



WORLD PRESS PHOTO

THE STATE OF NEWS PHOTOGRAPHY 2016

A survey of photojournalists' attitudes toward work practices, technology and life in the digital age

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STIRLING



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Cover photo:
Sebastián Liste, Spain
Noor for The New York Times Magazine
Citizen Journalism in Brazil's Favelas
Daily Life Stories | 3rd Prize
2016 World Press Photo Contest

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PREFACE

It is a great pleasure for us to present The State of News Photography 2016, the second annual report on photojournalists' attitude towards work, technology and life in the digital age.

The World Press Photo Foundation is a major force in developing and promoting the work of visual journalists, with a range of activities and initiatives that span the globe. We work to develop and promote quality visual journalism because people deserve to see their world and express themselves freely. Economic and political pressures have put freedom of information, freedom of inquiry and freedom of speech in greater danger. Quality visual journalism is essential for the reporting that makes these freedoms possible, and we always need to know more about the conditions under which photographers operate to deliver those stories.

Research is essential for the foundation's mission. We work with others to provide insight into new developments through analysis and publications that encourage debate and increase understanding about the challenges

facing visual journalism. For this report we are pleased to have collaborated with researchers from the University of Stirling in the U.K. to examine the current state of, trends in, and future outlook for professional visual reporting.

This report is based on a survey of entrants to the annual World Press Photo Contest, who together form a select but unique portrait of those active in professional reporting. Our aim is to gain a clear picture of today's photojournalistic community, and of what their hopes and concerns might be.

We not only wish to share the results with the community, but also hope to learn from them ourselves, and to gain insight for developing our own activities. We intend for this study to create a focus on issues for the community to discuss, and for others to carry out further and complementary research, because there is always more to know, to do and to share.

Lars Boering

Executive Director | World Press Photo Foundation

1. INTRODUCTION

The power of the image to draw public attention and generate debate was evident in the news photography of 2016. To understand who and what is behind the production and publication of those images, this report describes the results of a survey of 1,991 photojournalists from more than 100 countries and territories.

This is the second year the World Press Photo Foundation and the University of Stirling have conducted the State of News Photography survey to trace the evolving practices, challenges and opportunities confronting photojournalism in the digital age. For this edition, the survey was sent out to every photographer who entered the 2016 World Press Photo Contest. Participation was voluntary and entrants were given a link to the online survey. Of the 5,775 photographers who entered the 2016 World Press Photo Contest, more than a third (1,991) responded positively to our request and answered almost 70 questions about subjects ranging from equipment and pay to ethics¹. It is thanks to this high level of participation that we are able to add more detail to the first study last year and track trends and shifts more accurately.

The State of News Photography 2015 (www.worldpressphoto.org/activities/research/state-of-news-photography) was the first major international survey of photojournalism, and some of the results were surprising, unexpected and, in one or two cases, controversial. The survey found that participants were overwhelmingly male, that most were self-employed and well-educated but struggled to generate adequate income from their photography. The findings also noted an extraordinarily high degree of risk among participating photographers with more

than 90% reporting they felt vulnerable to the threat of physical risk or injury at some point during their normal duties. This was particularly evident among photographers working in South America, Central America and the Caribbean. The 2016 results confirm each of these key findings, corroborating last year's data and in some areas introducing additional detail or suggesting small changes through time.

The questions on the ethics of contemporary photojournalism sparked the most controversy in last year's study. We found that while photographers in the 2015 survey generally rejected the manipulation of photographs and agreed the importance of ethical guidelines, practice was often at odds with principle. While we have again found ambivalence or confusion around what 'the rules' should be, this year we found a growing awareness of the issues among the participants. We have delved more deeply into these matters in this survey, adding new questions and allowing photographers to clarify under which circumstances they make decisions about the creation and processing of their images. This paints a more nuanced and fairer reflection of photographers' attitudes toward these important matters.

We kept many of the 2016 questions in the same format as those used in 2015, since it is critical for reliable comparison that the questions remain as similar as possible each year. However, we were also able to add selected new questions in certain areas of particular interest including an entirely new section on sports photography. More than 300 (or 18%) of the 2016 survey participants indicated they were predominantly sports photographers. Their views on access to sports stadiums, equipment use and the rise of amateurism in sports photography make for interesting reading and represent the first set of data gathered specifically from photojournalists working mainly in sport.

Here are the key findings out of the 2016 survey, followed by a more detailed discussion of each section of the survey.

¹ Using data only from entrants to World Press Photo's awards naturally limits the scope of our enquiry to photojournalists who enter the competition. There are, of course, many photojournalists and photographers who do not enter awards and who, therefore, don't form part of our potential sample. While statistically there is much we can deduce from a sample of almost 2,000 people (national election results are often predicted with equivalent samples), we plan to expand our data gathering beyond the competition entrants in the future to ensure our findings and analysis are as robust as possible.

2. KEY FINDINGS 2016

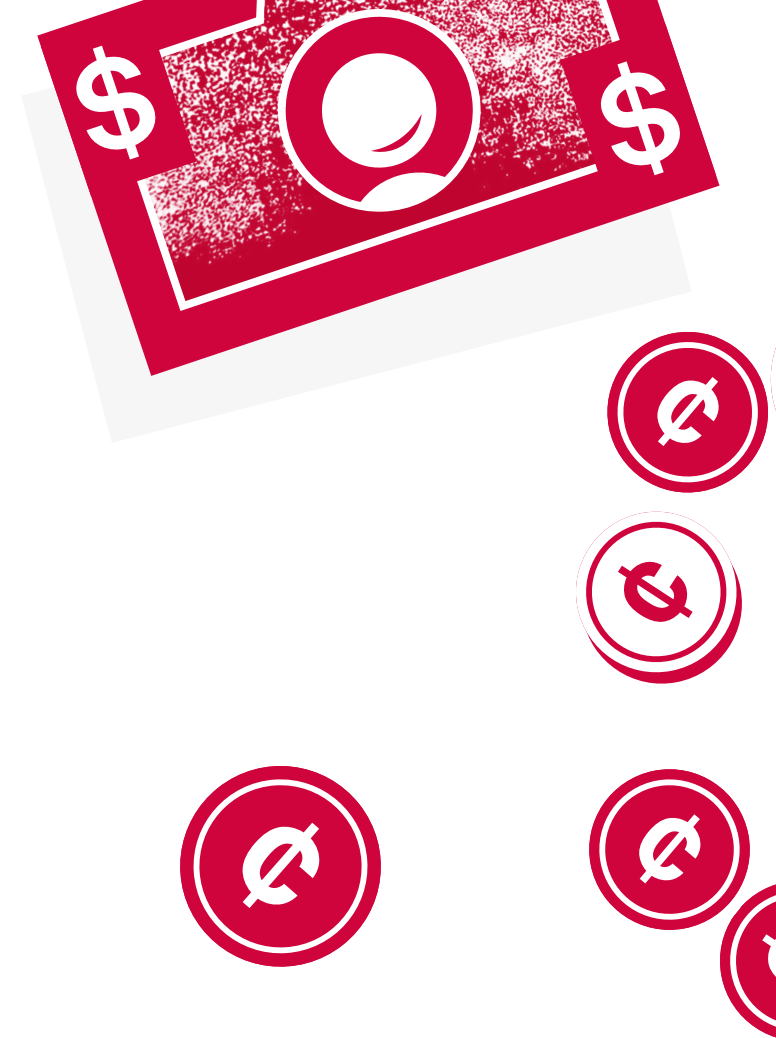


- Though the sample is almost a third larger, the spread of age and gender is almost identical in 2016 as it was in 2015, confirming the heavily male-oriented constitution of the profession, with around 85% of respondents male.
- The high levels of physical risk faced by photojournalists in the 2015 study are confirmed again in 2016. Last year, 92% of our respondents said they faced physical risk at work. This year, the figure was marginally fewer at 91%, but still very high.
- There has been a significant change in the employment arrangement of photographers from 2015 to 2016. The number of photojournalists working for themselves (self-employed) has declined from 60% in 2015 to 54% of respondents in 2016.
- Fewer respondents are working full-time as photographers, down markedly from 74% in 2015 to 61% in 2016. Instead, there has been a rise in part-time work with respondents undertaking other photography-related work and also unrelated work on the side.
- Less than half of our respondents get all their income from photography. Most need to supplement their photography income with earnings from other activities such as teaching or work in the hospitality industry.
- The number of respondents who said they work part-time as photographers, combining this with non-photography work, more than doubled from 5% in 2015 to almost 13% in 2016.
- Working as a 'stringer' is a very common arrangement with almost two thirds of the respondents (63%) agreeing they work do this at least some of the time, and 24% indicating this was mostly how they did their work.
- Photojournalists are increasingly being asked to shoot video. This year, 37% of our respondents said they were required to work with video in 2016 compared to 32% last year. Participants overwhelmingly said they preferred to work with still photographs.
- A smaller proportion of respondents reported earning all of their income from photography, down from 43% in 2015 to 39% in 2016. This reinforces other data from the study suggesting that photojournalists are diversifying their income and relying less heavily only on photography.
- Self-employed photojournalists listed a narrower range of regular clients this year, suggesting there is less work available from, for instance, non-governmental organizations and from non-media companies.

