NEWS PHOTOGRAPHER
SEPTEMBER | OCTOBER 2020
National Press Photographers Association

These are hard days

And we are witnesses: Wildfires of historic size. Brutal effects of COVID-19. Protests unending and emotional. While looming over all, an election like no other.

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The NPPA is an active advocate for the legal rights of visual journalists. Our work focuses on First Amendment access, drone regulations, copyright, credentialing, cameras in court, "ag-gag" laws, unlawful assault on visual journalists and cases that affect the ability to record events and issues of public interest. Our work also benefits the public at large.

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NEWS PHOTOGRAPHER

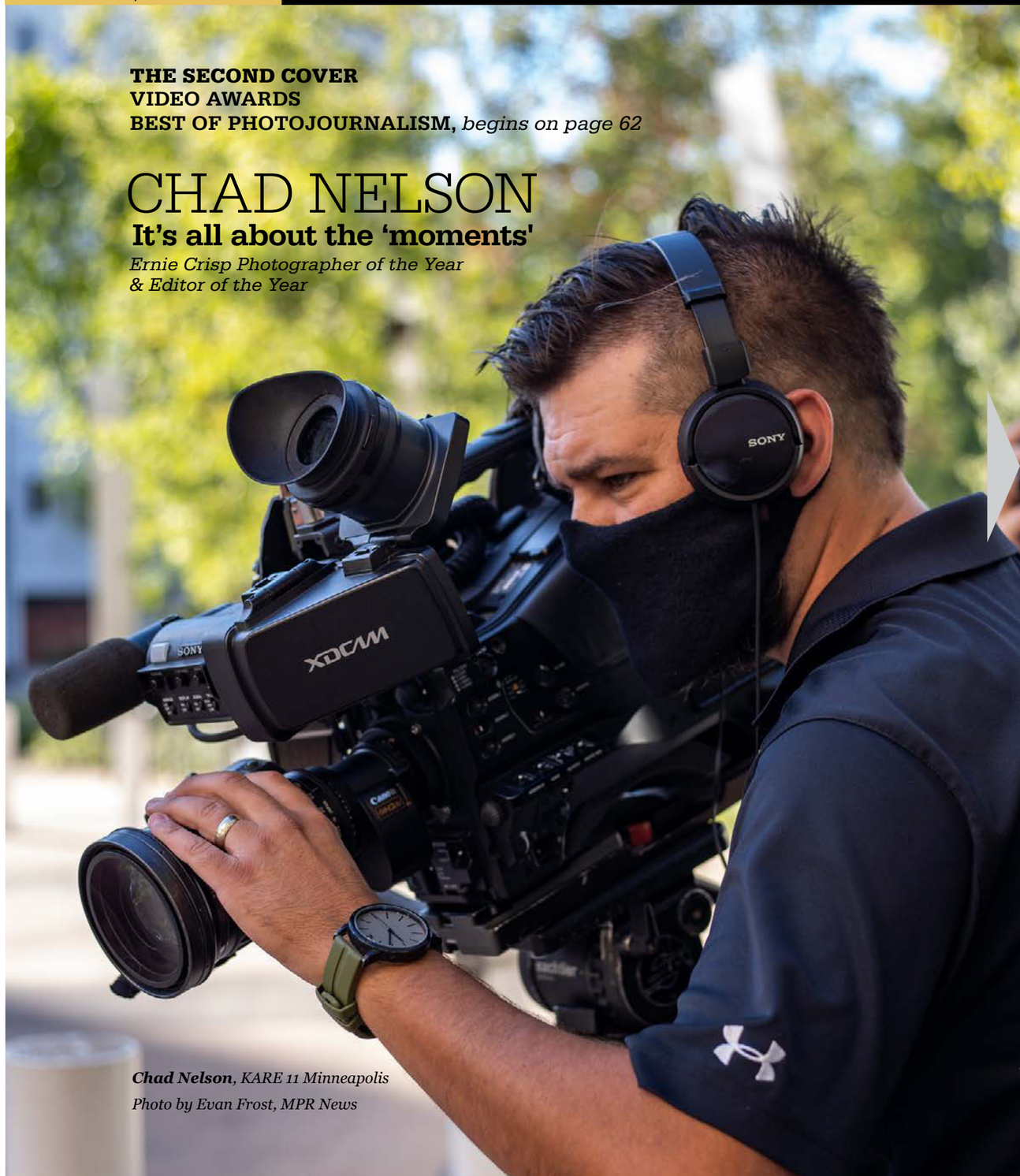
SEPTEMBER | OCTOBER 2020 National Press Photographers Association

THE SECOND COVER
VIDEO AWARDS
BEST OF PHOTOJOURNALISM, *begins on page 62*

CHAD NELSON

It's all about the 'moments'

Ernie Crisp Photographer of the Year & Editor of the Year



***Chad Nelson**, KARE 11 Minneapolis*
Photo by Evan Frost, MPR News

July 26, 2020: *In Portland, Oregon more than 5,000 people protested outside the federal courthouse on the two-month anniversary of Goerge Floyd's death at the hands of a police officer.*

Photo by Maranie Rae Staab ***Story on Page 52***

SUE MORROW | EDITOR

I am grateful, and I don't want to be the one who turns out the lights

Oct. 7, 2020 – I had a column written but realized it didn't speak to what is weighing heavily on my heart and mind.

