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## **An Analysis of How the Internet has Changed Photography and the Profession of Photojournalism**

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The University of Southern Mississippi

An Analysis of How the Internet has Changed Photography and the Profession of  
Photojournalism

by

Florence Maillot

A Thesis  
Submitted to the Honors College of  
The University of Southern Mississippi  
in Partial Fulfillment  
of Honors Requirements

May 2019



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## Abstract

Photography and the photojournalism profession is ever-changing due to the Internet. Technological advances allow photographers to use the Internet to their and their publication's advantage. Along with positive effects of the Internet, there are also negative consequences. The positive and negative aspects intertwine, and it can be difficult for photojournalists to do their jobs due to the negative consequences. This study focused on these positive and negative effects, as well as the personal tolls that photojournalists continue to face daily. The aim of this study was to determine the positive and negative effects of the Internet on photojournalism through a qualitative analysis by interviewing a dozen photojournalists and utilizing information from other databases. The subjects were asked a series of questions that focused on how the Internet is changing the work of photojournalists and the profession as a whole. This study will provide a better understanding of whether photojournalists have had to change their profession because of technological advances and the Internet. Ultimately, the photojournalists agreed that while the Internet is a great tool for photographers to use, there are harmful effects to the profession and the job of a photojournalist. These include others stealing photographers' images, the manipulation of photos through editing software, and a decline in compensation. The art form of photojournalism is fading due to the Internet. In order to further communicate with people through photographs, photojournalists must cope with the negative effects of the Internet; the photojournalists interviewed in this study discussed how they do so.

Keywords: photography, photojournalism, media history, journalism history, photographers newspapers

## **Dedication**

Mom, Dad, and Dr. Davies:

Thank you for all of the encouragement throughout the past four years and future years to come.

## **Acknowledgments**

I would like to take a moment to thank my thesis advisor, David R. Davies, for always taking the time to help me during the process of completing this study. This piece of work would not have been possible had it not been for his guidance. Thank you for everything.

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# Chapter 1: Introduction

## Significance

The purpose of this thesis is to research how photography and the photography profession have changed due to the Internet. This study explored the positive and negative consequences of the Internet on photojournalism, and how it is affecting working photojournalists. The goal of this study was to determine how the Internet has had an effect on the profession of photography as a profession and a craft.

The Internet pervades in every line of work, but this study focused specifically on how photojournalism has been influenced by the Internet. By identifying these influences, we can better understand how the Internet has and will continue to affect the photojournalism profession.

Technology and the Internet have had a positive influence on photojournalists and their careers. Since the beginning of photography, technological advances have changed the field of photojournalism. Photographers now use digital cameras to take photographs and no longer use the darkroom to develop their images.

The beginning of the Digital Age shocked photographers but also worked to their advantage because it made photography more efficient. The Digital Age allowed photographers to distribute images more easily and broadly because of the Internet. The Digital Age brought with it the concept of “online.” Journalism has also changed drastically since the rise of the Internet. Before the Internet, consumers had to wait hours or days until they received information. “The Internet allows audiences to get information much faster by having it online,” said Jared Keller, a reporter for *The Atlantic*. “This is

advancing all media professions by giving journalists, reporters, and photojournalists a different way to do their jobs,” he said.<sup>1</sup>

Digital cameras improved photographers’ work by allowing them to look at their images right away. As well as being able to see images immediately after they were taken, digital cameras did not have a limit to how many photographs could be shot. Photographers could re-take an image if it did not turn out the way they had intended. Instead of using a darkroom to fix mistakes in pictures, photojournalists could avoid this with a digital camera. “If a photograph needs to be adjusted, photographers can upload their photographs online and use editing software to fix the problems in the image,” observed the Adorama Learning Center in 2010.<sup>2</sup> When there were only film cameras at the photographer’s disposal, they could fix the images that were not captured the way they had envisioned in the darkroom. However, nothing compares to the editing software photojournalists are able to access.

These new technological advances improved photojournalists’ work and advanced image quality. Photographers began putting images online to create galleries. Consumers began viewing and responding to the work photojournalists uploaded online. The Internet is a useful resource for a photojournalist trying to get noticed by audiences or other photographers. As well as allowing photographers to meet other aspiring

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<sup>1</sup> Jared Keller, “Photojournalism in the Age of New Media,” *The Atlantic*, <https://www.theatlantic.com/technology/archive/2011/04/photojournalism-in-the-age-of-new-media/73083/>, 4 April 2011.

<sup>2</sup> Adorama Learning Center, “How Digital Technology has Changed Photojournalism,” <https://www.adorama.com/alc/0012375/article/How-Digital-Technology-Has-Changed-Photojournalism>, 10 March 2010.

photojournalists, the Internet has created potential jobs for photographers, said Kathy Anderson, a former *Times Picayune* staff photographer.<sup>3</sup> Without the Internet, photojournalists would not be able to have a connection with consumers online or the possibility to find a job.

Most photojournalists have social media accounts where they upload their images for online consumers to view. Social media serves as a creative platform for photojournalists to share their work online beyond the publications for whom they work for. Now photojournalists can make their own social media sites and publish the photographs they admire or the photographs that were not chosen for a publication. It is simple to see the work of photographers by following their pages and viewing the photographs they are posting every day.

However, the technological advances have also taken a toll on media professionals' careers, especially photojournalists. Even though the Internet has been a positive influence for photojournalists, there are negative consequences as well. With the rise of the Internet, it became simpler for consumers to find what they were looking for. "The Internet provided immediate information, but it became easier for others to steal photojournalists' work," said the Copyright Alliance website. "Since all information is online, it is easy for consumers to find what they are looking for and obtain it for personal

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<sup>3</sup> Kathy Anderson, interviewed by author, digital audio recording, Mandeville, Louisiana, 18 January 2019.

use. Photojournalists are then not being compensated for their work.”<sup>4</sup>

Photographers are getting paid less now for their photographs than before the digital camera was created. A digital camera produces better quality images, but consumers pay less for photographs regardless of quality, said Ted Jackson, a freelance photographer. Because there is an abundant amount of images published on different platforms, people do not think to pay for them.<sup>5</sup>

The demand for photojournalists is not as high as it was before the Digital Age. Consumers can find much of what is on the Internet for free. Therefore, the quality of images declines.<sup>6</sup> Before photojournalism became a profession, there was a higher demand for photographs because there were not many people who were professional photographers. This led to photographs being harder to find and more expensive to buy. Photographs are now more abundant which reduces their value. This has been a direct effect from the rise of the Internet.

The speed and immediacy of the Internet has enabled photojournalists not only to put images online, but to upload them faster. However, now photojournalists have to transfer pictures from their camera to a server as soon as they are produced. There is a demand for publications and viewers to view photographs immediately after they are

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<sup>4</sup> Copyright Alliance, “Why a Camera Might be the Least Important thing a Photographer Brings to the Job,” <https://medium.com/@copyright4u/why-a-camera-might-be-the-least-important-thing-a-photographer-brings-to-the-job-f9eae9c62f59>, 25 August 2016.

<sup>5</sup> Ted Jackson, interviewed by author, digital audio recording, Mandeville, Louisiana, 13 December 2018.

<sup>6</sup> Ibid.

taken. The photojournalist feels added pressure to please the consumer. “When photojournalists are uploading many photographs online it diminishes the quality of the great images,” said Allen Murabayashi, a writer for PetaPixel.<sup>7</sup> Consumers, newspapers, and magazines do not want to see five great images, but rather every picture that was taken. Images are being diminished and extraordinary photographs are lost among ordinary pictures.

As a result of the Internet, there is less paper and printing because most news is uploaded to a website. The outcome of this is there are lower sales and money coming into publications because consumers are not paying for the news, according to a Pew Research Center analysis. The Internet and new technology made it easier for audiences to find information online. This has led to consumers and audiences becoming impatient if news is not on the Internet within seconds.<sup>8</sup>

With less paper copies of printed news, there is not a high demand for media jobs. “Many people who work for print publications tend to have an increased possibility of being laid off than those not in this profession,” observed Charles Babington, a writer for the *Trust*. “Publications are losing business because of news being posted online. Newspapers and magazines do not charge for digital content. Publications therefore

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<sup>7</sup> Allen Murabayashi, “How the Internet Killed Photojournalism,” PetaPixel, <https://petapixel.com/2013/05/30/how-the-internet-killed-photojournalism/>, 30 May 2013.

<sup>8</sup> Pew Research Center, “Newspapers Fact Sheet,” <https://www.journalism.org/fact-sheet/newspapers/>, 13 June 2018.

cannot afford to pay their employees because of a decrease in sales.”<sup>9</sup>

Other media professionals are also experiencing layoffs because it is thought that one reporter or photographer can do the work of many. Publications often think one photographer can take and edit photos, post on social media, and put photographs online. It is more cost efficient to have one person do the work than keep a photo staff of 20 photographers. Many larger newspapers have done away entirely with their photo staffs, such as the *Chicago Sun-Times*, according to a Pew Research Center analysis.<sup>10</sup> This creates increased stress for employees still working for the publication because they are asked to do the work of those laid off. Not only does the employee have to do the work, but it is required to be done properly and in a timely manner.

This study is important in understanding how photography and the profession of photojournalism has changed as a result of the Internet. Because all mass communication jobs today involve the Internet, this thesis will explain how the Internet has affected jobs, photographers, and the overall profession. This thesis will help future photojournalists to understand the profession before they begin work. It is important to realize this profession is constantly changing; it is one that is closely connected to technology and the Internet.

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<sup>9</sup> Charles Babington, “The Hollowing Out of Newsrooms,” *Trust*, [https://magazine.pewtrusts.org/en/archive/fall-2018/the-hollowing-out-of-newsrooms?utm\\_campaign=trends&utm\\_source=twitter&utm\\_medium=social&utm\\_content=trust\\_mag\\_fall\\_2018](https://magazine.pewtrusts.org/en/archive/fall-2018/the-hollowing-out-of-newsrooms?utm_campaign=trends&utm_source=twitter&utm_medium=social&utm_content=trust_mag_fall_2018), 2 November 2018.

<sup>10</sup> Pew Research Center, “Newspapers Fact Sheet,” <https://www.journalism.org/fact-sheet/newspapers/>, 13 June 2018.

