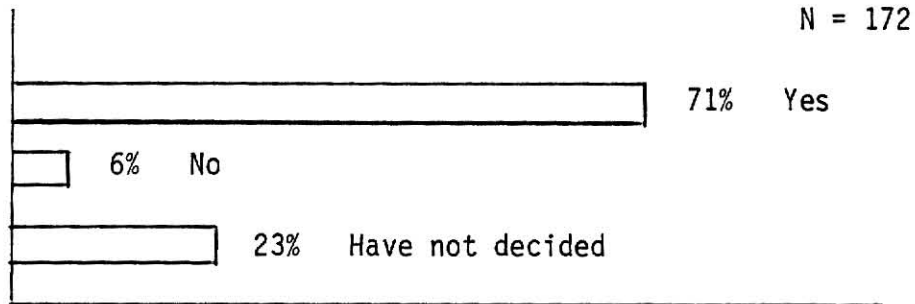


Fig. 6. Planning to remain in photojournalism percentages

7. DO YOU PLAN TO ADVANCE INTO NEWSPAPER MANAGEMENT?

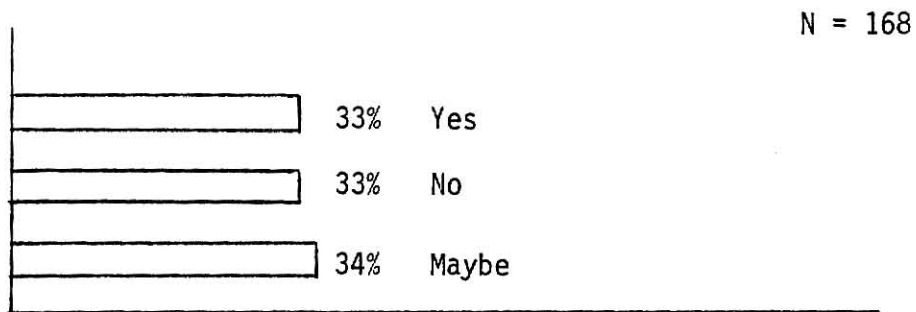


Fig. 7. Planning to advance into newspaper management percentages

8. DO YOU HAVE ANY INTEREST IN BECOMING A STUDIO PHOTOGRAPHER?

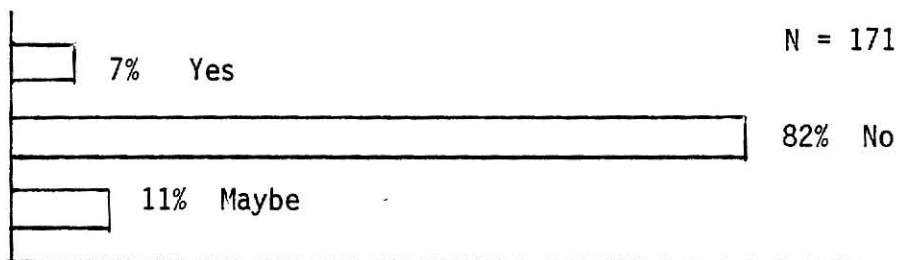


Fig. 8. Interest in becoming studio photographer

9. DO YOU HAVE ANY INTEREST IN TEACHING PHOTOGRAPHY?

N = 173

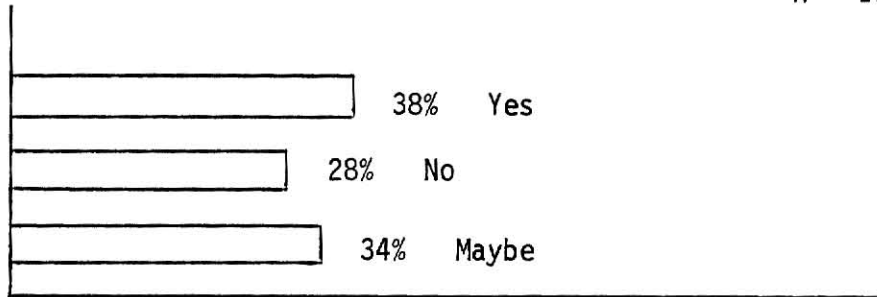


Fig. 9. Interest in teaching photography percentages

10. WHAT IS YOUR PRESENT SALARY RANGE?

N = 173

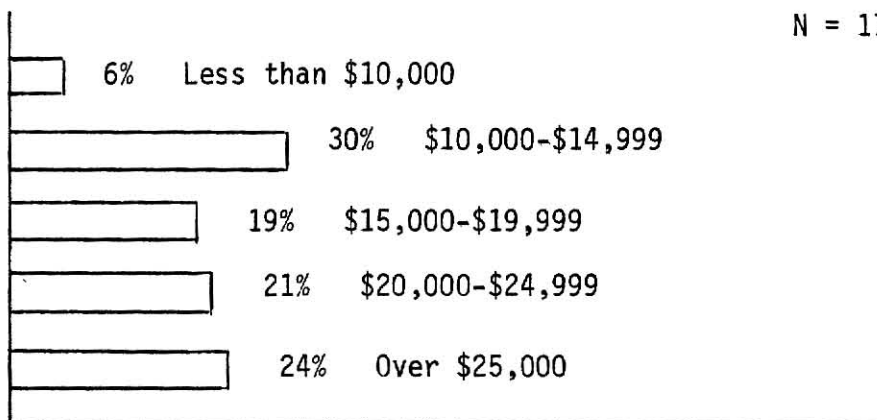


Fig. 10. Present salary range percentages

CHAPTER IV

CONCLUSIONS

Summary

Understanding photojournalists and their work in newsrooms was the purpose of this study. The study gathered information about that group of newspeople whose work becomes the most effective means of presenting some news events. Dramatic events that defy most imagined situations and can be best reported in pictures. Examples are the eruption of Mount St. Helens and the Kansas City Hyatt-Regency disaster.

It was a general study on photojournalists. It did not examine any small segment of the group nor any specific problem of the group. It was not limited to photographers on large or small circulation newspapers or magazines, or in small or large communities. One result of the study, however, showed the commonality of problems among photojournalists regardless of the size of the publication or the community.

Photojournalists have an unparalleled position in the newsroom. Being field people they do most of their work outside the newsroom and for most of their working day they are invisible and forgotten members of the news team. The findings showed many news photographers are aware of this absence from the center of newsroom activity. Some wrote of the difficulty it presents in communications with the rest of the team.

Few studies are available on photojournalists. None was found on the general population of them as part of the news team. Little information

previously outlined photojournalists' problems that were answered in part by findings in this study. The findings showed photojournalists want to take part in news-staff meetings on the same level with reporters; they want better use of their work; they want more respect from management; and they want more money.