- About 13% of the respondents said they earned royalty income from their photographs.
- Photographers from Asia and Africa were significantly over-represented in the lowest earning group (\$0-9,999p.a.), with 43% of both the Asian and African participants falling into this group, compared to 13% of North Americans.
- From the data we conclude there are three common types of sports photojournalist: the generalists, who cover a wide range of sport (at 37% of the sports-oriented participants, the biggest group), the specialists, who cover only a few sports (31%) and the experts, who cover only one or two sports (25%).
- Our data shows football/soccer is the sport most frequently covered by sports photojournalists.
- Participants felt the three greatest risks to sports photojournalism are restricted access to stadiums and clubs, the cost of equipment and the threat of amateur photographers.
- The year under review saw a statistically significant decline in the use of film cameras, with just 18% of respondents using film cameras this year compared to 26% in last year's survey. This wasn't due to the popularity of digital cameras as use of these remained a consistent 98% in both 2015 and 2016.
- A few more respondents indicated they would follow company guidelines on ethical issues this year (up to 30% in 2016 from 26% in 2015) and

marginally fewer said they applied their own benchmarks and standards on digital processing (58% in 2015 down to 56% in 2016).

- Three quarters of respondents (75%) said they would never manipulate their images (meaning by adding or removing content), while 13% said they 'never' enhance their images by altering contrast, hue, tone or saturation.
- With staging defined as asking subjects to pose, repeat actions or wait while the picture was being taken, 69% of respondents said they did this, with 31% saying they did not. However, the purpose of the photographs greatly influence this result. More than 60% said they staged photographs that were portraits, which is regarded as acceptable practice. Only 6% said they staged news photographs "to get a better photograph."
- Almost two thirds of the photojournalists who participated in this survey said their work had been used without their permission. However, as many as 35% of those respondents did get some level of compensation for this unauthorised usage (up from 28% in 2015).
- Photojournalists, judging from this survey, are generally a positive group who feel, in spite of some of the trends listed above, photography is an enjoyable activity and that there are more opportunities than ever to tell stories visually. Well over 60% of respondents in this year's survey said they were either happy or very happy with their current mix of assignments.



3. IDENTITY, EDUCATION & TRAINING

We had considerably more participants in the survey this year with 1,991 respondents in 2016, compared to 1,551 in 2015.

The respondents to the survey this year came from a slightly different distribution of countries than responses from 2015. For example, the 2016 study, for the first time, included data from photojournalists based in Andorra, Cambodia, Cyprus, Ghana, the Honduras, Malta, Nicaragua, Paraguay, Somalia, Sudan, Trinidad and Zimbabwe, among others. In the majority of cases the volume of responses from specific countries was broadly comparable in both years, but one exception was that a much higher number of Chinese entrants took part in 2016, up from 62 respondents (or about 4% of the total) in 2015 to 213 this year (representing almost 11% of the 2016 sample).

In Figure 1, the top pie chart illustrates the spread of the sample across the different continents and reflects the high proportion of European and, to a lesser degree, Asian photojournalists who entered images in the World Press Photo awards contest in 2016 and then participated in this survey.

The lower bar chart in Figure 1 visualizes the gender distribution, the proportion of respondents in the 30-49 age category and the proportion with university degrees of the sample, with each set of three bars representing a continent. Here you can see that in every continent, most participants are male, degree educated and are aged between 30 and 49 years old.

In general the national profile of respondents to the survey in 2015 and 2016 is quite similar, but the larger number of Chinese respondents in 2016, and other variations in the representation of different countries in the survey, does offer some challenges to comparability of results between the years, and caution should be exercised with this issue in mind when reflecting upon differences over time in the results below. While the change in national coverage could be quite appropriately reflecting change in participation in photography, we have taken care when reporting results to be conservative about statements of change over time in this regard.

Figure 1.

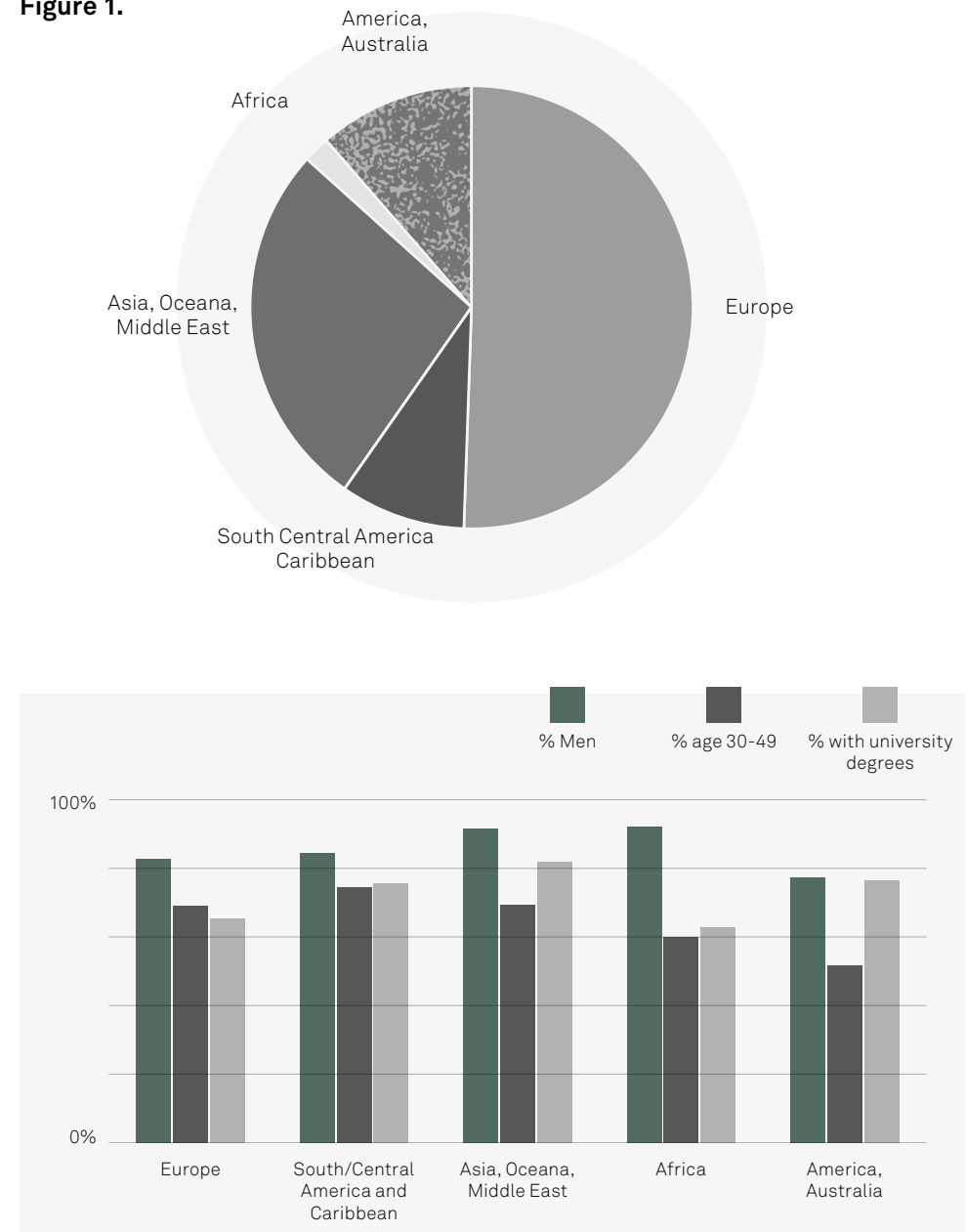
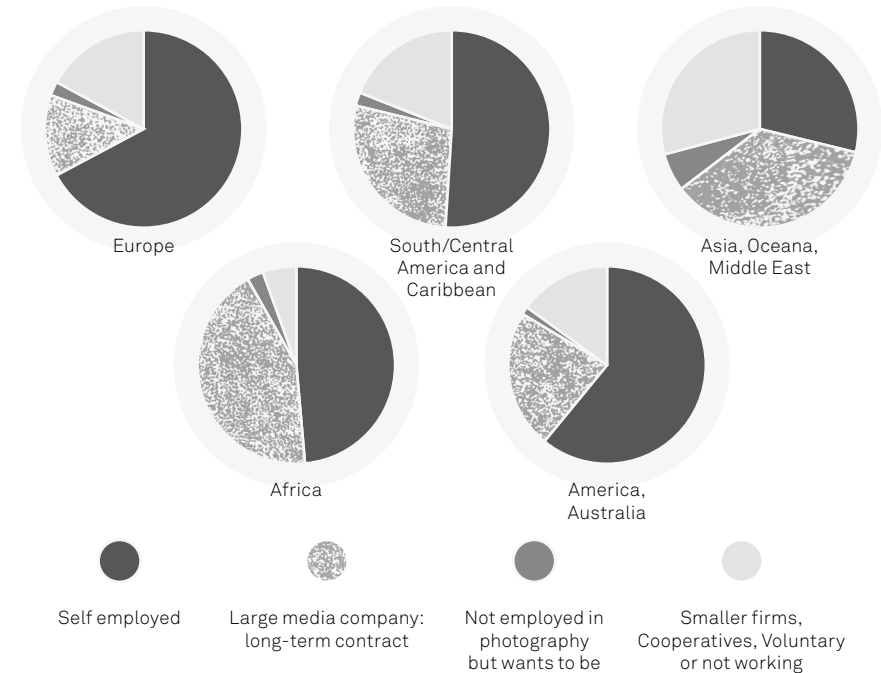
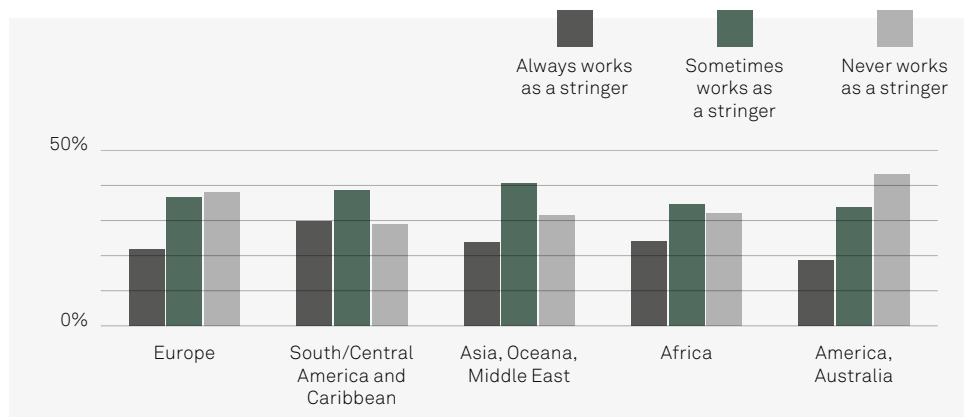