## Review of Literature

While it is evident that the industry of photojournalism is in decline due to the Internet, there is little information published about this topic. There was difficulty in finding previous studies showing how the Internet has changed the work in photojournalism. While the author searched through articles, books, and online journals, most of the information conducted for this thesis came from interviews with photojournalists. The previous studies of this topic focused on the decline of newsrooms and journalism as a whole rather than specifically photojournalism. The current scholarship about this topic is outdated by several years. There are only few studies that were published this year or last year. There is no information on the decline of the photojournalism industry for this year.

As soon as the Internet was invented, newsrooms slowly started to shrink. “What was thought to be a great innovation for mass media resulted in publications declining. Newspapers are a critical part of the American news landscape, but they have been hit hard as more and more Americans consume news digitally,” according to a Pew Research Center study. “The industry’s financial fortunes and subscriber base have been in decline since the early 2000s, even as website audience traffic has grown for many.”<sup>11</sup> Since most publications do not charge for online news, there is no advertising revenue to fund newspapers. Without the income, publications cannot pay their employees.

Online news attracts audiences because there is no cost, and it is faster to obtain information online than to wait to receive a newspaper once a day. This has led to an

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<sup>11</sup> Pew Research Center, “Newspapers Fact Sheet,” <https://www.journalism.org/fact-sheet/newspapers/>, 13 June 2018.

increased decline of printed newspapers. More people are unsubscribing from their weekly Sunday newspapers because consumers can go online and find the information for free.

Audiences hesitate to pay for something when there is no cost to retrieve it online. Since there are not as many newspapers being printed, this has led to a decline in advertising revenue. According to the Pew Research Center:

Total advertising revenue for the newspaper industry was down 6.8 percent for the year in 2012. That was led by declines on the print side for the seventh consecutive year, and not just by a little. Print ad revenue dropped 8.5 percent, or \$1.8 billion, even as the economy had seen slow improvement. Print advertising is now 41 percent of what it was in 2006.<sup>12</sup>

Advertising revenue declined sharply due to changes in technology. Pew studies show that United States newspapers lost two-thirds of their advertising revenue, print and digital combined, from 2006 to 2017.<sup>13</sup>

Employment in this industry is declining because publications do not have enough money to hire and continue paying photojournalists' salaries. It is difficult for photojournalists to stay at a publication their whole career. According to Charles Babington, a writer for the *Trust*:

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<sup>12</sup> Benjamin Wormald, "The Newspaper Industry Overall," Pew Research Center, <https://www.journalism.org/2013/08/07/the-newspaper-industry-overall/>, 7 August 2013.

<sup>13</sup> Charles Babington, "The Hollowing Out of Newsrooms," *Trust*, [https://magazine.pewtrusts.org/en/archive/fall-2018/the-hollowing-out-of-newsrooms?utm\\_campaign=trends&utm\\_source=twitter&utm\\_medium=social&utm\\_content=trust\\_mag\\_fall\\_2018](https://magazine.pewtrusts.org/en/archive/fall-2018/the-hollowing-out-of-newsrooms?utm_campaign=trends&utm_source=twitter&utm_medium=social&utm_content=trust_mag_fall_2018), 2 November 2018.



Perhaps the most striking trend is the declining number of newsroom employees—primarily reporters, editors, photographers, and videographers. In the decade from 2008 to 2017, newsroom employment nationwide declined by nearly one-fourth (from 114,000 workers to 88,000). Newspapers led the way, losing a remarkable 45 percent of their newsroom employees over those 10 years (dropping from about 71,000 workers to 39,000). The reasons are no mystery. Weekday circulation of U.S. newspapers peaked some 30 years ago, and started dropping in the early 1990s.<sup>14</sup>

Not only does declining advertising revenue hurt future employers of photojournalists, it negatively impacts those photojournalists already in the profession. Publications are not able to pay their current photojournalists, resulting in the layoff of many photographers each year. Some publications have done away with photo staffs entirely. “At least 36 percent of the largest newspapers across the United States—as well as at least 23 percent of the highest-traffic digital-native news-outlets—experienced layoffs between January 2017 and April 2018. Among newspapers, those with the highest circulation were most likely to be affected,” according to a Pew Research Center study.<sup>15</sup> Many photojournalists are aware of the potential to be laid off and have a plan if this

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<sup>14</sup> Charles Babington, “The Hollowing Out of Newsrooms,” *Trust*, [https://magazine.pewtrusts.org/en/archive/fall-2018/the-hollowing-out-of-newsrooms?utm\\_campaign=trends&utm\\_source=twitter&utm\\_medium=social&utm\\_content=trust\\_mag\\_fall\\_2018](https://magazine.pewtrusts.org/en/archive/fall-2018/the-hollowing-out-of-newsrooms?utm_campaign=trends&utm_source=twitter&utm_medium=social&utm_content=trust_mag_fall_2018), 2 November 2018.

<sup>15</sup> Elizabeth Grieco, Nami Sumida, and Sophia Fedeli, “About a Third of Large U.S. Newspapers have Suffered Layoffs since 2017,” Pew Research Center, <https://www.pewresearch.org/fact-tank/2018/07/23/about-a-third-of-large-u-s-newspapers-have-suffered-layoffs-since-2017/>, 23 July 2018.

were to happen to them.

Photojournalists' salaries are not as high as those in other professions. Even photojournalists who have college degrees make less than other college-educated workers in different professions. "A college-educated newsroom employee earns less than other college-educated workers in other workplaces. Newsroom employees earn less than college-educated workers in the United States. College-educated newsroom employees make less than college-educated workers in other industries and occupations," according to a Pew Research Center analysis.

The media earnings of newsroom employees with a college degree are about \$51,000 compared with roughly \$59,000 for all other college-educated workers.

One reason for the lower media earning of college-educated newsroom employees is that they tend to have degrees in the art and humanities. Workers with these degrees typically earn less than those with degrees in other areas.<sup>16</sup>

Much of the current literature concerns newsrooms declining, photojournalists not earning as much as other college-educated workers, and advertising revenue declining due to the Internet. There is very limited research about the positive and negative effects that the Internet have brought to the profession of photojournalism. Even though there is some published material about this topic, it does not fully explain how this profession and photojournalism are changing.

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<sup>16</sup> Elizabeth Grieco, Nami Sumida, and Sophia Fedeli, "About a Third of Large U.S. Newspapers have Suffered Layoffs since 2017," Pew Research Center, <https://www.pewresearch.org/fact-tank/2018/07/23/about-a-third-of-large-u-s-newspapers-have-suffered-layoffs-since-2017/>, 23 July 2018.

With new technologies advancing, images are able to be edited much easier. This is beneficial to photographers because if they shoot a photograph that does not capture what was envisioned, it can be fixed by photo editing software. As a result photographs are being manipulated, making them look unreal. According to researcher Jacquelyn M. Donaldson:

Although image manipulation through the cutting and modification of negatives has a strong presence within the history of photography, the computer program, Photoshop, allowed the ability to manipulate an image to be significantly easier and more accessible. This development produced a fear shared by many photography scholars regarding the unraveling of the truth of the photographic image.<sup>17</sup>

Andy Grundberg said, “The electronic future is as inevitable as our loss of faith in the integrity of photographic images, while also speculating that the digitalization of the image will result in a decline of aesthetic process.”<sup>18</sup>

Some photographers are changing colors, adding objects in, and taking objects out of photographs. This has affected the profession of photojournalism because now audiences do not know when a picture is real and when it is fake. “Any erosion of readers’ confidence in the relation to photographic images to ‘reality’—any doubt that the

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<sup>17</sup> Jacquelyn Marie Donaldson, “The Image and the Internet: Photography’s Expanding Role in the Digital Age,” MA, Sotheby Institute of Art, 2013, 7.

<sup>18</sup> Quoted in: Jacquelyn Marie Donaldson, “The Image and the Internet: Photography’s Expanding Role in the Digital Age,” MA, Sotheby Institute of Art, 2013, 7.

image on the page corresponds to actual events—threatens the very existence of the editorial photography as a means of conveying information to readers,” said Tim Wheeler and Tim Gleason, writers on the manipulation of photographs. The *New York Times* photography critic summed up the threat of manipulated photos: “In the future readers of newspapers and magazines will probably view news pictures more as illustrations than as reportage since they can no longer distinguish between a genuine image and one that has been manipulated.”<sup>19</sup>

Although there are many negative effects that encompass this profession, many see it as a great time for photography. “This is the golden age of photography. More people are taking and consuming images than ever before, and it is truly a cause of celebration,” said Allen Murabayashi, a writer for PetaPixel.<sup>20</sup> The Internet has provided access to millions of photographs online. This allows consumers to not only view images but to create images of their own.

The Digital Age brought new technological advances that worked in favor of photojournalists. Film cameras were replaced by digital cameras. Photographs now are much sharper and more colorful. “Over the years, the assignments that a photojournalists shoot remain pretty constant, but the technology has changed from 1990 to 2010,” the

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<sup>19</sup> Tom Wheeler and Tim Gleason, “Photography of Photo-fiction: An Ethical Protocol for the Digital Age,” JSTOR, <https://www.tandfonline.com/doi/abs/10.1080/15551393.1995.10387515?journalCode=hcvcq20>, 2 December 2010.

<sup>20</sup> Allen Murabayashi, “How the Internet Killed Photojournalism,” PetaPixel, <https://petapixel.com/2013/05/30/how-the-internet-killed-photojournalism/>, 30 May 2013.

Adorama Learning Center said. “A photo that once took five hours to send to the wire service now takes seconds. The quality level between those 1990 images and now has gotten remarkably better, too.”<sup>21</sup>

The Internet is an important tool for photojournalists to communicate with audiences and create quality images. “The three fundamental functions of the Internet are to give information, enhance communication and present a limitless non-space of storage,” said scholar Jacquelyn M. Donaldson. “Not only has the digitalization of society transformed social communication, but the access to information has become virtually limitless. This virtual limitlessness has lent itself to photography by completely transforming the image,” she said.<sup>22</sup>

Digital cameras provided photographers the opportunity to take multiple images without having limited space on a camera. “With digital cameras the act of capturing a moment is no longer constricted by the amount of exposures provided from a roll of film,” said Donaldson.