The findings also showed that photojournalists thought they should do their own darkroom work; write captions for their pictures; and attempt to balance photos in the same way reporters balance stories. It showed they wanted publications to provide them with periodic review on legal aspects of newsphotography; reimbursement for the use of personal equipment; and overtime pay after forty hours a week. The findings showed photojournalists could learn from critiques of their colleagues and they were a closely knit group.

The study used a three-part questionnaire survey: (1) forced-choice statement section that gathered information on photo assignments, work practices, policies, and attitudes toward editors and publication, (2) open-end section that gathered information on philosophy of photojournalists, and (3) personal data section that gathered information on background and future plans. The findings for all three sections reveal many problems of photographers on newspapers and magazines. Image is one of the greatest.

The willingness of respondents to contribute was remarkable. Some sent follow-up letters and a few telephoned. Their dedication to their work and to the field of photojournalism was evident in many ways. For example, a number of them volunteered sources for the information to be sent when the findings were complete. Some wanted the same questions to be submitted to editors and publication management,

Discussion

This study was designed and had as its end result understanding photojournalists and their world of work. It explored newsroom policies and practices which concerned photojournalists. The study allowed respondents to express what they considered desirable and what they preferred to see changed in current newsroom conditions and practices. The study accomplished its designed purpose because of the generous cooperation of participants.

Respondents to the study's survey enumerated many problems in newsrooms. Among them were editors whose established policies excluded many times photojournalists from active participation in the news process; public employees, such as police, who sometimes were less than friendly; and public officials who were often not cooperative. They also included the public which often has a false image of them and they included their colleagues who are often ego-bent.