Figure 2.



When making comparisons between the two years, we make use of two strategies that are designed to minimize the chances of reporting differences over time that might in fact be artefacts of the changing national composition. Firstly, when reporting change over time, we use ‘statistical significance’ testing with ‘robust’ standard errors taking account of the country-year clustering (in effect, this means that the difference between the results in the two years needs to be considerably larger before we are confident that it probably represents a genuine social change over time). Secondly, in a few examples we use ‘weighting’ strategies that adjust the representation of countries to a comparable distribution in both years (such as by reducing or even excluding the influence of Chinese respondents). This is both a complex issue and is not necessarily required, depending on what results we are trying to explore. It does however make sense when exploring patterns whereby we anticipate that the difference in national coverage will be relatively more influential (one example concerns the relative distribution of employment arrangements amongst photographers, which is considerably influenced by the above average volume of Chinese respondents who worked for large firms with full time contracts).

3.1 GENERAL WORK INFORMATION

The 2016 data indicated a decrease in the proportion of self-employed photographers (from 60% in 2015 to 54% in 2016, for the full samples). This trend was slightly influenced by the increased number of Chinese respondents in 2016, however it was still evident amongst respondents from outside China (for whom the proportion self-employed fell from 61% to 58%). There could be a number of explanations for a rise in employed photographers including improving media company fortunes and the re-hiring of photographers on a full-time basis in some regions. However, the decline in self-employment status is not quite substantial enough to be confirmed as ‘statistically significant’ when we use more conservative ‘robust’ standard errors.

In Figure 2, the pie charts to the right demonstrate that among our European respondents, there are many more self-employed photojournalists than those working for large media companies on long-term contracts. In Asia, a very different relation is

evident. Among our respondents from Asia, Oceania and the Middle East, there are more photojournalists working for large media companies on long-term contracts than self-employed photojournalists. Our North American and Australasian group are similar to our European photojournalists and the self-employed outweigh the large company employees while in Africa and South and Central America there are slightly more self-employed. The region or continent clearly has a strong effect on the prevailing employment pattern of photojournalists.

We asked a new set of questions in 2016 about photographers working as “stringers”, a somewhat unique working arrangement we believed to be common in the profession. A stringer was defined in the question as “a journalist or photojournalist who is not on the regular staff of an organization, but who contributes work to that organization”. The survey asked whether the respondents worked as a stringer? Close to two thirds of the photographers (63%) responding to the survey agreed they worked as stringers, with 24% indicating this was mostly how they did their work and 39% saying they worked this way from time to time. Evidently this is a very common form of work practice in the industry, we found this to be true regardless of gender, age or field of specialization (e.g. news, sports).

In Figure 2, the bar chart to the left reflects ‘working as a stringer’ broken down by continent and also by the frequency of this kind of arrangement. Europe, North America and Australasia have the highest proportion of photojournalists who ‘never’ work as stringers and South, Central America and the Caribbean have the highest proportion who ‘always’ work as stringers. Figure 2 demonstrates that stringing work is a common arrangement for photojournalists across all continents, at least among our respondents.

The data also suggested that photographers based in non-Western countries were more likely to operate as stringers with 70% of respondents from Central and South America and the Caribbean agreeing this was part of their usual work pattern (compared to 55% in North America).

In terms of which organizations employed photographers during the period, the data suggested moderate and statistically significant patterns of change between 2016 and 2015 (see Table 1). Using all available records, there were moderate increases in the proportion working for newspapers and non-media companies and a considerable increase in the number working for photo-agencies.

Table 1: TYPE OF ORGANIZATION EMPLOYED BY YEAR

	2015	2016	2016 <i>(reweighting Chinese respondents to 2015 proportions)</i>
<i>Column percents (all / only those employed)</i>			
A newspaper	20.8 / 37.3	21.3 / 40.1	20.1 / 39.1
A magazine	6.5 / 11.7	4.3 / 8.2	4.4 / 8.5
An online news site	9.1 / 16.3	3.5 / 6.6	3.2 / 6.2
A news agency (e.g. Reuters, Xinhua etc)	10.9 / 19.6	11.5 / 20.7	11.5 / 22.4
A photo agency (e.g. Getty etc)	1.0 / 1.7	8.8 / 16.7	9.0 / 17.6
A non-media company	1.7 / 3.1	2.1 / 3.9	1.7 / 3.4
A non-governmental organization (NGO)	5.7 / 10.3	1.5 / 2.8	3.4 / 2.8
Other or not employed by an organization	44.3 / n.a.	47.2 / n.a.	46.7 / n.a.
Total	1,556 / 866	1,991 / 1051	
For those working for an organization: Statistical significance p-value: original (robust)	0.000 (0.000)		
Cramér's V	0.323		

Table 2: HOW YOU WORK AS A PHOTOGRAPHER

	2015	2016
I work full-time as a photographer	1,157 74.40%	1,220 61.30%
I work part-time as a photographer, and also do other work related to photography	277 17.80%	413 20.70%
I work part-time as a photographer, and do other work that is not related to photography	81 5.20%	254 12.80%
I work part-time as a photographer, and don't have another job	41 2.60%	67 3.40%
I don't work formally as a photographer (e.g. I am unemployed, retired, studying etc)	0 0%	37 1.90%
Total	1,556 100%	1,991 100%
Statistical significance p-value: original (robust)	0.000 (0.000)	
Cramér's V	0.1756	

There were moderate declines in the proportion of photojournalists working for magazines, online news sites, and NGOs. Although some of these changes may be influenced by the increasing number of respondents from China, the patterns remain similar even when reducing their influence to a comparable proportion as in 2015 (see column 3 of Table 1).

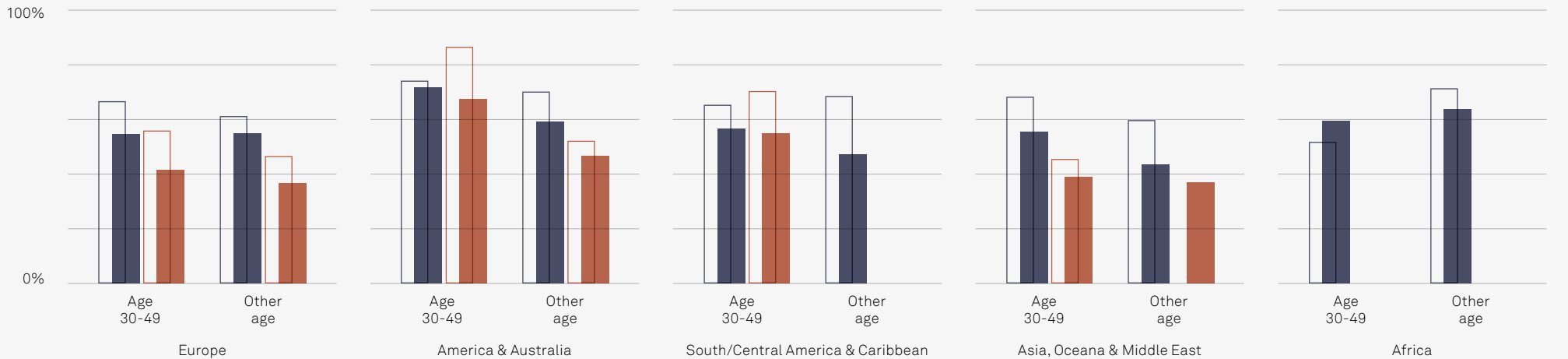
There appear to be some notable shifts in terms of the work and activities photographers engage in to keep busy and pay the bills. The data suggests fewer photographers are working full-time as photographers, down quite dramatically from 74% in 2015 to 61% in 2016. Instead, there has been a rise in photography part-time work, including those who have additional photography-related and unrelated part-time work. This suggests a greater degree of versatility and flexibility among photojournalists as they try to find a combination of tasks and assignments that matches their skills with their environment. In some cases, this may be work that has nothing to do with photography, such as working in a restaurant or an office. The number of respondents who said they work part-time as photographers and then do other work that is not related to photography, more than doubled from 5% in 2015 to almost 13% in 2016. These patterns of difference over time are confirmed as being statistically significant even after allowing for variations in the coverage over countries between the two years.