This drastically shifts the way the image functions in our modern society by giving the ability to upload these digital images to a space that can be instantly accessed by a universal audience, distributed and reproduced infinitely and archived in a space that will not age or physically change over time. The Internet

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<sup>21</sup> Adorama Learning Center, “How Digital Technology has Changed Photojournalism,” <https://www.adorama.com/alc/0012375/article/How-Digital-Technology-Has-Changed-Photojournalism>, 10 March 2010.

<sup>22</sup> Jacquelyn Marie Donaldson, “The Image and the Internet: Photography’s Expanding Role in the Digital Age,” MA, Sotheby Institute of Art, 2013, 7.

has become a resource for many photographers changing not just the way we view photographs but how we access and produce them.<sup>23</sup>

Digital technology and the Internet have created an outlet for photojournalists that was not available to them several years ago. Photojournalists have been able to connect with other photographers because of the Internet and social media. Being able to post photographs online allows increasing exposure to potential job markets. “Technological advances work to photographers’ advantage by sharing their work widely, and telling stories in engaging, innovative ways,” said a photojournalist at *The Guardian*.<sup>24</sup>

Although there has been some discussion of what positive and negative aspects the Internet contributes to photojournalism, there is not enough information to understand the profession as a whole. There are also very few articles discussing what personal tolls photographers are experiencing daily. This thesis will contribute to the discussion because of the material collected from working and retired photojournalists in the field. By interviewing photojournalists, the study obtained real-life examples of how this profession is changing due to the Internet. This project contributes to the documentation already published because it is adding a specific branch of photojournalism that has not been studied. This project will collect information by the interviewees and build on the conversation by examining negative and positive consequences of the Internet and how

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<sup>23</sup> Jacquelyn Marie Donaldson, “The Image and the Internet: Photography’s Expanding Role in the Digital Age,” MA, Sotheby Institute of Art, 2013, 7.

<sup>24</sup> Stuart Jeffries, “The Death of Photography: Are Camera Phones Destroying an Artform?,” *The Guardian*, <https://www.theguardian.com/artanddesign/2013/dec/13/death-of-photography-camera-phones>, 13 December 2013.

those consequences affect the working life of photojournalists.

## **Methodology**

To gather information for this study various online sources, as well as information found in media textbooks, were consulted. This study gathered materials from online databases such as JSTOR, PetaPixel, and from other materials such as photography magazines and media journals. For the bulk of this study 12 photojournalists were interviewed in the Southeast region of the United States. The photojournalists specifically were working in Louisiana, Alabama, and Mississippi. These photojournalists represent newspapers large and small. The photojournalists were either retired or currently work in the profession of photojournalism.

The 12 photographers were interviewed by phone, and the conversations were recorded on a digital audio recorder. By conducting these interviews, the researcher was able to gather information that was not reflected in previous studies. The photojournalists were asked a series of 27 questions to answer the primary question of this thesis: How has the rise of the Internet changed the profession of photojournalism and photography itself?

The majority of information for this project came from the 12 photojournalists' interviews. The interviews lasted 30 minutes to an hour. The photojournalists interviewed included retired photojournalists, sports photographers, staff photographers at newspapers, and freelance photographers.

Interviewing working and non-working professionals in this field was effective in collecting information needed for this thesis. The study gathered the names of

photojournalists in the Southeast areas from a professor at The University of Southern Mississippi, Chuck Cook. Cook knew these photographers by meeting them on assignments, or previously working with them at the *Times Picayune* newspaper.

Photojournalists interviewed worked at various other publications as well.

Photojournalists who like their jobs enjoy talking about their profession. This study gathered more information from interviewing photojournalists around the Southeast area than previous information published on this topic. In interviewing these photojournalists, this study was able to explore the complexities of this profession, as well as gather real life scenarios of what being a photojournalist today entails.

This study will provide an overview on each finding discovered in the course of this thesis. Throughout these interviews, a commonality was found: the Internet has had both positive and negative effects on the photojournalism profession. These positive and negative effects reflect the personal tolls photojournalists have to endure every day.

This thesis will help readers understand how the profession of photojournalism and photography have changed and will continue to change because to the Internet. The chapters will include positive effects the Internet has had on the profession of photojournalism, the negative effects the Internet has on the profession of photojournalism, and the personal tolls photographers have to face while being in this profession. This thesis will answer the overall research question: How has the rise of the Internet changed the profession of photojournalism and photography itself?



## **Chapter 2: The Positive Aspects of Photography and the Profession of Photojournalism**

### **Introduction:**

New technology improved the profession of photojournalism and made shooting photographs for events simpler. When photographers first used film cameras to take images, there were endless supplies to carry for each assignment. The invention of the digital camera not only made photography more impressive, it offered photojournalists a new method of taking photographs. Photographers now do not have to bring multiple supplies for developing film photos. Creating a great photograph could be accomplished with film cameras, but digital cameras produced better quality images.

Photographers can now immediately view images while photographing, instead of waiting to produce the film to see what had been shot. When using film cameras photographers had to make sure they had the correct settings in order to create a well-composed photograph. Digital cameras now are instantaneous. Instead of anticipating if the photographer got the correct image when developing film, digital cameras guarantee the correct shot.

As the Internet became more widespread, it allowed photojournalists to publish their work online instantly, and consumers were able to see photojournalists' work on an Internet platform. There is endless space on the Internet, which allows photojournalists to transfer their photos from their camera to the web. The various online platforms that were created because of the Internet were websites, social media, and online publications.

These advances allowed audiences to view photographs online. Consumers follow or like

photographers' social media pages, exposing them to various photographs they may not have seen otherwise. This is an advantage to photographers because it creates more exposure by giving them a wider audience.

There are many positive aspects to being a photojournalist and to the art of photography. This chapter will explore what is positive about the profession of photojournalism and photography in light of the Internet. This study will discuss the importance of a captivating photograph, how the speed and immediacy has come to be of importance for photojournalists, photojournalists having unlimited space and getting noticed online, and technology and the message.

### **The Importance of a Captivating Photograph**

Creating an incredible image is more complex than clicking a button on a camera. It takes years of practice to get the right skills in order to create an extraordinary photograph. Photography is a documentation of events happening in daily life. Kathy Anderson, a former *Times Picayune* staff photographer, described photography as a historical document of what went on in a moment in time. Even when she was photographing a wedding or a family portrait, she felt as though she documented something important when taking photographs. Pictures are passed down from generation to generation to understand the importance of what went on in historical time periods.<sup>1</sup> Individuals enjoy having photographs as keepsakes and a remembrance of history.

Living in a visual society, audiences appreciate photographs more than reading a

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<sup>1</sup> Kathy Anderson, interviewed by author, digital audio recording, Mandeville, Louisiana, 18 January 2019.

lengthy manuscript. Photographs captivate humans in a way writing on a piece of paper does not. A video is also not as memorable as a strong photograph. With society becoming more technologically advanced, audiences enjoy viewing pictures, words, and sound at the same time. However, it does not leave the same imprint as a single photograph. “People will always remember a good picture,” Courtland Wells, a staff photographer at the *Vicksburg Post*, said. “A good image tells a story that cannot be captured in any other way. Audiences do not react to a video the same way they react to a photograph. A well composed picture can tell a story better than any sort of video,” he said.<sup>2</sup>

To inform an audience, a photographer must know how to capture a story. With practice it is almost effortless for photojournalists to create a photo that describes a certain moment or feeling. The power of photography can change minds and make the world a better place. After seeing a well-crafted image, one might change his or her view on a certain issue either positively or negatively. Photography is about capturing the moment, said Veronica Dominiche, a freelance photographer. Sometimes she does not need to talk to people in order to do this. If she sees a beautiful moment, it moves her. It is all about the observation.<sup>3</sup>

Photography has the ability to speak truth. It allows us to communicate with others without words. “Photography is a form of communication and an art,” said Rusty

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<sup>2</sup> Courtland Wells, interviewed by author, digital audio recording, Hattiesburg, Miss., 14 January 2019.

<sup>3</sup> Veronica Dominiche, interviewed by author, digital audio recording, Hattiesburg, Miss., 5 February 2019.

Costanza, a manager of a company specialized in high school sports photography, *RomaPics*. “Journalism is to inform or enlighten people on issues that they may or may not have been informed of. Photography is a medium to tell a story and people need to see certain images,” he said.<sup>4</sup> A graphic photograph can explain to audiences what is happening in the world. Without digital images consumers would not be informed as fully as with writing alone.

Photojournalists agree that one of their favorite aspects of their jobs, other than telling a story through a photograph, is the people they meet in this profession. When photographers are on an assignment they are able to interact and connect with others around them. Photojournalists must work to be trusted. Walking around with more than one large camera can be intimidating for people to see. Photographers keep in mind that they have to be patient and careful when taking people’s photographs, especially if a traumatic incident has occurred.

Photojournalists have the satisfaction of being able to connect with others through this profession. Andrew Boyd, a former *Times Picayune* staff photographer, said this career path allowed him to go to different communities and meet various people. “It is the most wonderful job in the world when you have a reason to be places you might otherwise not be,” he said.<sup>5</sup>

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<sup>4</sup> Rusty Costanza, interviewed by author, digital audio recording, Mandeville, Louisiana, 28 December 2018.

<sup>5</sup> Andrew Boyd, interviewed by author, digital audio recording, Mandeville, Louisiana, 4 February 2019.

## **Positive: Speed and Immediacy**

The Digital Age came with many different improvements. Photojournalists had to learn a new skill of digital photography and move away from film cameras. As technology became more advanced and the Internet became more widespread, photographers had to learn how to use the Internet efficiently. Photojournalists were able to publish galleries of their own work online that did not get printed in publications. Photographers could connect with others on media platforms such as Instagram or other personal websites.

The Internet became a positive new tool that helped the profession of photojournalism. Anderson, a former photographer, said the work of photography is immediate and instant. “Having digital technology is much easier to get work to the public faster and more efficiently. The ability to reach millions of people with such immediacy is important,” she said.<sup>6</sup> “This is the golden age of photography,” said Allen Murabayashi, a writer for PetaPixel. “More people are taking and consuming images than ever before, and it is truly a cause of celebration.”<sup>7</sup>

The Internet and technology have had a positive impact on photojournalism because of the Internet’s immediacy. Consumers have awareness of the daily news because stories are posted online as soon as they occur. The Internet let audiences know

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<sup>6</sup> Kathy Anderson, interviewed by author, digital audio recording, Mandeville, Louisiana, 18 January 2019.