A number of respondents sent personal notes with their returned questionnaires and it came as no surprise that one photojournalist wrote that he found "little satisfaction in my work nowadays." Not the job," he said, "I really enjoy that, but the control from above and the lack of respect." He added it very often caused him to think about getting out of photojournalism.

And the odds are that he will get out. Just like many of his former colleagues he will quit sometime around his eighth year in the business. This study showed 57 percent of the responding photojournalists had worked eight years or less. It also showed only 3 percent had made it a life-long career by working over thirty-six years in the newsroom,

Respondents often referred to burnout as a major problem. What happens, they asked, when the thrill of taking pictures is gone? What is left? Poor pay, long hours, and little respect in the newsroom is usually the answer. Findings showed a high percentage of photographers leaving the field after seven years. And when burnout comes, what then? Does a photojournalist go on up the ladder to photo editor, bigger newspaper, freelancing, or does he give up photography and start a new career?

One respondent wrote what may be the closest answer to the truth of why photojournalists burnout and leave the news business. "The choice, with very, very, few exceptions, with remaining a photojournalist or not, is between earning a comfortable living or having your work well used."

And money is a serious problem respondents wrote. The compensation is simply not commensurate with the job performed. The long irregular hours a good photographer spends on the job, not in the newsroom, but out on the streets can be discouraging. For not only must a photographer be out on the streets taking his pictures, he also must be prepared to encounter many confrontations while doing his job. There can be problems with the police, firemen, hostile subjects, and the public. Sometimes even their lives are in jeopardy. Several respondents wrote the problem was simply overwork and underpay.

In any job situation there is the concept of what workers think should be their prerogative and what conditions actually prevail. How serious are the discrepancies for photojournalists? How serious are the differences between newsroom policies and what photojournalists think should prevail? Findings showed that 98 percent of respondents thought they should be included in news-staff meetings which include reporters. And 97 percent of respondents agreed that they should be on an equal level basis with reporters in policy making. Yet on the open-end question of

how newspapers could improve the status of photojournalists many respondents answered by saying "putting them on an equal level with reporters." Respondents wrote of their own experiences and problems in getting recognition for their work when compared with reporters.

The lack of professionalism toward them by editors and reporters was resented by many respondents. They stressed the need for newspapers to recognize that photojournalists today have the same educational background as reporters in most cases.

Another concern of respondents was the control over their work. When layouts are made 97 percent of them agreed that photojournalists should be consulted. On having control over cropping their pictures 78 percent agreed. What prevails in newsrooms, however, is that newsroom practices do not always allow for layout, consultation and control over cropping. And they said this practice is one of the biggest problems confronting them. One wrote, "Perhaps the greatest blow dealt a photojournalist is when his picture is cropped, cut, or totally eliminated in order not to cut the story."

In the survey's introduction, the history of photojournalism was briefly outlined. Perhaps the most important aspect of the history is the stress on early newsphotographers in the United States to be first with pictures. Beating the competition was of utmost importance in the news business. This meant, at times, quality was sacrificed for speed. It also meant an image of photographers was created which remains strong today. The image is that of a brash camera-wielding photographer in a frenzy to get the first shot. Movies and TV still perpetuate it. And, according to respondents, newspapers do little to dispel it.

Almost every respondent somewhere in the questionnaire mentioned

the poor image of photojournalists with the public. They said they don't want to be confused with Animal on the Lou Grant show; they don't want to be the aggressive paparazzi so often shown in movies; they don't want the stigma of prying into other people's lives; yet they don't want the public to think all they do is take pretty pictures.

When photojournalists were asked to rate their colleagues on professionalism they showed great confidence in them. Only 9 percent said photojournalists do poorly in upper management, and only 9 percent said they make poor editors.

Respondents did not show great mobility in their jobs. Findings showed 87 percent had worked for three papers or less. No respondent had worked for more than six and some of those explained they considered their campus newspaper as one of them. One wrote he had worked on two newspapers but they were owned by the same company.

Many questions need to be asked on the future of photojournalists. Are there any answers to ending the poor image of them? How can they gain recognition and respect from their newspapers? Is the failure to find answers going to drive more of the best out of the business? In the future what use will newspapers have for them? Will newspapers lose one of the most effective ways of telling stories of high drama? Unfortunately, and perhaps the greatest misfortune is that photojournalists will probably not be in on the decision-making process.