In terms of the kinds of photography carried out by the respondents to this survey, the largest group mentioned that they worked in news (63%), and 57% reported working on personal projects. A wide range of other activities were also common, covering sport (36%), portraiture (46%), documentary photography (49%), environmental (30%), nature (26%) photography, fashion (15%), entertainment (27%) and commercial work (20%). The mix was substantially the same in 2016 as it was in the 2015, however there were small but statistically significant increases in the proportion reporting that they under-take commercial, fashion and entertainment photography in 2016 compared to 2015.

In 2016, we asked an additional question not only about what kinds of photography respondents did, but also what they 'mostly' did. This paints a slightly different picture to the varied spread just highlighted. When it comes to their main focus, most photographers who entered the awards and who took part in this study indicated they mostly work in news (24%) followed by personal projects (18%), documentary photography (16%), portraiture and sport (both 10%).

Figure 3.

Data shown if >= 10 respondents from continent/age/gender combination.



The five graphs in Figure 3 illustrate the percentage of photojournalists in this study who work full time as photographers broken down by continent, gender and by age. The tables collectively indicate that in most situations, respondents in the 2016 study were less likely to be in full time employment than those who participated in 2015, with some variations by continent, gender and age. It is only in Africa in the 30 to 49 age group where there has been an increase in full time employment compared to last year. In every other category, the number of full time employees has decreased. The group to experience the largest decline in full time employment over the period is American and Australasian women between 30 and 49, though European women in the same age group also experienced a significant drop between 2015 and 2016. Given the gender disparity already evident in the profession, these figures suggest this disparity is set to intensify going forward.

One activity that continues to grow in many photographers' work practice is the taking of video footage. In 2015, 32% of the respondents indicated they were required to take videos even though they overwhelmingly preferred to work with photographs (93.3% said they preferred photography). By 2016, with preference levels almost identical (92.9%), the number of photographers required to shoot video had risen

to 37%². More than 700 photojournalists from this year's survey indicated they are required to work in video, whether they want to, or not (and most don't).

Similarly, though not as dramatically, the proportion of respondents working at least occasionally in multimedia teams rose marginally from 60% in 2015 to almost 64% in 2016, although this difference was not statistically significant. This year, more than 1,000 of our photojournalist participants agreed they were required at least sometimes to work in this format. The age of our respondents appeared to have an impact, with the average age of those 'never' required to work in multimedia teams category being 42, and the average age of those who 'always' work in multimedia team grouping being 38. In addition, most of the photojournalists saying they were 'never' required to work in multimedia teams tended to come from either Europe or North America.

² This is an increase that is on the borderline of statistical significance. The increase registers a p factor of 0.007 when applied to the standard data, but p=0.065 with robust standard errors.

Table 3: HOW OFTEN WORK IN A MULTIMEDIA TEAM

	2015	2016
Never	619 39.80%	727 36.50%
Sometime	807 51.90%	1,077 54.10%
About half the time	43 2.80%	52 2.60%
Often	65 4.20%	99 5.00%
Always	22 1.40%	36 1.80%
Total	1,556 100%	1,991 100%
Statistical significance: original (robust)	0.251 (0.533)	
Gamma	0.064	

One of the remarkable results from last year's study was the general sense of happiness and satisfaction expressed by the participants with their work. This was again evident in the 2016 survey with well over 60% saying they were happy (either very happy or somewhat happy) with their current mix of assignments. There was a slight decrease from 65.5% in 2015 to 62.1% in 2016, but this was not statistically significant and the figure in both years represents a comfortable majority of participants who are happy with this aspect of their work.

There were few changes between 2015 and 2016 when it came to income generating activities among the respondents. The spread of income was more or less the same with marginally fewer photojournalists in the lowest two bands (i.e. earning less

than \$10,000 p.a from photography). However, this still represented more than half of the participants with 58% earning less than \$10,000 in 2015 compared with 56% in 2016. The size of this group was not affected by the new 2016 Chinese cohort, though respondents from Asia and Africa were significantly over-represented in the lowest earning group (\$0-9,999 p.a.), with 43% of both the Asian and African participants falling into this group compared to 13% of North Americans.

Other sources of income for the participants as a whole, such as exhibitions (10%), crowdfunding (2%), commercial work (46%), teaching (21%) and personal projects (30%) were relatively consistent over both 2015 and 2016. This year we also asked about royalties earned from photographs and 13% of the participants reported they earned this form of income.

In Figure 4, the graphs illustrate the percentage of our respondents who gain all of their income from photography across the five continents/regions. Usually, and perhaps surprisingly, less than half of the respondents get all their income from photography with a slightly higher proportion in North America and Australasia. Overall, a smaller proportion of the 2016 group indicated that all of their income came from photography, down from 43% in 2015 to 39% in 2016. This reinforces earlier data that photojournalists are diversifying their income, including from non-photographic activities.

On the subject of income, we added a new question this year that asked respondents to indicate from which photographic activity most of their income was derived. Almost a third (30%) said news photographs generated most of their income followed by commercial work such as advertising (21%), documentary photography (17%), sport (8%), personal projects (8%), portraiture (6%), nature photography (3%), entertainment (2%), fashion (2%) and the environment (1%).

We again asked our self-employed respondents this year where they were getting their work from, and the data suggested some interesting shifts in "most regular clients" (see Table 4). Respondents were asked to list their most regular clients and it became evident that a narrower range of key clients were being provided in 2016 compared to 2015. Fewer self-employed photojournalists listed newspapers as one of their most regular clients. Newspapers were most commonly the "most regular clients" of self-employed photojournalist respondents from Asia (12% of Asian respondents said newspapers were their most regular clients) with North American

newspapers the least likely to be most regular clients (6% of our North American respondents said newspapers were their most regular clients). Magazines were also listed less often as a most regular client in 2016 with only 30% of self-employed respondents indicating magazines as their regular clients, compared to 38% in 2015.

As Table 4 indicates, fewer self-employed photojournalists listed online news sites as key clients in 2016 (down from almost 14% in 2015 to less than 10%) and fewer put photo agencies as their most regular clients. Self-employed European photojournalists were more likely to have a photo agency as their most regular client (19%), followed by Asian respondents (17%) compared to African (8%), Central and South American and Caribbean (15%) and North American respondents (13%).

Fewer self-employed journalists listed non-governmental organizations as their most regular clients in 2016 (18% in 2015 to 13% in 2016) and fewer mentioned non-media companies (16% to 12%). This suggests diminishing work opportunities

for self-employed photojournalists in 2016 from both non-governmental organizations as well as from non-media companies. This could be important for women photojournalists as our data suggests they rely more heavily than their male counterparts on both of these sources for work. Almost 19% of women respondents have NGOs as their most reliable clients compared to 12% of men. African respondents are also particularly dependent on NGOs for work.

There was very little difference overall in respondents' attitudes toward their financial wellbeing. In both 2015 and 2016, about a third of our respondents said they were finding things difficult with two thirds indicating they were either 'managing' or were doing well. As we discussed in our first report, this reflects a common spread of attitudes present in many industries.

Figure 4.