<sup>7</sup> Allen Murabayashi, “How the Internet Killed Photojournalism,” PetaPixel, <https://petapixel.com/2013/05/30/how-the-internet-killed-photojournalism/>, 30 May 2013.

what was going on in a community and around the world within a matter of minutes.

During Hurricane Katrina in 2005, Costanza noticed the power of digital photography.

If photographers had to take photos with film cameras it would have taken forever to find electricity to develop the photos, get them printed, and out to the public.

Photojournalists would not have gotten the information out as quickly as with the resources of digital cameras. Along with the Internet being so immediate, photographers had to be as quick, if not faster than the Internet. This gave photojournalists a wider reach of different audiences that didn't exist before.<sup>8</sup>

Before the Digital Age, photographers were not able to see their photographs as they were being taken. They not only had to wait to get their film, but also had to develop the photographs in a darkroom. It was more stressful and crucial to get the right shot because they could not change the camera settings on site. Kelly Donoho, the director of photography of athletics at Mississippi State University, said photography has changed immensely since she first started in the profession. "There is now so much more available. Photographers know by looking at the camera if they did not get the correct image. Speed and camera quality are increasingly getting better," she said.<sup>9</sup>

Digital photographs can be posted on the Internet immediately as they are taken. "The laptop images can be automatically placed into a queue and transmitted to the

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<sup>8</sup> Rusty Costanza, interviewed by author, digital audio recording, Mandeville, Louisiana, 28 December 2018.

<sup>9</sup> Kelly Donoho, interviewed by author, digital audio recording, Mandeville, Louisiana, 14 January 2019.

publication almost instantly via FTP (File Transfer Protocol) and the Internet,” according to the Adorama Learning Center. “Within a minute of photographs being taken, a photo editor can look at images and make decisions about photo play and coverage while the photographer continues to cover the event. Images can also be sent to the publication’s website, where they are automatically uploaded to a web page.”<sup>10</sup>

It is common for photojournalists who shoot sports or sporting events for their images to appear on the publication’s website as soon as the button is clicked to take the photograph. Their camera is connected to the publications server that transmits the photographs to online websites. Since images are being published online quickly, photographers are thinking critically before taking a photograph. Chris Grunfeld, a staff photographer for the *Times Picayune*, said that the speed of technology challenges photographers to make their images as good as possible for their audiences.<sup>11</sup>

Photographers now are able to stay at an event for its entirety. Film cameras had a limited capacity, while digital cameras have unlimited memory. While shooting film at sporting events, photographers could take only a couple of images until their film ran out. They would take a photograph, go back to the office, and run a photo in the paper from the beginning of the game. Now photographers are able to stay the entire game without losing battery and photograph the game-winning shot.

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<sup>10</sup> Adorama Learning Center, “How Digital Technology has Changed Photojournalism,” <https://www.adorama.com/alc/0012375/article/How-Digital-Technology-Has-Changed-Photojournalism>, 10 March 2010.

<sup>11</sup> Chris Grunfeld, interviewed by author, digital audio recording, Mandeville, Louisiana, 18 December 2018.

The computer age revolutionized photography. “The chemical process of photography dictated how long you could stay at an event,” said Glenn Andrews, a freelance photographer in Mobile, Alabama. “A person does not have to run a memory card back and forth because it all gets transferred to the online server. There is now the ability to send anything from anywhere,” he said.<sup>12</sup>

### **Positive: Getting Noticed and Unlimited Space Online**

The web permits photographers to connect with one another via the Internet. Using the Internet to the advantage of the photographer allows more exposure for them that was not available before. Different media platforms let photographers display their work to the general public.

Publishing media online connects different photographers to one another. Being able to find a photographer and see the work they are doing creates a community among photojournalists. It is now simple to find photographers on a social media platform, such as Instagram, follow them, and continuously view their images. Donoho, athletics photography director at Mississippi State University, said she has made many friends because of the Internet. She was able to get considerable feedback on her photos and give feedback to others. Donoho was able to connect with other SEC (Southeastern Conference) photographers like herself. Being able to follow these other people on social

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<sup>12</sup> Glenn Andrews, interviewed by author, digital audio recording, Mandeville, Louisiana, 29 December 2018.



media platforms allows a photographer to grow.<sup>13</sup>

Most photojournalists are active on media sites aside from the publications they work for. These online sites include Facebook, Instagram, and Twitter. Not all photographs photojournalists take will be published in their publications. They utilize social media sites for others to see the photographs that were not used in publications. Social media is simple to use and allows photographers to get noticed, said Wells, photographer at the *Vicksburg Post*. It is the photographer's choice on what images to publish. Wells said there are some photographs he takes that do not run in the newspaper, but he wants to tell an additional story through an online gallery. He is able to tell his version of the story apart from the published version. He shares photos on the Instagram account for the *Vicksburg Post*, but publishes his best photographs on his personal account. He described a social media platform as a running portfolio.<sup>14</sup>

Social media generates exposure for photographers and provides a venue for their photographs. "The Internet is a wonderful tool, as it gives photojournalists unlimited space to self-publish," said Grunfeld, *Times Picayune* photographer. "Photographers can publish their preferred photographs instead of what the newspaper decides to publish. It is easier to develop your own audiences because of social media," he said.<sup>15</sup>

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<sup>13</sup> Kelly Donoho, interviewed by author, digital audio recording, Mandeville, Louisiana, 14 January 2019.

<sup>14</sup> Courtland Wells, interviewed by author, digital audio recording, Hattiesburg, Miss., 14 January 2019.

<sup>15</sup> Chris Grunfeld, interviewed by author, digital audio recording, Mandeville, Louisiana, 18 December 2018.

Before the Internet great photographs were not being seen by consumers because there was no platform for them. Only the photographer and the editor were in a position to see all the photographs that were shot at events. The Internet was a positive influence for photographers because they were exposing their images to an entirely different consumer base. The images online were seen by millions, versus people who had subscriptions to a newspaper, said Stephen Coleman, a freelance photojournalist. There are more opportunities now for photographers to be noticed as well as their work.<sup>16</sup>

Exposure helps photographers have different audiences separate from those who read newspapers or magazines. Andrew Boyd, former photographer for the *Times Picayune*, said, “The access to exposure have never been better or easier in this day and age.”<sup>17</sup> The Digital Age has helped to create sites to self-publish, but technology has become more advanced to make images look better and equipment more usable. The equipment is in excellent quality and the images are sharper than before due to technology, said Ted Jackson, a freelance photographer. “Photojournalists can publish from anywhere and people can see their work all over the world. It is an incredible time to tell stories,” he said.<sup>18</sup>

Because of the development of digital cameras, images are incredibly crisp and

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<sup>16</sup> Stephen Coleman, interviewed by author, digital audio recording, Hattiesburg, Miss., 12 February 2019.

<sup>17</sup> Andrew Boyd, interviewed by author, digital audio recording, Mandeville, Louisiana, 4 February 2019.

<sup>18</sup> Ted Jackson, interviewed by author, digital audio recording, Mandeville, Louisiana, 13 December 2018.

are becoming unbelievably realistic. This allows photojournalists to tell a story more effectively. A sharper image is going to be more captivating and interesting to a viewer than a blurry one. Having the opportunity to publish these stories along with photographs online permits photographers' work to reach a large audience that did not exist before the Internet.

Photojournalists are able to publish as much as they desire online because the Internet has unlimited space. This benefits photographers who want to be seen by other audiences or media professionals. The Internet exposes photojournalists' work that otherwise might not be shown to the public. Internet and social media platforms are beneficial outlets for photojournalists to be recognized for their work and develop other audiences aside from their publications.

### **Technology and the Message**

Technology is ever-changing and will continue to evolve. New technology has made the world simpler, advanced, and innovative. To get a message to the consumer it used to take hours or days for them to receive news. Now with a click of a button or by simply looking online, the message is sent to audiences.

Media professionals could not get information to the public quickly because they did not have the means to do so. The Digital Age and digital cameras were an incredible technological invention. Instead of photographers taking photos with their film cameras and not being able to see their photos until they got them developed, they now are able to see their photographs immediately. The digital camera allowed for immediacy as well as higher quality photographs. Some photographs are visually more realistic and make

audiences feel as though they are immersed within the photograph. Photographers could not get that same effect with film camera photographs.

The invention of color photography was also a huge success for photojournalists. The first digital camera did not capture color well. The images turned out blurry and were less sharp than film photographs. “Digital cameras were valued up to \$20,000 or higher when first created. The first digital camera was a huge invention that Kodak and the Associated Press developed in the early 1990s,” according to an Adorama Learning Center article. “The camera was eight tenths of a megapixel, and weighed about 10 pounds. It also cost about \$32,000 per camera.”<sup>19</sup>

As the technology was perfected and color photography improved, the cost of digital cameras went down. Color photography told a story that black and white photography could not. Instead of people imagining what colors looked like in a black and white photograph, they could see the colors for what they were. What was produced from color photography was a revolution for photojournalists.

The advances of technology created more work for photojournalists. Many photojournalists have more work to do beyond taking photographs. Photojournalists are in charge of publishing on their publication’s social media platforms, as well as shooting video. The photographers interviewed said that at some point in their careers they had to shoot video as well as take photographs. The biggest part of photojournalism now is knowing how to do video, said Wells, a photographer for the *Vicksburg Post*. Every time

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<sup>19</sup> Adorama Learning Center, “How Digital Technology has Changed Photojournalism,” <https://www.adorama.com/alc/0012375/article/How-Digital-Technology-Has-Changed-Photojournalism>, 10 March 2010.

he sees a job posting it requires a photojournalist who can do still images and video. The entire dynamic is changing on what a photojournalist is today.<sup>20</sup>

Audiences enjoy visual storytelling such as a video that employs different types of multimedia. Videos are interactive and audiences would rather watch a video than have to read a story themselves. People are drawn to video and watching short clips, said Dominiche, freelance photojournalist.<sup>21</sup>

Technology has pushed photographers away from film photography and to digital media. Even though learning new and innovative ways for this profession can be challenging, it has been an overall positive effect on photojournalism. Technology has not changed the message of the photographs; it has only changed the delivery and the audience, said Grunfeld. Some people will tell you it has never been a better time for photography but the worst time to make money. Grunfeld disagrees. Because it is not the camera, it is the person. Photographers are still retaining jobs despite the difficulties in the industry, he said. Self-publishing creates another outlet for photographers to express themselves. “The way to be successful in this industry is that photojournalists have to make themselves shine differently from others.”<sup>22</sup>

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<sup>20</sup> Courtland Wells, interviewed by author, digital audio recording, Hattiesburg, Miss., 14 January 2019.