Recommendations

No single study on photojournalists can adequately cover the subject. Future studies should be considered. They could include specific problems that emerged during this general study. Included could be: the problem of burnout, how serious is it; attitudes in college newsrooms toward staff photographers, do they contribute to future problems of photojournalists; assignments, is there a problem with reporters; law enforcement attitudes, do they hinder the work of photojournalists; and photojournalists, should they be given the task of writing as well as photographing.

A study could be done on ex-photojournalists, why did they drop out of the news business, what is their new career, and how do they feel about the change in career could be asked. Also a study could be done on newsphotographers who are not members of NPPA. Do non-member views differ from member views?

The most logical study after the one just completed would be to ask editors the same questions posed in the study's questionnaire. A more complete picture of photojournalists could certainly be gained.

APPENDIX A

Questionnaire

1. Listed below are statements about photojournalists and their work. Beside each, please indicate whether you strongly agree (1), agree (2), neutral (3), disagree (4), or strongly disagree (5). The term, photojournalists, refers to photographers who work on newspapers and magazines, and is used to distinguish them from other photographers, such as studio, etc.

	Strongly Agree	1	2	3	4	5	Strongly Disagree
(1) a. Photojournalists learn more from experience than in classrooms.		1	2	3	4	5	
(2) b. The photographer, Animal, on the Lou Grant TV series, is an accurate reflection of photojournalists.		1	2	3	4	5	
(3) c. Reporters attempt to write balanced stories; photojournalists should attempt to balance photos in the same way.		1	2	3	4	5	
(4) d. The general public is a poor judge of good newspaper pictures.		1	2	3	4	5	
(5) e. Picture editors should be photographers.		1	2	3	4	5	
(6) f. Photojournalism is seldom a life-time career.		1	2	3	4	5	
(7) g. Photojournalists are poor writers.		1	2	3	4	5	
(8) h. Photojournalists spend too much time on the technical aspects of photography.		1	2	3	4	5	
(9) i. Photojournalists spend too little time learning about composition and light principles.		1	2	3	4	5	
(10) j. "Inherent ability" or natural talent is a myth where photojournalists are considered.		1	2	3	4	5	
(11) k. Photojournalists make poor editors.		1	2	3	4	5	
(12) l. Great photojournalists succeed because they take more shots.		1	2	3	4	5	
(13) m. Photojournalists have a high status in the community.		1	2	3	4	5	
(14) n. Often photo assignments provide the opportunity for photojournalists to make editorial statements.		1	2	3	4	5	
(15) o. Photojournalists can learn from the critiques of other photojournalists.		1	2	3	4	5	
(16) p. Often an event can be an opportunity for propagandizing a publication's philosophy.		1	2	3	4	5	
(17) q. The public does not want morbid pictures of the dead in newspapers.		1	2	3	4	5	
(18) r. Editors will run poor photographs in lieu of sending photojournalists back for another one even when it is possible.		1	2	3	4	5	
(19) s. A reporter writing a feature story should have control over the pictures in the story.		1	2	3	4	5	
(20) t. Newspapers should encourage reporters to become photographers.		1	2	3	4	5	
(21) u. Photojournalists do poorly in upper management positions.		1	2	3	4	5	
(22) v. The recognition given war photojournalists is seldom given other photojournalists.		1	2	3	4	5	
(23) w. Photojournalists should carry libel insurance.		1	2	3	4	5	
(24) x. Photojournalists should carry insurance for the invasion of privacy.		1	2	3	4	5	
(25) y. Photojournalists should do their own darkroom work.		1	2	3	4	5	
(26) z. Newspaper pictures greatly influence public opinion.		1	2	3	4	5	
(27) aa. Photojournalists are a closely knit group.		1	2	3	4	5	
(28) bb. Newspapers stress sensationalism in pictures.		1	2	3	4	5	
(29) cc. Photojournalism offers a wide range of job opportunities.		1	2	3	4	5	
(30) dd. Newspapers give readers the kind of pictures the readers want.		1	2	3	4	5	
(31) ee. In order to get good pictures photojournalists must be aggressive.		1	2	3	4	5	
2. Photojournalists should:							
(32) a. write captions for their pictures.		1	2	3	4	5	
(33) b. keep up-to-date on photography equipment.		1	2	3	4	5	
(34) c. strive to develop own individualist style.		1	2	3	4	5	
(35) d. Attend professional meetings on a regular basis.		1	2	3	4	5	
(36) e. consistently enter photography contests.		1	2	3	4	5	
(37) f. be included in news-staff meetings which include reporters.		1	2	3	4	5	
(38) g. be consulted when layouts are made.		1	2	3	4	5	