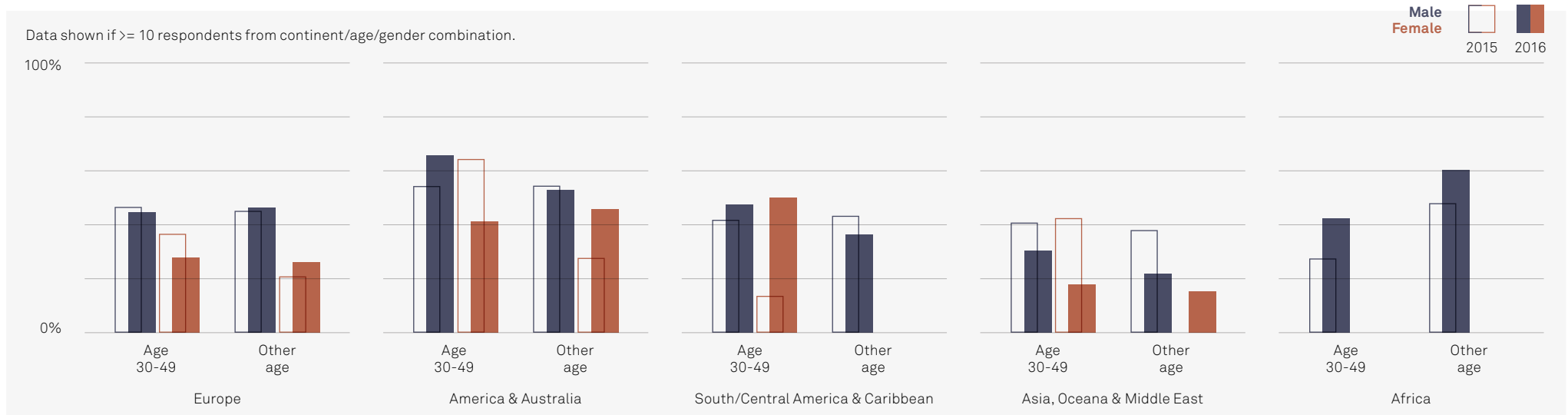


Table 4: SELF-EMPLOYED: MOST REGULAR CLIENTS

	2015	2016	P-value of statistical significance
A newspaper	549 35.30%	595 29.40%	0.000 / 0.003
A magazine	589 37.90%	588 29.50%	0.000 / 0.017
An online news site	212 13.60%	195 9.80%	0.000 / 0.005
A news agency (e.g. Reuters, Xinhua etc)	188 12.10%	238 12.00%	0.907 / 0.927
A photo agency (e.g. Getty etc)	340 21.90%	340 17.10%	0.000 / 0.007
A non-media company	241 15.50%	245 12.30%	0.006 / 0.099
A non-governmental organization (NGO)	273 17.50%	257 13.00%	0.000 / 0.013
Other	264 17.00%	190 9.50%	0.000 / 0.000
I am not self-employed	364 23.40%	492 25.00%	0.363 / 0.716

3.2 SPORTS PHOTOJOURNALISM

We included a series of questions this year aimed at photojournalists working mainly in the area of sport. There is very little data or research on this group and it was felt special attention would be valuable. In this year's sample, 713 respondents (36%) reported doing some sports photojournalism, of which 362 (about 18% of the total) indicated they spend most of their time shooting sports photographs.

The gender gap, already so evident in photojournalism as a whole, is even more pronounced in sports photojournalism, the data suggests. Across our whole sample, over two years, the gender spread is roughly 85% male and 15% female. Among the sports photojournalists, only 6.6% are female and 92.4% are male. Sports photographers tend to be a little older on average and are generally employed rather than self-employed. In our sample, there are proportionally fewer sports photographers in Africa and Europe compared to the Americas. Of the 220 North American respondents in this year's study, 53 (24%) said they mainly worked in sports photography.

The 2016 data suggests there are essentially three kinds of sports photojournalist: the generalists, who cover a wide range of sport (at 37% of the sports-oriented participants, the biggest group), the specialists, who cover only a few sports (31%) and the experts, who cover only one or two (25%).

Football/soccer is by far the most covered sport with more than 19% of the sports photojournalists surveyed saying they most often work on it. There is a considerable gap before other sports feature as 'most covered' including basketball (8%), athletics (8%), tennis (7%) and motor racing (5%).

On the question of access to sporting venues, just under 20% of the respondents said they found it difficult to gain entrance to stadiums or clubs with a third of all the sports respondents saying they believed this had become more difficult in recent years. Almost 30% of those surveyed listed access as the issue they worried most about in terms of their livelihood as sports photographers. The cost of equipment was second in the list of concerns (22%) while amateur photographers (20%) and copyright infringements (16%) were listed as the third and fourth most serious risks to sports photojournalism.

In an open section where respondents were invited to give more detail, one photojournalist wrote: "Organizations in North America ... have encouraged the use of 'hobbyist' photographers who accept minimal payment or commission only payment. The use of these people has driven professional sports photographers out of work, and in some cases lowered the standards of both the photography produced and the level of professionalism, which harms the industry as a whole."

4. EQUIPMENT, TECHNOLOGY, PROCESSING, & EDITING

This year saw a statistically significant decline in the use of film cameras, with just 18% of respondents using film cameras this year compared to 26% in last year's survey. The use of film cameras was not an alternative to digital cameras, as use of the latter remained a consistent 98%. Photographers who participated in this study simply carried or used film cameras less frequently during 2016. Women tend to use film cameras more than men (22% of women versus 17% of men in this year's study). Film cameras were more popular among European and North American respondents than they were among respondents from other areas this year.

Our data also showed a reduction in the use of mobile phones in the field with 29% of our respondents indicating they used this equipment in 2015 compared to 25% in 2016. This difference was not however statistically significant (taking account of the nationality variations in responses). Women photographers were more likely to use mobile phones in the field with 32% saying they did this as opposed to 23% of men. Considerably more photojournalists used drones this year, though the numbers are still small. In 2015, 40 respondents (3%) said they used drones in their work while 88 (4%) said so in the 2016 study. This difference is confirmed as statistically significant.

Ethical issues were a controversial element of last year's study and we sought to expand and deepen the data in this important area. As is evident in the selected measures that are summarized in Figure 5, responses relevant to ethical issues followed quite similar patterns in 2015 and 2016, but there were some small differences in practices that in some cases were confirmed as statistically significant.

Last year, 10% of the respondents said they 'never' enhanced their images by altering contrast, hue, tone or saturation. This year, this had risen to 13%, a change that is confirmed as statistically significant. It is possible the publicity around the issue last year, in particular the new guidance and rules for the 2016 World Press Photo Contest, may have played a role in this increase. It is worth noting, however, that this guidance states that because all digital images have to be processed, some alterations to color, including conversion to grayscale, are acceptable.

This year, 75% said they would 'never' manipulate their photographs by adding or removing content, compared to 73% last year, a small difference that is not statistically significant.

More respondents also indicated this year that they would follow company guidelines on ethical issues (an increase from 26% in 2015 to 30% in 2016) and fewer admitted to applying their own benchmarks and standards on digital processing (58% in 2015 down to 56% in 2016). The difference in responses between the years was not statistically significant, however.

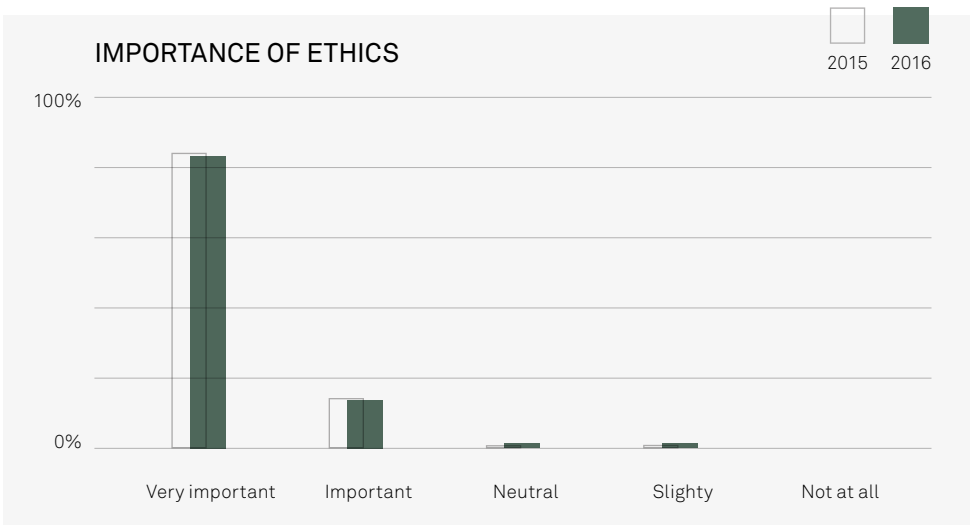
In 2015, we asked respondents how often they 'staged' their images, which we defined as asking subjects to pose, repeat actions or wait while the picture was being taken. About 36% of the respondents said they never did this in 2015. This fell to 31% in 2016, while a higher number of respondents said they staged photographs "sometimes" (from 52% in 2015 to 59% in 2016). These differences, albeit small (see Figure 5) were statistically significant.

A new question in 2016 asked about the circumstances in which staging of photographs normally took place. More than 60% of the respondents said they 'staged' photographs when they were taking portraits, which is understandable and acceptable in ethical terms. Some (39%) indicated they staged during commercial work and 12% said they never staged their images.

However, more than 6%, or 127 respondents, indicated they staged news photographs in order 'to get a better photograph'. This may be connected to age as the average age of those who agreed to this statement was slightly lower than those who did not. Self-employed respondents were less likely to stage for these reasons than employed photographers while staging to get better shots was much more likely in Asia than in North America or the other regions.