<sup>21</sup> Veronica Dominiche, interviewed by author, digital audio recording, Hattiesburg, Miss., 5 February 2019.

<sup>22</sup> Chris Grunfeld, interviewed by author, digital audio recording, Mandeville, Louisiana, 18 December 2018.

## **Chapter 3: The Negative Aspects of the Internet to Photography and the Profession of Photojournalism**

### **Introduction**

Along with all the positive influences the Internet and new technology brought the profession of photojournalism, there were negative influences as well. Photojournalists struggled with the technology and the Internet not working properly. When this happened there was a possibility photographers could lose all their images if the Internet crashed. The quality of photographs had lessened because there was an abundance of photographs online. Moreover, the price of photographs was diminishing.

Even though the photographs were getting sharper and improving in quality, the images were beginning to become cheapened. A cause of this is that the demand for photojournalists was not as high as it had been. In the past, publications needed both a journalist and photographer to send information out to the public. With the unlimited space and immediacy of the Internet anyone can put information online without being a journalist or a photojournalist.

The photojournalists interviewed who still work at newspapers, magazines, and other publications, all agreed that they now have to do twice the amount of work. Photographers would have double the amount of photo assignments each day, run social media accounts, the online account of the newspaper, and edit their photos to get them published.

The Internet did allow for photographers to share their work online faster and simpler but made it easier for other people to steal photographs. Consumers online can

easily claim photojournalists' photos as their own. This led to photojournalists not being compensated for their work. Photographers have to be careful what they put online and protect themselves by either copyrighting their images or making the resolution lower so they will not be stolen.

This chapter will discuss the negative impacts photojournalists have to face in this profession. Topics that will be discussed are how photographs are having less impact on people now, everyone now is considered a photographer, the negative impacts of speed, manipulated photographs, quantity overriding quality, information not being vetted properly, and the negative consequences of unlimited space.

### **Less Impact on Photographs**

As well as many positive outcomes that the Internet has given the working profession of photojournalism, there are also many negative consequences. Photographs are having less of an impact on people because of the millions of photographs online. The Internet is a great mechanism for photographers to self-publish, but now everyone, not only photojournalists, is publishing online. Photographers, people with iPhones, and bloggers are publishing on the Internet, resulting in the most influential photographs being lost.

Now it is more difficult to find great photographs because the Internet is flooded with thousands of images. Consumers either get tired of looking for meaningful photographs or decide to not search for them at all. This ultimately hurts photojournalists' careers and their jobs. If there are mass quantities of photographs online, audiences will not want to spend most of their time looking for a certain image. Photojournalists are not

getting noticed as much because of the rise of the Internet.

Taking photographs is a way for our society to document life. It has become habit for people to take out their camera phone if something beautiful were to happen, for family events, or everyday situations. Because of this, people want to post their photographs on some online platform for the rest of the world to view. As a result, there are too many photographs online. People take in an incredible amount of photos on a daily basis therefore photographs are having less of an effect on viewers, said Wells.<sup>1</sup>

The abundance of photographs on the Internet makes it more difficult for photographers to distinguish themselves. This is a profession that naturally has competition built into it, but the Internet has enhanced competition in photojournalism. Photographers have to find new ways to get themselves noticed and have their photographs be different from all other images. “It is harder to capitalize yourself because there are many different photojournalists out there sharing amazing work. It is hard not to get drowned by the competition,” said Wells.<sup>2</sup>

The competition is a direct outcome of too many photographs being online. Dominiche, a freelance photographer, said everyone has access to quality cameras and phones. The hardest part is the competition. Technology is helping people who do not have the eye for photography.<sup>3</sup> Along with the competition, the creation of smartphones

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<sup>1</sup> Courtland Wells, interviewed by author, digital audio recording, Hattiesburg, Miss., 14 January 2019.

<sup>2</sup> Ibid.

<sup>3</sup> Veronica Dominiche, interviewed by author, digital audio recording, Hattiesburg, Miss., 5 February 2019.



has allowed people to take photos on their phones and share them online. Smartphones are getting more advanced as new models are created. The difference between the first iPhone's camera quality to the current iPhone's camera quality now is significant.

Photojournalists have enough competition within the field of photojournalism, but now with the creation of the iPhone it has added an even greater amount of pressure. "The iPhone is beginning to take photos just as good as digital cameras. Posting photos online was a great opportunity for photographers, but also made photographers' jobs difficult," said Costanza, a manager of *RomaPics*. "Years ago pictures were for special occasions, but now every day is a picture opportunity for people. Photography is not as valued as it once was resulting in photographers not being as valued either," he said.<sup>4</sup>

### **Everyone is a Photographer**

With iPhone cameras getting noticeably better as each new model is released, everyone with a camera phone is considered to be a photographer. Some consider people who have the latest iPhone as "professional photographers." Now anyone can take photographs they want to document with their camera phones. There is no need to pay professional photographers to take photographs because the person with a camera phone can do it themselves. Dominic noticed the profession of photojournalism being neglected once phones with cameras were invented. People can take their own pictures of their baby being born or kids growing up. She predicts there will still be a demand for

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<sup>4</sup> Rusty Costanza, interviewed by author, digital audio recording, Mandeville, Louisiana, 28 December 2018.

photographers for significant events like weddings, but for everyday use there is no demand.<sup>5</sup> As digital camera phones become increasingly better as the technology advances, there may be no need for professional photojournalists.

Along with non-professional photographers taking photos with their iPhones, now reporters are called to do the same thing. “iPhones are filling out the gaps of what used to be a photojournalist job,” said Boyd, a former *Times Picayune* photographer. “Now an iPhone photograph is considered good enough, and that was never good enough in the past. It is not a shared value with everyone anymore,” he said.<sup>6</sup> Reporters who have camera phones are now doing a photojournalist’s work. “There is a certain attitude that pervades. Publications do not need the best photographer, only someone who has a camera or a cell phone. Publications at newspapers are all thinking this same way,” said Eliot Kamenitz, a retired photojournalist.<sup>7</sup>

The definition of a well-composed photograph has changed. As long as a photograph is sharp it is considered to be good enough for publications. The effect on photography as a craft has been devalued. “Anyone who can take a clear image thinks he or she is a professional. Amateur photographers and reporters both shoot what is in front of them, not the difficult, creative photos. It is the images that people do not want to shoot, or are uncomfortable with, that professional photographers are called on to do,”

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<sup>5</sup> Veronica Dominiche, interviewed by author, digital audio recording, Hattiesburg, Miss., 5 February 2019.

<sup>6</sup> Andrew Boyd, interviewed by author, digital audio recording, Mandeville, Louisiana, 4 February 2019.

<sup>7</sup> Eliot Kamenitz, interviewed by author, digital audio recording, Mandeville, Louisiana, 16 January 2019.

said Jackson, a freelance photographer.<sup>8</sup> Not only are photographers and the profession being devalued, they are getting paid next to nothing to do these difficult shoots that otherwise amateur photographers cannot or do not want to do.

### **Negative Impacts due to Speed, Immediacy, and Technology**

The most influential component the Internet brought to the profession of photojournalism was the ability to reach audiences quickly. Technology allowed the Internet to become even faster, and digital cameras changed the photographs photojournalists created. Although these inventions benefitted photojournalism, they also came with many negative consequences. When the Internet first started becoming popular it was used extensively. Everything was now online for people to view. The newspapers were greatly affected because this resulted in a decline in advertising revenue. It was much cheaper to create an advertisement and put it online than to pay for it to be in a publication.

Costanza, who previously worked for the *Times Picayune*, said the Internet decimated advertising revenue for all the standard media such as newspapers and magazines. On the Internet a video can be made cheaply and the advertisement for it can be bought at a low price. This resulted in advertisers advertising less in newspapers and more online. “The only corporations who made any money off of advertising revenue were the big companies such as Google, Facebook, YouTube, etc., because there are

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<sup>8</sup> Ted Jackson, interviewed by author, digital audio recording, Mandeville, Louisiana, 13 December 2018.

constant views on these sites,” he said.<sup>9</sup>

Costanza said he started seeing advertising revenue declining after Hurricane Katrina in 2005. Photographers did not have to use film cameras or develop their photos in the darkroom. Digital technology was beneficial because it allowed photographers to get their pictures out quickly to the people during the hurricane. A downfall to this was the *Times Picayune* started to notice that their ad revenue was down, not only in their newspaper, but all over the country because of the Internet.<sup>10</sup>

If the advertising revenues are down then there is less money to pay salaries to photojournalists. Without advertising revenue to support the newspapers, newspapers face a potential decline and have to close down. “The total advertising revenue for the newspaper industry was down 6.8 percent for the year in 2012,” according to a Pew Research Center article.

Print ad revenue dropped 8.5 percent, or \$1.8 billion, even as the economy had seen slow improvement. Print advertising is now just 41 percent of what it was in 2006. In 2012, for every digital ad dollar gained, 15 ad dollars were lost in print. That is worse than the 2011 ratio of 10 print ad dollars lost for every one ad dollar gained in digital.<sup>11</sup>

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<sup>9</sup> Rusty Costanza, interviewed by author, digital audio recording, Mandeville, Louisiana, 28 December 2018.

<sup>10</sup> Ibid.

<sup>11</sup> Elizabeth Grieco, “Newsroom Employment Dropped Nearly a Quarter in Less than 10 Years, with the Greatest Decline at Newspaper,” Pew Research Center, <https://www.pewresearch.org/fact-tank/2018/07/30/newsroom-employment-dropped-nearly-a-quarter-in-less-than-10-years-with-greatest-decline-at-newspapers>, 30 July 2018.

Declining advertising revenue is still an issue newspapers and magazines face today. Since everything is published online there is not enough revenue for newspapers. Advertising revenue generates money for a newspaper to pay their staffs. Many newspapers already have had to lay off much of their staffs, or completely shut down their publication. The Internet has taken a daunting toll on print publications and photojournalists getting compensated for their work.