- | | | Strongly
Agree | 1 | 2 | 3 | 4 | 5 | Strongly
Disagree |
|--|--|-------------------|---|---|---|---|---|----------------------|
|--|--|-------------------|---|---|---|---|---|----------------------|
- Photojournalists should(con't)
- (39) h. be on an equal basis with reporters in policy-making. . 1 2 3 4 5
- (40) i. be told by editors the good and bad points of
pictures. 1 2 3 4 5
- (41) j. own the rights to their photographs. 1 2 3 4 5
- (42) k. shoot what is assigned to them, then let the editor
make the final judgement. 1 2 3 4 5
3. Photojournalists should have:
- (43) a. four-year college degrees. 1 2 3 4 5
- (44) b. control of photo essays. 1 2 3 4 5
- (45) c. rapid advance systems. 1 2 3 4 5
- (46) d. expenses paid to professional meetings. 1 2 3 4 5
- (47) e. compensation for work exceeding 40 hours a week. 1 2 3 4 5
- (48) f. compensation for travel to and from assignments. 1 2 3 4 5
- (49) g. control over cropping their pictures. 1 2 3 4 5
- h. the right to turn down assignments that are:
- (50) life-threatening. 1 2 3 4 5
- (51) demeaning. 1 2 3 4 5-
- (52) sensational. 1 2 3 4 5
- (53) alien to own ethical and philosophical beliefs. 1 2 3 4 5
- (54) not in keeping with religious convictions. 1 2 3 4 5
4. Publications should provide photojournalists:
- (55) a. with periodic reviews on the legal aspects of news
photography. 1 2 3 4 5
- (56) b. with over-time pay after 40 hours a week. 1 2 3 4 5
- (57) c. with the latest state-of-the-art equipment. 1 2 3 4 5
- (58) d. with reimbursement for the use of personal equipment. 1 2 3 4 5
- (59) e. with bullet-proof vests. 1 2 3 4 5
- (60) f. with libel insurance. 1 2 3 4 5
- (61) g. with invasion of privacy insurance. 1 2 3 4 5
5. Publications should have for photojournalists:
- (62) a. a policy on photographic equipment used on assignments.. 1 2 3 4 5
- (63) b. a code of ethics. 1 2 3 4 5
- (64) c. a policy on moonlighting. 1 2 3 4 5
- (65) d. a policy regarding the involvement in politics. 1 2 3 4 5
- (66) e. a policy on the use of telephoto lenses for assignments. 1 2 3 4 5
- (67) f. a policy on models' or subjects' picture rights. 1 2 3 4 5
- (68) g. a philosophy on the integral part photojournalists
play in the overall operation of the publication. 1 2 3 4 5

Personal data:

1. Where did you learn photography? self-taught another photographer
photography school college
2. Did you attend college? no 1 year 2 years 3 years 4-year degree 4-years+
3. How many years have you worked as a photojournalist? _____
4. How many papers have you worked on? _____
5. What is the circulation of your present paper? _____
6. Do you plan to remain in photojournalism? yes no haven't decided
7. Do you plan to advance into newspaper management? yes no maybe
8. Do you have any interest in becoming a studio photographer? yes no maybe
9. Do you have any interest in teaching photography? yes no maybe
10. Present salary range: less than \$10,000 \$10,000-14,999 \$15,000-19,999
\$20,000-24,999 over \$25,000

Please comment on the following topics. You may use the back.

- photojournalism as a career path to management.
- the status of the photojournalist in the community.
- the use of cameras in the courtroom.
- the biggest problem confronting photojournalists.
- privacy laws with regards to photographing celebrities, politicians, private property, hostile subjects, etc.
- how newspapers could improve the status of photojournalists.