There did appear to have been a slight deterioration over the year in the extent to which our respondents felt they controlled their photographs and how they were used.

Figure 5.



A statistically significantly greater number said they felt they ‘never’ had control over the editing, production or publication of their work (16% in 2015 up to 19% in 2016), while marginally fewer felt they personally had ‘most’ control over the editing and production of their images.

The level of unauthorised use of photographic images remained consistent over the two years with 63% of respondents in both 2015 and 2016 confirming this had taken place. This year, just over 32% of respondents who had experienced unauthorised use stated they had managed to get payment or remedy for the use of their images, compared to 29% in 2015. This suggests a slight improvement in photojournalists getting paid for work over time, but this difference is not confirmed as statistically significant.

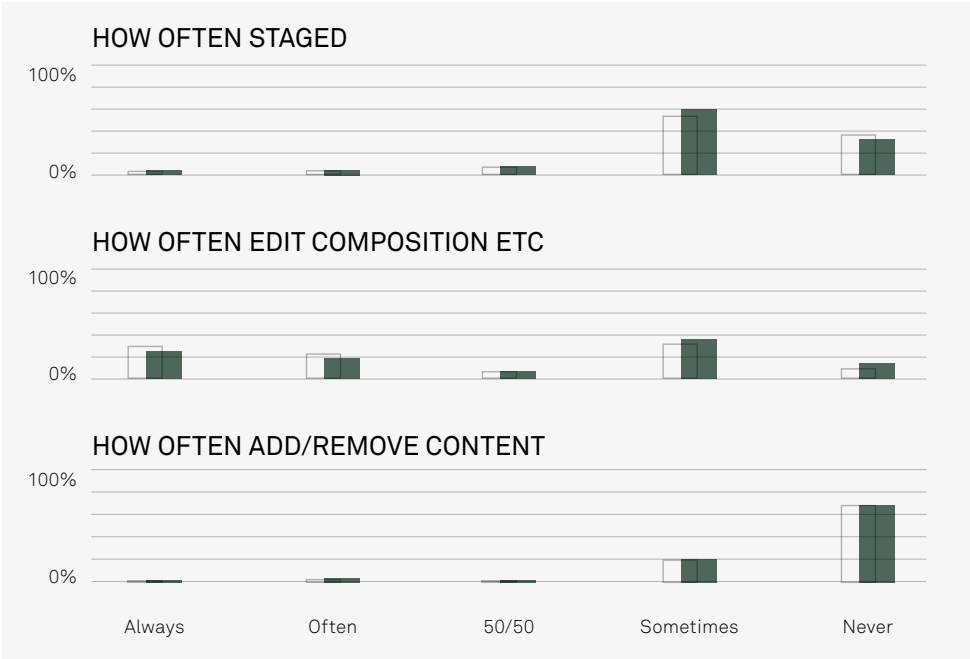


Figure 5 consists of four components that illustrate different aspects of the data covering attitudes and practices related to ethics in photography. All of the images help communicate that there was been little change in the patterns of response to the survey from 2015 and 2016. Most respondents agreed that ethics were very important (left hand panel), and most respondents said that they would never (or only sometimes) add or remove content from an image (lower right panel), and this was little different in 2015 or 2016. Answers were more mixed regarding staging images and enhancing images (top right and middle range panels), in that in both cases moderate proportions of respondents did say that they would sometimes or often do this. These is, of course, behavior that can be considered legitimate in some situations, and considered problematic in others; the very low numbers reporting that they ‘always’ follow either of these practices perhaps represents appropriate understanding of rules and standard regarding manipulation and staging in the profession. In any case, the proportions are stable between years with only slight variations between 2016 and 2015.

Nevertheless, although the differences are only slight, the variations over time in reported staging are statistically significant, and the variations in reported altering of images are borderline statistically significant ($p=0.000$ on original data, or 0.162 with robust standard errors). In both cases, the slight changes reflect a pattern whereby 2016 respondents are marginally more likely to report that they don't follow these practices, a change that could indicate a greater awareness of the rules on enhancement among entrants that could be a result of the much publicised controversy around picture enhancement in the 2015 competition.

In a separate measure, overall, almost 80% of respondents indicated they believed the manipulation of photographs was a problem (compared to 76% in 2015), while around 83% (in both 2015 and in 2016) believed photographers should understand professional ethics. There is clearly an industry-wide, global consensus on these issues, judging by the data in this study. Yet there remain evident inconsistencies in practice.



5. SOCIAL MEDIA

Few things move more quickly than social media, and this is borne out in the data on how the photojournalists in this sample are changing their preferences over social media platforms. There were statistically significant changes in which platforms respondents highlighted as the most important for their work. For instance, Facebook was rated by 62% of respondents in 2015 as the most important platform but in 2016, this fell to 55%; Instagram, on the other hand, was rated by 9% of respondents as their most important social media platform for work in 2015, but this rose to 19% in 2016. WeChat and Weibo were also more likely to be nominated at the most important platform in 2016 compared to 2015, but Twitter, like Facebook, was less likely to be highlighted as the most important social media for work.

Many respondents used more than one social media platform. In our data patterns of multiple use can be summarized by identifying which platforms are listed by respondents as any of the three most important to their work (Table 5). Facebook was by far the most popular, but large numbers of respondents also highlighted Instagram and Twitter as being one of the most important platforms for their work. In general, there was only limited change in the propensity for respondents to mention a platform as one of their three most important, as is evident by only a few statistically significant changes being noted in Table 5, most prominently the significant growth in uses of Instagram.

Table 5: MENTIONED IN TOP THREE SOCIAL MEDIA

	Number	Percent	Sign and Statistical significance of change since 2015
Facebook	1573	79	- 0.110 (0.756)
Instagram	1194	60	+ 0.000 (0.008)
Pinterest	74	3.7	- 0.753 (0.762)
Snapchat	10	0.5	+ 0.057 (0.046)
Tumblr	135	6.8	- 0.177 (0.393)
Twitter	850	42.7	- 0.344 (0.784)
Weibo	127	6.4	+ 0.000 (0.544)
WeChat	173	8.7	+ 0.000 (0.335)

6. RISK AND SAFETY

The findings on risk were among the most remarkable emanating from the 2015 study. In particular, the prevalent perception among our respondents that they regularly feared physical injury and death during the normal course of their work sparked an important debate on the sustainability of the profession. We were very interested to see if this level of fear was evident again in 2016.

Last year, only 8% of our respondents said they ‘never’ felt they faced physical risk at work. This year, the figure went to 9% with a slightly higher proportion of respondents (64%) saying they ‘sometimes’ faced physical risks at work (compared to 62% in 2015), although this slight change over time is not confirmed as statistically significant. Clearly, this was not a flash in the pan or an anomaly that had crept into the 2015 data, and the overwhelming majority of the photojournalists who participated in this study indicated real concern around their personal safety for the second year running. Looking ahead five years, half of our 2016 respondents (50%) believed the level of risk would get worse (slightly fewer than in 2015 but the difference is not statistically significant).

It is little surprise that risk of physical injury or death was ranked the most worrisome factor by the respondents in the 2016 survey. Some 41% of the photojournalists surveyed this year chose this option first. The next most worrisome risk was erratic or unpredictable income (12%) followed by ‘not providing for my family’ (9%), failure of my company or agency (9%), decreasing long-term demand for my work (7%) and damage to my professional reputation (5%).

Table 6: MENTIONED IN TOP THREE GREATEST RISKS

	Number	Percent
Risk of physical risk of injury or death during work	1,198	60.2
Failure of my company or cooperative or agency	469	23.6
Failure to keep up with technology	290	14.6
Damage to my professional reputation	360	18.1
Loss of partners or team	212	10.7
I should be doing something else because I would earn more money (opportunity cost)	274	13.8
Erratic unpredictable income	529	26.6
Not providing for my family	592	29.7
Not preparing adequately for retirement	381	19.1
Not having sufficient insurance (eg medical)	216	10.9
Decreasing long-term demand for my work	462	23.2
Tax	110	5.5

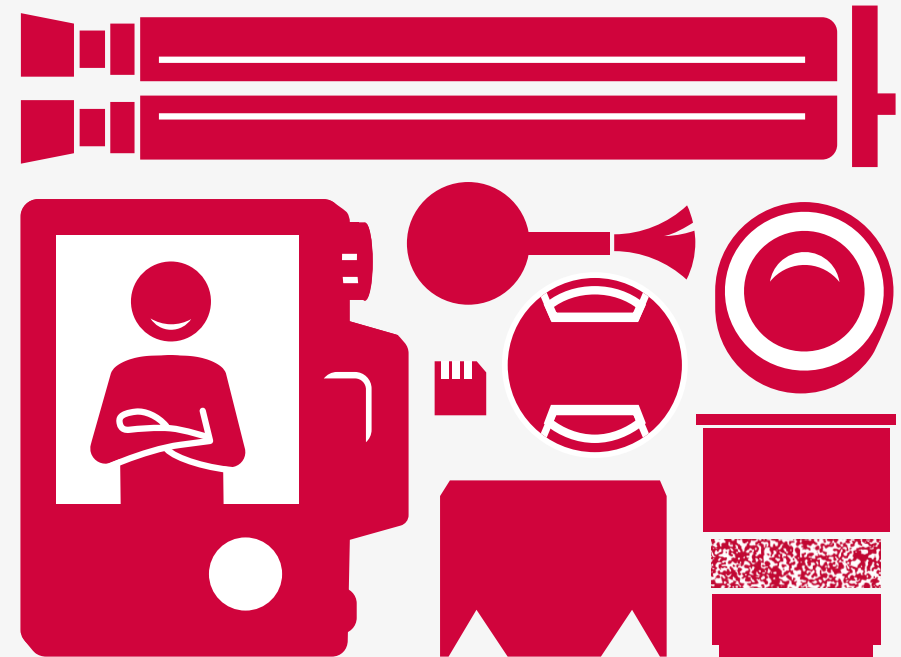
7. CURRENT WORK AND PROSPECTS

Much of the data for work patterns and prospects in 2016 matched what we gathered in 2015.