Not only is the speed of the Internet increasingly higher because of new technology, photojournalists have to get information out to the public faster. There is more of a demand to see photos immediately after they are taken, or as they are being taken. Speed is useful for this profession, but has had a negative impact on how consumers view media. Now audiences want to see something right away and are impatient if the media is not immediate. Kamenitz called this “constantly feeding the beast.”<sup>12</sup> If technology is not instantaneous people get frustrated.

Photographers are asked to put most, if not all photos online for the publication they work for. When photojournalism first began, photographers might have been asked to shoot five photographs for print; now photographers are sometimes required to produce hundreds of photos. Photojournalists now are taking more photographs and putting them online. The demand for content has driven people to not worry as much about the pictures and pick photographs quickly to put them online, said Chris Graythen,

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<sup>12</sup> Eliot Kamenitz, interviewed by author, digital audio recording, Mandeville, Louisiana, 16 January 2019.

a staff photographer at *Getty Images*.<sup>13</sup>

The demand for immediate content can lead to a spread of information that is not correct or information not being vetted properly by editors. “Before the Internet newspaper content would go through a vetting process before it went public, but now the industry has completely done away with that,” said Costanza. “It is a great way of spreading information but also a great way of spreading mis-information. A reader does not know the difference between what is a real story and not a real story, or what a real source of news is and what is not a real source of news,” he said.<sup>14</sup> If audiences recognize there is something missing this negatively impacts the industry. Newspaper and magazine credibility can be called into question if these stories do not go through a certain filtration process.

There is a constant rush to get photographs to the consumer as quickly as the photojournalist can. Photojournalists do not have time to stop and look at photographs, or edit them. There is a consumer that needs to be fed with information as fast as possible. Photojournalists are expected to produce photos and publish them online in less than a minute. There is a challenge with being in the moment, but at the same time photographers have to get the pictures sent because people are asking for them, Graythen said. People are more impatient because they can click through photographs so quickly. “Speed is going to become more critical as we move forward. The demand for content

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<sup>13</sup> Chris Graythen, interviewed by author, digital audio recording, Mandeville, Louisiana, 14 December 2018.

<sup>14</sup> Rusty Costanza, interviewed by author, digital audio recording, Mandeville, Louisiana, 28 December 2018.

will only become more crucial as new technology is created. Photographers already have the stress to get images to the public quickly, and it will be interesting to see how it evolves in the next couple of years,” Graythen said.<sup>15</sup>

### **Manipulated Photographs**

With technology and new editing software it is now easier to manipulate photographs. There are tools that can take an element out of a photograph, add something in, make the colors different, etc. This not only affects photojournalists’ careers, it also makes consumers question photojournalists’ work. Since consumers can view all images online, they begin to question photographs that do not look real. In some instances, photographs online are genuine but overly edited. It can be confusing for a consumer to tell real and fake photographs apart. Photojournalists should be concerned to make sure images are truthful, said Costanza.<sup>16</sup>

Images are being manipulated through certain software programs. “There is so much that people can do simply on an iPhone to manipulate a photograph. What is real and what is fake on the Internet could spread those falsehoods,” said Costanza.<sup>17</sup> Even for people who have an eye for photography, it can be difficult to tell the difference. Editing is a component of the profession of photojournalism, but now the software is much more

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<sup>15</sup> Chris Graythen, interviewed by author, digital audio recording, Mandeville, Louisiana, 14 December 2018.

<sup>16</sup> Rusty Costanza, interviewed by author, digital audio recording, Mandeville, Louisiana, 28 December 2018.

<sup>17</sup> Ibid.

advanced with tools that help users alter an image.

As photographs are being called into question, it diminishes the value of photojournalism. “Any erosion of readers’ confidence in the relation of photographic images to ‘reality’—any doubt that the image on the page corresponds to actual events—threatens the very existence of editorial photography as a means of conveying information to readers,” said reporters Tom Wheeler and Tim Gleason.<sup>18</sup>

The power and ease of digital imaging presents a new twist on old ethical questions about manipulation of photography. The term “photo fiction” is applied to any photo in which manipulation of the photographic image, digital or otherwise, changes readers’ perceptions of its meaning. “Photo fiction is not new, but computer technology has made it easier to do, accessible to many more people, and virtually impossible to detect, creating a great potential for abuse of readers’ trust than has ever existed,” said Wheeler and Gleason.<sup>19</sup> Technology will continue to advance the ability to alter photographs. If photojournalism is to continue, photojournalists will need to move away, or stay away from the manipulation of photographs.

Photojournalists have a duty to create images truthfully and as they are. The National Press Photographers Association Code of Ethics establishes rules for photojournalists to follow. One provision of the code of ethics states: “It is the individual

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<sup>18</sup> Tom Wheeler and Tim Gleason, “Photography of Photo-fiction: An Ethical Protocol for the Digital Age,” JSTOR, <https://www.tandfonline.com/doi/abs/10.1080/15551393.1995.10387515?journalCode=vcq20>, 2 December 2010.

<sup>19</sup> Ibid.



responsibility of every photojournalist at all times to strive for pictures that report truthfully, honestly, and objectively.”<sup>20</sup> Another provision from the code of ethics states:

Credibility is photojournalists’ greatest asset. In documentary photojournalism, it is wrong to alter the content of a photograph in any way (electronically or in the darkroom) that deceives the public. The guidelines for fair and accurate reporting should be the criteria for judging what may be done electronically to a photograph.<sup>21</sup>

It can be a temptation to make photographs look better by altering them. However, since photojournalists are providing news and information, they must be accurate. The *New York Times* photography critic, Andy Grundberg, said,

In the future, readers of newspapers and magazines will probably view news pictures more as illustrations than as reportage, since they can no longer distinguish between a genuine image and one that has been manipulated. We may even be approaching a time when the public will actually assume that, unless otherwise specified, an editorial photo is likely to have been substantially altered.<sup>22</sup>

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<sup>20</sup> ASNE, “National Press Photographers Association: Code of Ethics,” <https://www.asne.org/resources-ethics-nppa>, 2019.

<sup>21</sup> Ibid.

<sup>22</sup> Quoted in Tom Wheeler and Tim Gleason, “Photography of Photo-fiction: An Ethical Protocol for the Digital Age,” JSTOR, <https://www.tandfonline.com/doi/abs/10.1080/15551393.1995.10387515?journalCode=hcq20>, 2 December 2010.

## Quantity over Quality

As more photographs are being put online, the quality of photographs are being diminished. Photojournalists used to pick their best photos to publish on the Internet, but now mass amounts of photos are being put online to please publications and consumers. This devalues the quality of photos. Photojournalists take photos and they immediately appear on the Internet. “There is no filtration or justification and a lot of information does not get back tracked,” said Eliot Kamenitz, a retired photojournalist. “The outcome of this is that not all of the photographs are necessarily good. This lessens the effect of the great photographs,” he said.<sup>23</sup> The filtration process now not only lessens the quality of images, but also lessens the ability of photojournalists. Photographers want to have their best work for consumers to see, but there are times when they post their subpar work to meet a certain quota.

Along with photographs not being curated properly, all publications have the desire to be first. They want to be the first to cover a story, and the first to share that story with the public. There has been a competition between publications from the beginning of this profession. Newspapers, magazines, and any media profession want their staff to go get the story before the next publication does. However, competition can outweigh the actual quality of a photograph. “Since photographs are put out to the world in only a couple of minutes, photographs are not vetted correctly making injustices happen,” said Kamenitz. “All publications have always wanted to be first. They feel as though they

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<sup>23</sup> Eliot Kamenitz, interviewed by author, digital audio recording, Mandeville, Louisiana, 16 January 2019.

have to get the information out to the public first. Media outlets want so badly to be first that they are not caring as much about their credibility,” he said.<sup>24</sup> What matters now is not how the images turn out, but what publication was the first to receive the information and deliver it to the public.

### **Information not being Vetted**

Photographers are focusing more on the online version of their publication than the print product. Photojournalists think about what is going to be posted online rather than what will be printed in print newspapers. This is because fewer and fewer people read or have subscriptions to print newspapers and magazines. “The Internet drove people away from print and now they are relying solely on the Internet to get their news,” said Wells, a photojournalist at the *Vicksburg Post*.<sup>25</sup> Instead of waiting for their newspaper to be delivered every Sunday, consumers are able to get information much faster.

Because more information is online, photographers are expected to produce more photographs for every assignment. The publications they work for want to drive as much traffic to their online site. “It is all about the page views and having as many page views as possible on the online version of the paper,” said Boyd, a former photographer.<sup>26</sup>

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<sup>24</sup> Eliot Kamenitz, interviewed by author, digital audio recording, Mandeville, Louisiana, 16 January 2019.

<sup>25</sup> Courtland Wells, interviewed by author, digital audio recording, Hattiesburg, Miss., 14 January 2019.

<sup>26</sup> Andrew Boyd, interviewed by author, digital audio recording, Mandeville, Louisiana, 4 February 2019

All photographs can be online without being curated by editors or photo editors. Photographers used to take photos, bring them back to the office, and show them to the photo editor, who would pick the best photos and edit them, and then the picture ran in the newspaper. Now photo editors have almost completely disappeared. There is no filtration of photographs and the great ones are being diminished by low-quality photographs. Publications focus more on quantity than quality.

Instead of only having a few amazing photographs online, there are now thousands of images for one event. Because there is an abundance of photographs we see many images that are repetitive and not good. There is added stress for photojournalists to get a certain number of images online, said Stephen Coleman, a freelance photographer.<sup>27</sup>

It is frustrating for photojournalists to publish photographs that they would not have in the past. Their names are permanently attached to photographs that are in publications or on the Internet. With the number of photo editors diminishing, it is up to the photographer to create a well-composed picture. “There is a tendency to throw photographs online, which can lead to something bad happening if no editor is involved in that process,” said Glenn Andrews, a freelance photographer in Mobile, Alabama. “Photographers are posting images they would not normally post if an editor was involved. This creates a negative effect of having unlimited space online,” he said.<sup>28</sup>

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<sup>27</sup> Stephen Coleman, interviewed by author, digital audio recording, Hattiesburg, Miss., 12 February 2019.