APPENDIX B

Additional Comments from Respondents

Additional comments from respondents are included here. Note on the presentation of comments in the text and appendix: Some respondents' comments were condensed in order to include a greater number of them. Some multiparagraph comments were combined into one paragraph for readability. The terms "photojournalist" and "photographer" were used interchangeably.

Biggest Problem Confronting Photojournalists

The problem is the lack of respect as an intelligent professional from management. Photojournalists are often looked upon as slaves by the rest of the news staff. I have the problem of getting my work published and having control over which pictures are used.

Working with picture editors and art directors who have little knowledge of photojournalism is not easy.

One problem is writers in management who believe that any one is capable of being a photographer and thus view photographers as inferior because they believe them incapable of writing.

We need to get respect from editors in order to get meaningful assignments. Most papers use photos well once they have them, but still make out assignments for writers which contain obvious photo possibilities yet don't think of consulting a photographer.

The biggest problem confronting photojournalists is gaining status equal to that of reporters and being recognized as serious journalists. There is a need for photographers to learn to work better with reporters and editors and realize that it is a joint effort to get the news out and portray it accurately.

Ourselves! Too many of the people in this business think for themselves. The photographer must work as an individual, but an individual within a team. Too many times I feel that the people I work with think only of the publication of their own work. They do not care about the overall product. By this I mean words and photographs. Trust and earning the confidence of all the other people in the newsroom are also important.

Sometimes the photographer's problem is in failing to study a better angle. Giving the story a more interesting approach. Sometimes photographers lack a sense of humor.

I think a problem is the wide range of professionalism among photographers.

Being from a small daily, there are no big problems. Obviously more money for salaries and equipment would have a priority.

The problem is too few outlets for photographers' work. The choice, with very, very few exceptions, with remaining a photojournalist or not is between earning a comfortable living or having your work used well.

I find mounting costs to replace equipment is a problem.

The problem is the demise of the newspaper and the rise of the electronic newspaper to take its place.

Being realistic about the problem it is the current state of the economy. There are employment limitations, layoffs, hiring freezes, etc.

The biggest problems confronting photojournalists are low pay, poor use of pictures, and poor understanding of what the photographer is to do by editors. All are connected. Often the photojournalists in their jobs are seen as either technicians or illustrators, not journalists.

Improving the quality, accuracy, and depth of reporting in an increasingly complex world when their audience is regularly overdosed on visual stimuli is the biggest problem.

Benefits of the use of their own shots for personal use or sale to other publishers after publication in our own papers is a problem some of us have. Rights to negatives and prints should be determined up front by photographers and managing editors.

I think the problem is keeping the objectives and meaning of photojournalism fresh in our minds.

The biggest problem? We don't get no respect as Rodney might say.

How Newspapers Could Improve the Status of Photojournalists

By treating us as they would any reporter or editor, newspapers could improve our status. Simply realize we use cameras and not VDTs. Make photojournalists more involved in caption writing, story writing and layout. Many of us would sink if forced out of the lab into the newsroom, but that's fine, it would leave more room and money for the talented.

Newspapers could improve the status of photographers by listening to them. Sit down and try to understand them and their ideas.

Newspapers could improve the status if they let photographers make assignments. Not using them for subjects that aren't worth sending reporters on.

Equal say in layout; inclusion in news-budget meetings; and the power to develop photo packages would all improve the status of photo-journalists. It is assumed that photojournalists are already receiving equal pay, expense money...

If newspapers allowed photographers a greater voice in management decisions; gave them the kind of pay their job should require as professionals in a difficult work situation; allowed them to use more personal projects as part of the work contribution; and set up shows in museums and galleries to help acquaint the public with the photographer's work and talent the status could be improved.

Not make it necessary for the photographer to fight his way through several layers of authority before he can get permission to shoot would improve the status.

Treating photographers like professional journalists is not going to come about until word people and photo people are educated together in such a way as to give each equal status. There is still too much of a line drawn between them. College newspapers reflect this attitude. Photographers are going to have to behave more like journalists. Learn how to use tools of the word people, learn their language, and then use them to communicate with them.

Newspaper management opinion doesn't seem as high as public opinion of photography. Management, especially if unfamiliar with actually photographing subjects, etc., doesn't understand why a photo is as it is.

Newspapers should invest a little time in learning about what photography—good photography—can and cannot do to tell the story the paper or magazine wishes to tell.