Respondents felt a degree of control over their work. More than half felt they were able to choose the work they did, very similar to last year. A similar minority as in 2015 (about one fifth) felt their work was sometimes or often being edited without their knowledge. Over half felt at least occasionally overwhelmed by the pace of technological change (much the same as in 2015).

Photojournalists, judging from this survey, are generally a positive group who feel that, in spite of all this, photography has a good future and that there are more opportunities than ever. Neither of these has changed since 2015. Most respondents feel photography is valued but many wish they could spend more time in places to better understand them.

There is still much scepticism over whether formal training adequately equipped photojournalists to do their job (34% in both 2015 and in 2016 believed this was not the case) while only 14% (in each year) wouldn't want their children to become photojournalists.



8. IN THEIR OWN VOICES: PHOTOGRAPHERS' VIEWS & OPINIONS

Data and statistics, while useful for the purposes of analysis, can fall short when it comes to capturing the passion that photojournalists have for their work and profession and for the challenges they face collectively and individually. The last question in our study once more this year was an open one that invited participants to say what was on their minds and to point out things they thought were important or that we had missed. An impressive 723 participants took the time to respond to this question. Here is a selection of some of the statements.

8.1 CURRENT STATE OF PHOTOJOURNALISM

Photography is the world's most beautiful profession.

Photography can change the world.

I am glad I was able to be a photographer before the great change took place with social media, digital photography and basically the near death of film use. We live in a society now based on how fast we can produce an image and get it out there online or on Facebook. The quality has suffered. Not that good work is not being produced, as it is. But the change and the changes to come are uncertain and this I dread to see.

The concentration of power over images into the hands of fewer and fewer people/big companies, who hold their customers captive one way or another, is a big threat to the incentive to do good, original, personal work.

Serious long-form documentary photography/photojournalism or visual storytelling is in desperate trouble, with decreasing outlets, publications, support, and appreciation by the public. This is a loss to the world of the informed and engaged public citizen.

Technology has ruined the profession of 'photographer'. This is most evident in the editorial realm. The world is full of idiots with nothing to say, nothing to contribute except boring excess. The news agencies, following Getty's

lead, have followed along. The dumbing-down of society as a result gets worse and worse every day... Anyone even thinking about being a still photographer in the future needs to get their head examined. Especially so if they want to get into the 'news' business. Go be a videographer and work for a TV station or network. But pretty soon, and it's already started, even those folks are going to either lose their jobs or watch their salaries plummet. Being a 'staff' anything, anywhere is tantamount to winning the lottery. Too much 'noise' and clutter from the net... it all clouds people's minds worse than a cocaine or heroin addict. Just do the math at the Super Bowl; go research and see how many pictures get moved across the wires and the net. I pity a picture editor at any paper in the world anymore; too much garbage to sift through... Outstanding work gets lost in all the crap now. It's all quantity over quality. That is the world we live in now.

Nothing is 'happening to photography'. Photography is evolving... as it has always done.

Everyone is a photographer nowadays, it seems, and younger curators and editors are ill equipped to deal with this overload.

The big problem is the unfair contracts offered by companies engaged in journalism.

Photography is in crisis. Digital enhanced and facilitated the work, but has flattened the craft.

Today we have more people who take photographs than ever in our history. This quantity some day will transform into quality. The professional community should act as a lighthouse for young and amateur photographers, and help them and other people to understand that photography is not just a picture, but a language of visual communication.

All of my colleagues are middle-upper class (mostly), white, leftwing people. The media should provide varied viewpoints, both racially and politically.

We are doing very well on mixing men and women (at least with younger photographers) and that is a big step in the right direction.

Media organizations are increasingly blurring the line between amateur/citizen photography and professional photojournalism. It leads to a dumbing down of content and is a threat to both our livelihoods and to journalism. The professional photojournalistic community is not doing enough to defend hard won standards, or doing enough to promote the fact that we work to levels of ethical and journalistic integrity that the amateur does not.

Like journalism as a whole, photojournalism has only gone down during the last couple of decades. It's very hard to make a decent living out of it, nowadays.

There are huge outlets for photojournalistic work. However, none of this is tied to receiving/gaining an income. Good photography might well be appreciated but there is no significant monetary value attached to the production of this work.

Photography is going from bad to worse. For poor photographers in the remote areas, it is difficult to even buy new equipment as the price of equipment is touching the skies and the sales of the photographs are going down day by day.

I do notice a real fear and struggle in the community as we are faced with the pace of digital skills and increased digitization and more and more images in the market and social media platforms but on the positive side the good and great still stay on the top and continue to surface with great work.

I wish the newspapers thought of photography as an integral and important part of their publication, however I realize that they may just steal photos from social networks and publish them without paying.

A magazine photographer like me has hardly any influence on his payment. Fees have been the same or higher since I started out 20 years ago. The costs for digital photography and post production are a tremendous burden for photographers and their fees have never been adjusted accordingly and adequately.

I believe the digital revolution is helping to provide a voice to more people than ever before. I support the changes happening because people are being empowered to be creative. It is hard for professionals, like myself, but transitioning to education and helping young people discover photography, graphic design and the arts came at the perfect time.

Every year that passes photographers get paid less and are "forced" to sign contracts that pretty much surrender all the rights to the publishing media company but at the same time eliminates all responsibility from the company. We are paid less, our equipment maintenance continuously increases and we are left without benefits. I do not know how this works inside the US, but US media companies are handing out very unfair contracts to freelancers outside the US. I think this issue needs to be addressed. We can talk about all sorts of violence and risks against a photographer in the field, but the first act of violence against a photographer starts with the lack of financial and contractual protection by the company that is "hiring" them.

Photographers' organizations should mount campaigns on TV that teach the public that news/sports photographers are important to society, and can change the world for the better (e.g., "Napalm Girl", etc.), and they should be permitted to do their jobs. The public doesn't understand that photographers always have a First Amendment right to take pictures of people (including kids) in any public place. Even most security guards don't understand this. I am constantly told by security guards and others in public places that I'm not "allowed" to take pictures. If I protest this, even though I'm right, I could end up getting arrested.

To save money, instead of hiring real sports photographers, sports/news publications are telling their sports writers to shoot games with their cellphones and use these still pictures to illustrate their sports columns. This puts freelance sports photographers out of work, and results in lousy pictures. Photojournalists' organizations should meet with sports writers and other journalists and ask them to please refuse when their editors ask them to take photographs (still or video) to illustrate their own articles, because they are depriving professional sports and news photographers of work. The only exception would be sports writers who happen to also be professional news or sports photographers.

Clients are trying more and more to take all rights to freelance work done for them, without any added payment, especially large corporations and magazine producers.

We (photographers) should stop thinking we are so important and lighten up a little. Life is too short.

It's very difficult to find a role in the world/profession/market of photography where you feel appreciated and that you have some power over yourself.

Photographers have tremendous latitude in deciding how to shoot a still photo assignment, but they often are told to "shoot some video" regardless of whether or not the situation merits it or how trying to shoot stills and video might conflict with each other. To comply with the request to "shoot some video" photographers might rattle off a few clips and dump them on a server, never to be seen again. It's demoralising.

Newspapers have to get serious about video and make smarter decisions about how and when to shoot it.

I believe the general public has no idea about the strict ethical rules applying to photojournalists.

8.2 QUESTIONS TO CONSIDER

Most press photographers in Brussels are leaving the press and entering political institutions (the European Parliament, the European Commission, etc), in the search for a better salary and working conditions. This means more propaganda and less journalism. I wonder if this happens in other cities in the world, and what are the scope and consequences?

How does social media use and tagging of photography affect the public perception of professional photographers?

A lot of important magazines and media outlets are paying less, but asking always more of photojournalists and visual journalists. Why do photographers need to bear all the production costs of their projects while the client publishes multimedia content and pays a misery most of the time?