<sup>28</sup> Glenn Andrews, interviewed by author, digital audio recording, Mandeville, Louisiana, 29 December 2018

## **Negative Consequences for Unlimited Space**

Photojournalists and reporters used to have large amounts of space to write a story in the newspaper before the Internet rose in prominence. “Now stories are really small, short, and to the point, which does not allow readers to get the full story,” said Costanza. “This is a waste because there is unlimited space on the Internet but if it does not get to the point in a matter of seconds people do not read it. Audiences read a story and still have so many questions and wonder why these questions were not answered.”<sup>29</sup>

Photojournalists have other issues to face due to unlimited space on the Internet. Since it is simple to download images, people can easily steal photojournalists’ work. Photojournalists have to find ways to protect themselves online. That can be through copyright, low resolution, or a watermark, said Coleman. Unfortunately, people continue to find different techniques to steal photographs.<sup>30</sup> Consumers can sell another photographer’s work for their own benefit. With the new technological advances, it could be possible in the future for people to potentially take watermarks or copyrights off of photographs to use them as their own. As new technology is constantly emerging, this could be a concern for photojournalists.

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<sup>29</sup> Rusty Costanza, interviewed by author, digital audio recording, Mandeville, Louisiana, 28 December 2018.

<sup>30</sup> Stephen Coleman, interviewed by author, digital audio recording, Hattiesburg, Miss., 12 February 2019.

## **Chapter 4: Personal Tolls on Photojournalists**

### **Introduction**

Photojournalists endure obstacles every day. Photographers usually have a camera or two in hand while on assignment. Photojournalists must be patient and understanding as they continue to take photographs for certain assignments. People may be emotional and move photographers' cameras out of their faces, yell at them, or worse. Some photojournalists that get harassed because of the job they were called on to do.

Many restrictions can happen when photojournalists are shooting a certain assignment. There are times when photographers are not allowed to go in some areas to capture an image. Most photojournalists break some of the rules to get the photograph they had envisioned. A professor at the University of Southern Mississippi said it is sometimes easier to apologize than to ask permission.

The photojournalists unanimously agree that for the most part, the difficulties they have to endure are worth it because they love what they do. All professions have their own difficulties, but that is what makes the experience worthwhile. This chapter will discuss the personal tolls that photojournalists experience while being in this profession. They include, staff photographers not being paid enough money for their work, photojournalists' layoffs, free-lance and reporters replacing full-time photojournalists, increased stress to produce more material, and photographers' work consisting of more than only taking photographs.

### **Photojournalist's earnings**

The profession of photojournalism does not pay well. Photojournalists are being paid much less than when the profession first began. There used to be a much higher demand for photojournalists, and as a result they were receiving higher pay.

When one steals a photojournalist's image, it affects an individual photographer's career. "Photojournalists earn their living based on the compensation they receive from their photographs. When people do not pay for an image, photojournalists are not receiving compensation. Copyright infringement *does* hurt individual photographers, whether through lost compensation, missed opportunities, or stolen exposure," said the Copyright Alliance. "The ease of 'right-click' copying perpetuates a mindset that devalues professional photography. 'Why should I pay for images,' says a hypothetical internet user, 'if I can just get them for free?'"<sup>1</sup>

This not only devalues the work of photojournalists but the photojournalists themselves. Photojournalists are not appreciated like other employees in the newsroom. Along with photojournalism being one of the most difficult jobs in a newsroom setting, photojournalists are not being paid the amount they should for their work.

Newsrooms are not charging for digital content, resulting in photojournalists either not receiving money at all, or small amounts. "The Internet has truly destroyed the arts when it comes to allowing people to be compensated for hard work," said Jackson, a freelance photographer. "In the past, people paid more for a photograph's publication rights in newspapers and magazines. Five prints made in the darkroom were valued up to

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<sup>1</sup> Copyright Alliance, "Why a Camera Might be the Least Important thing a Photographer Brings to the Job," *Medium*, <https://medium.com/@copyright4u/why-a-camera-might-be-the-least-important-thing-a-photographer-brings-to-the-job-f9eae9c62f59>, 25 August 2016.

\$1,200. Now people offer \$25 apiece for five photographs. Internet and newsrooms are giving images away because people expect to get them for free,” he said.<sup>2</sup>

Another component of photojournalists not being paid high salaries is also based on their education. According to a Pew Research Center Bureau analysis:

Newsroom employees are more than twice as likely as other United States workers to be college graduates. However, they tend to make less money than college-educated workers in other industries. When it comes to earnings, newsroom employees do better than the average U.S. worker, considering employees of *all* education levels. The median annual earnings of newsroom employees are about \$48,000, compared with about \$39,000 for all other workers.<sup>3</sup>

However, college-educated workers in other occupations make more money than college-educated workers in newsrooms. “The median earnings of newsroom employees with a college degree are about \$51,000, compared with roughly \$59,000 for all other college-educated workers. One reason for the lower median earning of college-educated newsroom employees is that they tend to have degrees in the arts and humanities.”<sup>4</sup> Since the demand for working photojournalists is extremely low, not many publications need

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<sup>2</sup> Ted Jackson, interviewed by author, digital audio recording, Mandeville, Louisiana, 13 December 2018.

<sup>3</sup> Elizabeth Grieco, “Newsroom Employees Earn Less than Other College-Educated Workers in U.S.,” Pew Research Center, <https://www.pewresearch.org/fact-tank/2018/10/04/newsroom-employees-earn-less-than-other-college-educated-workers-in-u-s/>, 4 October 2018.

<sup>4</sup> Ibid.



them as a part of their newsroom staffs.

Larger newspapers like the *Chicago Sun-Times* have done away entirely with their photo staffs. Photojournalists are having to transition to other jobs or higher paying jobs depending on the publication. Dominiche, a freelance photographer, had to change her job to something more lucrative. She was struggling financially, being a new mother.<sup>5</sup>

It is difficult for current photojournalists to stay in this job and for new photojournalists to find a career in this profession. “It has been more of a challenge for current and aspiring photojournalists to get into this profession because agencies are paying less,” said Graythen, photographer at *Getty Images*. “Most photographers these days have a backup plan. These are the sacrifices photojournalists have to make in this profession in order to support themselves.”<sup>6</sup>

### **Photojournalists’ Layoffs**

Many news organizations do not charge for the photographs on their websites which makes it difficult for these publications to give money, if at all any, to photojournalists. If the publication cannot continue to pay for photojournalists’ salaries, they are then laid off. Because many news organizations do not charge for digital content, there is no business model that can generate enough money to pay staff photographers as they were paid before, said Anderson, former *Times Picayune* photographer.

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<sup>5</sup> Veronica Dominiche, interviewed by author, digital audio recording, Hattiesburg, Miss., 5 February 2019.

<sup>6</sup> Chris Graythen, interviewed by author, digital audio recording, Mandeville, Louisiana, 14 December 2018.

Most news organizations have had massive layoffs. Freelance workers have replaced full-time staff positions. Most of these contract jobs do not pay as much money either, at least not enough to make a living.<sup>7</sup> With photojournalism jobs being diminished, many photographers have become freelance photojournalists. Photographers are accepting any opportunity given to them to make a living in the profession. As Anderson mentioned, however, it is difficult to make enough money as a freelance photographer.

Photographers are aware of the risk that comes with being in this profession. There is a high chance at some point photojournalists may get laid off. Most photographers interviewed said they had gotten laid off at some point in their careers. Other photographers interviewed decided to become freelance photojournalists either working on their own projects or assignments for various publications.

Photojournalists working for publications wonder when they will be laid off, said Boyd, former *Times Picayune* photographer. When he was laid off, he was not surprised. “Now with all of the changes being made to newsrooms because of the Internet, the model looks different than in the beginning of newsrooms. Hopefully at some point, publications will be able to find another way to keep photojournalists on staff and paid,” he said.<sup>8</sup>

In the past ten years the rate of photojournalism employment has dropped drastically. Elizabeth Grieco, a writer for the Pew Research Center said:

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<sup>7</sup> Kathy Anderson, interviewed by author, digital audio recording, Mandeville, Louisiana, 18 January 2019.

<sup>8</sup> Andrew Boyd, interviewed by author, digital audio recording, Mandeville, Louisiana, 4 February 2019.

From 2008 to 2017, newsroom employment in the United States dropped by 23 percent. In 2008, about 114,000 newsroom employees—reporter, editors, photographers and videographers—worked in five industries that produce news—newspaper, radio, broadcast television, cable, digital, and other services. By 2017, that number declined to about 88,000, a loss of about 27,000 jobs. In 2019, the jobs lost are presumably greater than those lost in 2017.<sup>9</sup>

### **Freelance Photographers**

It is possible that the profession of photojournalism will move past a collective group of people working within one publication to only freelance photographers. “From the mid-2000s through the present, freelancers have increasingly handled visual news production in the United States,” said T.J. Thomson, in *Journalism & Communication Monographs*. “The country’s largest and most elite news media organizations including the *New York Times*, the *Wall Street Journal*, and the *Washington Post*, rely on freelancer photojournalists for, on average, at least 50 percent or more of their visual needs.”<sup>10</sup>

Freelance journalists as well as reporters are taking jobs of working photojournalists. “The shift to ‘multi-skilled’ text reporters who are also made

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<sup>9</sup> Elizabeth Grieco, “Newsroom Employment Dropped Nearly a Quarter in Less than 10 Years, with the Greatest Decline at Newspaper,” Pew Research Center, <https://www.pewresearch.org/fact-tank/2018/07/30/newsroom-employment-dropped-nearly-a-quarter-in-less-than-10-years-with-greatest-decline-at-newspapers>, 30 July 2018.

<sup>10</sup> T.J. Thomson, “In Front of the Lens: The Expectations, Experiences, and Reactions of Visual Journalism’s Subjects.” *Journalism & Communication Monographs*, no. 1. 2019. 9.

responsible for producing visuals, has increased,” said Thomson.