The status could be improved if there were more essay assignments to add importance to the reader interest in photographs. Newspapers could contribute more to send photographers to seminars, schools and conventions to improve talents.

Every metropolitan newspaper should have a weekly section where photos are used as the main part of the story.

Let's quit worrying about status and make good pictures. If you make good pictures, the status will come anyway—either way, the pictures are all that counts, and no one can take those away from you. The satisfaction should come from a good job.

I think it is up to photojournalists to improve their status, whether they choose to move up in management or develop a responsible voice in the newsroom from their current position.

Improved status must come from a change of mind among management. It is found in publications said to be picture oriented. As long as photos are suppressed so that more words can be used the status will be unsatisfactory.

One method of improving the status of photojournalists would be lessening the workload by hiring additional photographers. Photographers are expected to provide The Picture on an average of four to six assignments daily. Photographers and reporters should go out together on interviews and puff pieces.

Status, power, control, whatever... they are very rarely allocated by the organization. More often they are seized by ambitious individuals. I'd say the burden for gaining "improved status" is going to be on the photojournalists. Those who improve themselves editorially will be those who gain status. It's a process of professional education and the continuous, ambitious application of skills gained.

Status could be improved with more photo editors on medium-sized papers.

Photojournalism as a Career Path to Management

Photojournalism as a path is as good as any other avenue. It all depends upon the attitude of the person and his or her talents for dealing with people.

Wise photojournalists who have writing, layout and public relations skills have marketable futures in management, with a little luck and probably a move or two to larger parts.

It is definitely a path provided the photojournalist can write and spell well. The first obstacle that generally needs over-coming is management's stereo type view of the photographer as "technician."

It is definitely a means of advancement—to editorships and department directors—such as picture editors,

Yes, I think photojournalism can be a career path to management. I believe it could happen, provided the photographer is outstanding in his field and makes decisions that benefit him as well as the employer.

Yes. Being a photojournalist exposes one to a large segment of the readership on a more personal basis. Many people in management never meet or know the prevailing attitudes of the community.

An educated photographer should consider a place in management. But in order to do so he should have some business administration experience.

The management route is slow but open to photojournalists,

Photojournalism as a career path to management? Why not? Too many word people controlling photographs now have seldom or never worked under the stressed conditions and don't realize what it takes to get a picture.

Yes, photojournalism can be a path. A photojournalist makes decisions everyday. It is a good ladder to management.

As a career path photojournalism is very hard unless the photographer has gone through some facet of career training or marketing classes in which case they might end up in advertising.

It is not recommended because most photogs are left out of management decisions.

To my knowledge there have been very few photographers who have moved into upper management. I believe it is difficult for newspapers to take photo people seriously, especially when they tend to view us as working slightly outside their professional group.

Cameras in the Courtroom

Under current experimental guidelines cameras in the courtroom are a good thing. They help in understanding the consequences, emotions, etc., involved.

It is an experiment that is working well. I have had several courtroom assignments.

The use of cameras can be very helpful in ripping back the mystery of the judicial system.

I believe cameras should be permitted in a courtroom and in Congress, the Senate, and the local government sessions so as to give the people that elected them to office a chance to see how they work and how many times they are absent from meetings.

I am all in favor of cameras in the courtroom if photographers or TV guys don't screw it up by breaking ground rules.

I believe cameras belong in the courtroom and will not destroy the dignity of it. This could only happen if photographers take and editors publish pictures of judges slouched back and jurors nodding.

I have no strong feelings on this except that I have seen certain members of our profession photograph only the sensational aspects of a trial.

If there were cameras in the courtroom there would be no longer any shooting through open doors and windows.

Privacy Laws Affecting Photojournalists

If it's news, the general public has a right to know. With regards to celebrities and politicians their private lives have become public by their choice. Hostile subjects— unless overcome with grief— the public has the right to know about. Private property, as long as you

are outside the boundaries or are invited in by legal authorities such as police, fire officials, etc., can be photographed.

Personally, I prefer friendly subjects willing to be photographed. However, I feel people who seek publicity to enhance or further their careers must be willing to put up with the Ron Gallellas in the world. To a point, that is, we must all have private times and places sometimes.

Privacy is an individual matter to be considered on its merits. Each case should be regarded as to its newsworthiness. It is ridiculous to stalk someone just to record his face for no important news reason.