With the crash of stock photo sales and the deliberate creation of 'orphan works' photography by corporations deliberately stripping metadata from images, why is it that photography organizations around the world are not lobbying governments to make the stripping of metadata illegal and punishing those who perpetuate the deliberate devaluing of our work, making it harder to trace and harder to prosecute copyright infringers? Photographers bemoan the stripping of metadata - why is nothing being done to prevent this deliberate removal of our information from our images? The current system only benefits those who seek to destroy copyright legislation at our expense.

I think there should have been a question about the reallocation of advertising to social media. This is what is really killing the traditional newspaper and magazine and therefore reducing drastically funding for photographers working for them.

More questions about diversity. Diversity in our industry is a huge problem.

Do you think it is criminal that colleges are still teaching photojournalism, based on its diminishing opportunities and increasing cost of tuition?

Questions asking about whether people have stable lives in terms of the way they live gives a really great indication of whether people can stay in the industry or whether they live with mum and dad and can indulge their fantasies of being a "war" photojournalist... Citizen/amateur photographers often have other people supporting them so its easy for them to ultimately devalue the work of seasoned professionals by demanding payment in by-lines and photo credits...

Based on the results I read from last year's WPP survey, I was appalled at how many photographers freely admitted they manipulate scenes or images. I could only surmise this is a symptom of many photojournalists being freelancers, and wanting their images to be more "perfect" than those of their competition. Therefore I would be interested in a question asking if photographers thought manipulating images at all affects the credibility of visual journalism or not?

Is print dead?

All the newspapers and magazines are cutting staff and the agencies are combining. What is the future for us?

Perhaps ask about the stability of our jobs. Also possibly ask about the threat of video specialists costing still photographers jobs.

I would like to clarify the question of manipulation of RAW images (specifically hue and saturation). Editorially, I work within the guidelines of the companies who hire me, though when I do commercial work – for example weddings, corporate or PR work etc – and the ethical guidelines are not relevant, then I will alter images to a degree to accommodate the client's wishes. I think that's an important distinction.

Why are you participating in a photo contest? I think is fundamental to ask ourselves why are we doing what we are doing and what do we expect to accomplish. We have to be honest with ourselves in order to deliver honest work. And also, how the media industry "needs" have impacted on your work? In my opinion, the hunger for immediacy and multitasking is killing the accuracy and honesty, same thing with quantity over quality.

8.3 MODELS FOR THE FUTURE

The landscape is changing...photographers who cling to the past will be left behind...great stories will always be told and new media gives rise to many opportunities for visual story telling...

Photographers should become photojournalists. That is photographers should also be able to write stories.

I do not want photojournalism to dissolve in the next decade. Photographers see and can translate the story with dramatic photos. Some papers have writers taking photos and that is a bad decision.

Transmedia is the future of visual storytelling - a blend of photography, video, audio, text, clever coding and innovative technologies merged together. Collaboration is increasingly important.

Photography is just not enough to tell stories these days.

In Italy, because of the economic and publishing industries crisis, many photographers are able to support themselves by organizing workshops for amateur photographers (who have become an important economic resource and not an obstacle to our career!), publish books through crowdfunding and are able to finance their work in the long term thanks to grants.

I think that the emergence of the "selfie" should teach professional photographers a great deal of lessons on how simple and transparent their approach should be when working with people. The more transparent a photographer becomes, gear included, the better. I analyze a lot the success of selfie portraits and think the difference is all in the fact that there's no photographer behind that camera.

Citizen photography does offer something new, but it also drives down pay rates and the demand for the work of professional photographers. At the end of the day I would rather see professional lawyers practicing law, professional drivers racing cars, and professional dentists extracting teeth, rather than citizens. The same applies to photography, but the industry is rather unregulated in that anyone can claim to be a photographer, or be accepted as one with no background or example of skill or consistency, and this I have always felt is one of the biggest impediments to the industry.

Hardly a day goes by that I am not asked to give away my work. The people asking obviously think of my work as something with little or no value, and despite remarking on the intricacies of my equipment and how I make photographs, fail to understand that these are things that I have acquired a) at large financial cost, and b) through years of training and experience.

I don't post many images anymore on Facebook, and have never posted on Instagram. Really uncomfortable with the fact that these social media sites acquire the rights to the image upon publication. Also disconcerting to me that most people are posting their work and seemingly (in the short-term), gaining by doing so. This is really concerning me.

All photographers should be allowed to own their work outright and retain the complete copyright on any work they create. This is especially because photographs are a long term product and helps provide for the photographer and his family through reworked stories or image sales in various forms... If

we, as storytellers, are to provide long term sustainability and be financially secure then retaining the rights to our images is possibly the first frontline action we can take.

There seems to be a huge gap between local newspapers and global news organizations in terms of their ethics and guidelines of photojournalism. Local newspapers accept 'staged' photo images whereas it is a big taboo for major global news agencies which strictly follow world photojournalism guidelines. I myself only learned the guidelines in recent years. Standard photojournalism guidelines should be introduced more strictly to local newspapers.

I would like to see an international organization that defends the rights of professional photographers and gives professional ethics guidelines.

Technology is really changing our work. Everybody is a kind of photographer for free.

[We need to] educate the general public so that understand that every image they see on the internet is not free for them to take and use. Most don't seem to get that.

The picture increasingly is losing value in the media, the media care little for image quality; any photo works, be it a picture of shoddy or good quality.

[We need to provide] help for students following University, and more support for entering the 'real' world of photography following University. They are being told that staff photography jobs HARDLY exist, and that they will mostly have to make their income doing something else whilst pursuing stories/personal work in your own time.

I have been more successful writing my stories and photographing than just doing photography. Photographers make great reporters but they need to hone their writing skills.

Photojournalists should request that magazines and newspapers build into their websites' software a "block" so that photos can't be freely downloaded to computer desktops by their readers. The public needs to be told that downloading any photo not taken by oneself, or posting it on Instagram or Facebook or Twitter, without first paying the photographer, is stealing.

The big issue is the fact that the net is not paying enough the pictures that they publish.

We need to stop the race to the bottom in terms of fees and allowable usages. We should cooperate more and compete less. We really need to remember the value of our work and who it is for. On the other hand, I am older and see the industry in a certain way. There are new ways of doing things that are absolutely fascinating. Since "a camera never tells the truth" now we really need to figure out why we do our work. It has always been a problem but the technological changes today mean we must question the traditional ways of doing things. It really messes up journalism. In fact, I am moving away from reportage/documentary to something new. Not sure what it is but likely involves more collaboration with the subject and funders. David Alan Harvey is working on fictions which look remarkably like his doc work but the characters, real people, know the story line. Not sure how it will work but interesting.

Don't work for free. Value yourself, value your work.

Photographers are increasingly adapting new technologies and old technology (analogue and traditional photographic processes) to tell stories in personal and innovative ways since the economic model that sustained the press for over 100 years has collapsed and mainstream media outlets no longer produce in-depth photojournalism or documentary photography in meaningful ways.

9. CONCLUSION

This report has outlined the key findings and highlighted some of the important data emanating from the profession of photojournalism in 2016. The increased sample size and the inclusion of some new questions has corroborated last year's findings but also introduced a new perspective on some of the issues facing photojournalists in this digital age.

There does seem to be evidence of an increasing need for versatility and flexibility among those who make a living from visual storytelling. As one of our participants wrote this year: "I teach part-time, and do commercial work plus a lot of personal work. It is my impression that many younger photographers try to combine things like this to balance financial stability with artistic freedom." Many photojournalists are having to do work that has nothing to do with photography to subsidize or support their time behind the camera. Most are required to learn or engage in new practices, such as video, and make use of new platforms and technologies while the range of clients seems to be shrinking. There are clearly changes taking place within the structure of the industry as stakeholders such as the big agencies assess or alter their business models and re-evaluate their positions. These strategic moves and their success or failure will inevitably have an impact on the work patterns and livelihoods of photojournalists.

Levels of perceived physical risk within the profession remain incredibly high, particularly in Central and South America and the Caribbean.

The profession continues to be very skewed in terms of the proportions of men and women who make a living from photojournalism and income levels are also heavily distorted from north to south.

This report notes a number of emerging trends including a slight decrease in the number of self-employed photojournalists, a diminishing proportion of photojournalists who earn all their income from photography and a greater demand among photojournalists to shoot video as well as stills.

Well over 60% of respondents in this year's survey said they were either happy or very happy with their current mix of assignments and there continues to be a range of indicators suggesting photojournalism is a fulfilling and enjoyable way to make a living while there is enormous potential in this digital age to tell stories using images.



10. AUTHORS

Paul Lambert and Camilla Barnett are researchers at the Faculty of Social Sciences, University of Stirling. Paul Lambert is a Professor of Sociology with a background in social statistics and the analysis of secondary survey datasets, particularly on themes of social inequality and social stratification. Camilla Barnett is undertaking a PhD that focusses upon the comparative analysis of gender inequalities using data from large-scale socio-economic surveys.

Adrian Hadland was a professional journalist for 15 years based largely in Africa before switching to research, teaching and consultancy. He is currently a Senior Lecturer in the Division of Communications, Media & Culture at the University of Stirling in the UK.