In 2013, the *Chicago Sun-Times* laid off its entire visual journalism staff; freelancers and reporters with iPhones were. Such shifts in the news media production environment mean that the new freelancers lack job security, adequate wages, feedback, guidance, and development and mentoring opportunities. However, the diversity of the freelancer staff is also virtually endless, as a news outlet is not bound to the attributes of a small number of permanently employed staffers, but, instead, can select temporary workers who have the language skills, cultural backgrounds, geographic orientation, or demographic characteristics deemed appropriate for a story.<sup>11</sup>

Freelance photography is an easier method for news publications to choose whom they want to shoot a certain assignment. However, freelancers are taking the jobs from working photojournalists. It is cheaper for publications to pay freelance photographers than it is to pay their staff photojournalists. Since there are not as many photographers in the newsrooms, publications are hiring freelance photographers to do an assignment, or getting their reporters on staff to take the photographs, said interviewees. Reporters now have to not only write on the assignment, but also take images for the publication.

Photographers are taking images every day for their jobs and do not get the recognition they deserve most of the time, said Jackson. Because the demand for

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<sup>11</sup>T.J. Thomson, “In Front of the Lens: The Expectations, Experiences, and Reactions of Visual Journalism’s Subjects.” *Journalism & Communication Monographs*, no. 1. 2019. 9.

photojournalists is not high, the profession of photojournalism could be completely overtaken by freelance photographers and reporters, creating less work for photojournalists. “There will always be a need for photography, but there may come a time where there is not a need for the profession of photography,” said Jackson.<sup>12</sup>

The Internet and social media have been a strong outlet for photojournalists to get noticed online, but negative consequences have arisen from it. Social media and the Internet have hurt photojournalists because newspapers are not hiring or keeping photojournalists on staff. Social media is good for photojournalists’ exposure, but since most publications are not charging for online content, photojournalists are not receiving the salaries they deserve.

### **Stressful Circumstances**

The rise of the Internet has led to some great new inventions, but also has affected many jobs in the media industry. Because the Internet has become increasingly faster, photojournalists are now expected to work as fast. This leads to more stress on working photojournalists. Photographers not only shoot photographs but also handle videography, and publish on websites and social media for publications.

Photojournalists are expected to produce more and are constantly busy. Photojournalists used to go back to the publication office each day to turn in photographs. Now instead of going to the office, most photojournalists work in their cars. Kamenitz, a

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<sup>12</sup> Ted Jackson, interviewed by author, digital audio recording, Mandeville, Louisiana, 13 December 2018.

retired photojournalist, had an Internet hot spot in his car to send photographs to the publication server after completing an assignment. He would shoot photographs, publish on the Internet, and then go on to shoot another assignment without going back to the office all day. The technology got faster, but the deadlines became shorter.<sup>13</sup>

Publications now expect more of images now than before. Typically photographers turn in all of the photographs they shoot on each assignment. The immediacy and the demand for work is greater now. Grunfeld, a photographer for the *Times Picayune*, said he used to shoot one or two photographs for the newspaper on an assignment. Now he has to produce twenty to thirty images and has to stay longer to get quality photos.<sup>14</sup> Having more than one assignment a day, photojournalists do not have time to sort through each photograph. They must upload the images online that are required in meeting a certain quota.

The demands of photojournalism are expanding. “Photographers come up with an idea, write the proposal, find individuals, interview them, write captions for the story, create video, post everything online, promote and market the publication photojournalists are working for, and utilize social media. Photojournalism is about an individual effort,” said Jackson, a freelance photographer.<sup>15</sup>

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<sup>13</sup> Eliot Kamenitz, interviewed by author, digital audio recording, Mandeville, Louisiana, 16 January 2019.

<sup>14</sup> Chris Grunfeld, interviewed by author, digital audio recording, Mandeville, Louisiana, 18 December 2018.

<sup>15</sup> Ted Jackson, interviewed by author, digital audio recording, Mandeville, Louisiana, 13 December 2018.

Technology has had an everlasting impact on the jobs of photojournalists. “What editors once considered a ‘low-tech’ job has become one of the most technically demanding positions at any media outlet. The modern photojournalists must be managers, writers, videographers, video and photo editors, webmasters, computer repair technicians, and they have to be technically accomplished photographers, too,” said the Adorama Learning Center. “Since photographers often work alone and away from their offices, having all of these abilities becomes crucial because photographers cannot send for the publication’s staff 250 miles away when they are having issues with their laptop, Internet, or workflow.”<sup>16</sup> Without the Internet photojournalists would not be able to do their jobs, but nonetheless the Internet has increased stress to not only the publication, but the photographer as well.

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<sup>16</sup> Adorama Learning Center, “How Digital Technology has Changed Photojournalism,” <https://www.adorama.com/alc/0012375/article/How-Digital-Technology-Has-Changed-Photojournalism>, 10 March 2010.

## Chapter 5: Conclusion

The purpose of this thesis was to explore how the Internet has affected photography and the career of photojournalism. This study has shown that photography has been revolutionized by the Internet. The Internet and new technologies brought fast production not only to newsrooms, but to the profession of photojournalism. This profession is changing drastically as new technologies are being introduced each year. Information is now spread worldwide to audiences on the Internet. The Internet allows photojournalists to share information online, as well as get information out quickly to readers.

Little information has been published about this topic. Most scholarship has focused on the decline of newsrooms overall. Scholars have studied how journalism as a whole has declined, but not specifically photojournalism. This study focused on specific elements of how the Internet changed photography and photojournalism. There were few sources that discussed the positive and negative effects of photojournalism. Interviews were consulted in order to gather information about the positive, negative, and personal tolls of photojournalists as a result of the Internet.

The Internet has been a positive force for photojournalists. Photographers are able to upload photographs online that otherwise might have not made it in the paper, the Internet's speed and immediacy allow photojournalists to produce more content quicker, and the technology has made pictures incredibly sharp and clear. The Internet has created a new outlet for photojournalists to expose their work to the world. Social media and online sites allow photographers to share their work to a different audience. This has



created jobs, exposure, and connection with other aspiring photojournalists.

This study showed that the positive impacts and the negative impacts of the Internet are intertwined. Photographers have to protect their work online or it can be stolen by others claiming images as their own. Photographs are being manipulated due to sophisticated editing software. Photojournalists are being laid off because advertising revenue is down and publications cannot afford to pay photographers. The quality of photographs are being diminished by the quantity of photos online, because audiences and publications demand more content. Although the Internet has brought great resources to photojournalists, there are negative consequences with each positive.

The work of a photojournalist is drastically changing as the Internet becomes more technologically advanced. The personal tolls of working photojournalists are endless. Since newsrooms are getting smaller the work of photographers has increased. In addition to taking photographs, photographers are now required to take photographs, run social media accounts for their publications, post on the publication's online website, have multiple assignments a day, and in the end may face losing their jobs.

Most photojournalists know that there is a possibility of them being laid off. Since advertising revenue is declining, publications are not receiving enough money to operate their papers. This results in publications not being able to provide a salary to staff photographers. Publications are now hiring freelance photographers to do assignments because it is more efficient than paying a full staff of working photojournalists. Some larger publications have done away with their entire photo staff, and reporters are now doing the work of photojournalists.

During interviews and researching this topic it was evident how difficult this job

path can be. Photojournalists are either doing most of the work in the newsroom, or are constantly worrying about when it will be their time to be laid off. Because the Internet has put everything online, printed newspapers are diminishing. Consumers do not feel the need to pay for online news when it can be obtained easily.

However, the Internet brought new technologies that inspired photojournalists' art. If photographers did not get the picture that they envisioned, the photographer can fix it in editing software. The overall picture quality from film to digital photography has advanced significantly. The Internet has enabled photojournalists to be efficient by getting news to the consumer as quickly as possible. Although this job comes with many highs and lows, each photojournalist interviewed agreed that if a photojournalist loves his or her job, then all the struggles are worth it.

The decline of photojournalism is important because we have lost the artful representation that photography once brought us. This study showed that photography is in decline because of the Internet and new technology. Publications would not have the same traffic to their sites and newspapers if there were no photographs connected to stories. Being able to view photographs allows the audience to see the truth behind a photograph. Without an image audiences would not have the same connection to a story and might not continue to read certain articles. Photographs allow consumers to discover new places, challenge injustice, help those in need, and appreciate a piece of art.

Audiences would not have the same reaction to news if there was not some sort of visual representation of it. Photographs are effective because they allow audiences to better relate to or understand what is happening in the world. Photographs speak to an audience the way words and videos cannot. A photojournalist's job is to communicate

with others by a simple photograph. Photography connects, educates, entertains, and informs us. As the Internet continues to increase, photojournalists will not let it overpower what the true meaning of photojournalism is, to visually communicate with people of the world.

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## Appendices

### Interviews Conducted

Andrew Boyd, Former *Times Picayune* Staff Photographer

Chris Graythen, Staff Photographer at *Getty Images*

Chris Grunfeld, Staff Photographer at The *Times Picayune*

Courtland Wells, Staff Photographer at The *Vicksburg Post*

Eliot Kamenitz, Retired Photojournalist

Glenn Andrews, Freelance Photographer

Kathy Anderson, Former *Times Picayune* Staff Photographer

Kelly Donoho, Director of Photography Of Athletics At Mississippi State University

Rusty Costanza, Manager of *RomaPics*

Stephen Coleman, Freelance Photographer

Ted Jackson, Freelance Photographer

Veronica Dominiche, Freelance Photographer



## Appendices

### Interview Questions

1. Where are you from?
2. Where did you grow up?
3. What did you study in college?
4. Was where you grew up the reason you became interested in photography?
5. What made you become interested in being a photojournalist?
6. Why did you chose this profession?
7. How old were you when you got your first job being a photographer?
8. Where have you worked/do you work?
9. How long did you work there/have worked there?
10. Did you have other jobs other than being a photojournalist?
11. Did you face many obstacles being a photojournalist? If so what?
12. What kind of work did you do at your previous job?
13. What kind of work do you do now?
14. How did you get your job/s?
15. What in your opinion, makes photography important?
16. What element of photography do you enjoy most?
17. What do you enjoy photographing?
18. How do you think the work of photography is changing? i.e. internet, video
19. What has been the effect of the internet on photography as a profession/craft?
20. When did you first notice the technology/internet affect your/other newspapers?

21. Did you have to change your job to something other than being a photographer?
22. Do you think the internet is a good or bad thing for photojournalists?
23. Do you think the internet has a negative effect on jobs in newspapers/magazines/etc.?
24. How do you see the internet changing photography and the profession of photojournalism in the next 5-10 years?
25. How did the internet change the way you do your profession?
26. How has the rise of internet changed how you do your work?
27. How has the rise of internet affected the profession of photography