I think most publications need to reassess the value of some pictures of celebrities and politicians. I do think people have a right to their privacy and in situations where the press acts like packs of wild dogs hounding these people the photos that often result are inferior. Perhaps the energy could be spent better elsewhere.

Regarding privacy of individuals is one area where photojournalists should be well trained to make valued judgements.

I believe present laws are adequate were they followed with the intent of the original laws. But I see tendency by the courts recently to interpret them in favor of the complainant.

I think the laws are reasonable as written but sometimes we have to bend the rules in order to provide what our editors ask. In these situations then it is the editors' responsibility to make sure we are within privacy and libel laws upon publication.

Status of Photojournalists in the Community

People tend to have an over-glorified view of our job, especially with a small newspaper. We are "good Joes" when we come out to photograph kids at an Easter egg hunt and the pix gets in the paper. But photograph a bad accident or a priest initiating last rites and it runs in the paper—your name becomes mud.

The status is quiet good in our small city. That is, unless the subject disagrees with my paper's editorial stand on a sensitive issue at the moment.

We live in a small community where the photojournalist is held in high esteem. I can see, however, in heavy news-producing areas where the image of photojournalists could become tarnished because of aggressive competition.

The status is somewhere in the middle, just above the car salesman. However, I'm often told that I have a "good job" by subjects.

Everybody's (NPPA-ers, at least) moaning about how Animal is such a travesty, but regardless of his dress, he comes across as a very competent photographer. The "Jimmy Olson" image of the bumbling photographer who isn't smart enough to be a reporter bothers me a lot more. I don't advocate an Animal style wardrobe, but I've always felt our actions while in the public eye should be as professional as possible. Face it, there are a lot of cowboys in this business, and our equipment makes us that much more visible. Acting professional is the key. As the old saying goes, "Know what you are doing. If you don't know what you are doing, at least look like it."

Photographers are often looked upon as a leech or scapegoat feeding off the emotions, pain, or tragedies in life. Getting the blame for anything from causing embarrassment to hurt usually falls on the photo-journalists. But then they can often be as sort of good-will ambassadors from the paper—helping the public with their knowledge of photography because of professional experience.

The status of the photojournalist in the community depends upon two things. One, the photojournalist's actions in the community. If he is obnoxious and thinks he can be part of the scene he is photographing or has no concern for the subjects, his status would certainly be negative and rightly so. Two, he is known by the types of pictures his paper prints.

I don't think most people know the difference between a photojournalist and a photographer. Consequently, when I go out on assignments with reporters (I should say writers since we are reporters, too.), we often get the "Oh-you're-just-the-photographer" treatment from the public. It's sad but I think most people regard the photojournalist as the dumber half of the writer-photographer team. As the one who's the technical wizard but couldn't write a sentence if his or her life depended on it.

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A SURVEY OF PHOTOJOURNALISTS: THEIR WORK AND PERCEPTIONS
OF THEIR ROLE IN NEWSROOMS

by

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AN ABSTRACT OF A MASTER'S THESIS

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ABSTRACT

Understanding photojournalists and their work in newsrooms is the purpose of this study. The study gathered information about those news-people whose work is photographing and recording by means of newspapers and magazines the people, events and conditions of the world. It considers photojournalists with respect to their photos, colleagues, editors and the public. It examines what photojournalists perceive as their role in the news process; their relationship with their publication; their professionalism; their perceptions of other photojournalists; and the impact they say their work has on society.

The study consists of the introduction which is a historical perspective of photojournalism, the findings of a survey questionnaire, and conclusions. The three-part questionnaire was sent to a random sampling of members of the National Press Photographers Association who are photographers in newsrooms.

Findings showed photojournalists agreed that they should be included in news-staff meetings; be consulted when layouts are made; be on an equal basis with reporters in policy making; and have the right to turn down life-threatening assignments. They also agreed that publications should have for them a philosophy on the integral part they play in the overall operation of the publication; and should provide them with periodic reviews on the legal aspects of news photography, reimbursement for the use of personal equipment, and overtime pay after forty hours a week.

They disagreed that photojournalists make poor editors and do poorly in upper management. But they did agree that newspaper pictures influence public opinion.