I am grateful for each of you who contributes to this 74-year-old magazine. I am grateful for your emails, encouragement and support. And more.

I need to say this: The NPPA will not survive without its members and greater support from the photographic community. In a year that won't stop chunking away at our psyche, our values and basic human decency, I'll be damned if I don't shout it from a mountaintop:

The NPPA will not survive without its members and greater support from the photography community.

Members (and others) need to bluntly hear this. I don't have to be as polite and diplomatic in my writing as the president, Andrew Stanfill, and my boss, Akili Ramsess, the executive director (see page 9).

Being a part of the NPPA means that you are a supported member of an organization dedicated exclusively to visual journalism. For nearly 75 years, because of memberships and outreach activities, this organization has offered multiple platforms for training, scholarships, mentorship programs, legal advocacy and professional discounts. This organization has a track record to help uphold high ethical standards in the field of journalism. That's a big deal.

The revenue from public activities was grossly affected due to the pandemic. Like everyone else, we are regrouping but have not bounced back either. We have adjusted our financial output to support the basic needs of a responsive office.

The NPPA staff consists of three paid full-time positions. Me, Akili Ramsess, executive director, and Thomas Kenniff, our director of professional services and office manager. Due to the pandemic, we voluntarily took 25% pay cuts, which is fine because it beats the alternative of not being here at all. Unfortunately, we did have to lay off our part-time office assistant in Athens, GA.

Our advocacy lawyers, Mickey Osterreicher and Alicia Wagner Calzada, also took cuts during their busiest days ever. Yet they are still available at all hours to help NPPA members through daunting legal processes after being assaulted and/or arrested during the protests, pandemic and elections (see pages 10 and 12).

The NPPA ID badges that are extremely helpful to those working in the field, particularly for independent photographers, are churned out in batches by Akili at her home.

The NPPA also depends upon the board and executive committee -- all volunteers -- who have day jobs. These are not normal times, so imagine the pressure and dedication required to stay on top of things. To survive, we adapt.

In lieu of our canceled events, we conducted remote townhall sessions on safety, organized virtual workshops and built community support. In April, we formed the NPPA COVID-19 Emergency Relief Fund (via the National Press Photographers Foundation), raising over $34,000. Numerous photographers received grants to help them through tough financial situations due to the pandemic. We were told by some that it helped pay their rent.

The ability to accomplish these tasks during one of the most onerous times of our lives is a tough thing to sustain.

This is the second News Photographer produced exclusively as an interactive PDF (not printed). I am grateful for the positive feedback but I don't know if members realize how fragile things are.

I added a new feature to this issue. If a contributor is a member (you don't have to be a member to be a part of the magazine), it is indicated how long they have been a member next to a byline.

I'm not the membership police. My intentions are to publish the best work that is being done, that is available to publish and that visually represents historic events going on in the world. There is no other publication/organization that showcases great visual journalism and the people who produce it. Seeing who is/is not a member was enlightening.

Mostly, I'm guessing, people forget to renew. We send out reminders, but there is a ton on everyone's mind these days, and budgets are bad. Maybe the NPPA has displeased them and they decided not to renew. Entirely possible and fair. Maybe they have been laid off or have retired. Maybe they have switched careers and don't need the NPPA any longer. Newsroom numbers are down for photojournalists but there are a multitude of photographers in the world who are not members. How do we reach them to convey the value of being a member of the NPPA community?

My call to action: Renew. Join. Gift a membership. *Donate to support our programs. And then get two people to do one of those things as well.*

And consider this: You don't have to be on the board to help the NPPA. Bring your knowledge and expertise to us. Ask us how you can help. There is plenty of work to go around.

Being the editor of this magazine is an honor. I don't want to be the one who turns out the lights. As a member, I hope you feel the same way. ■

Email Sue Morrow at smorrow@nppa.org. She has been an NPPA member since 1986.

Nothing is normal. Thanks, pandemic

Usually, the Best of Photojournalism Video Awards would have been the cover story in the previous issue. But changes in our events and news coverage dictated that change. Thank you, pandemic. Thanks to the interactive format, there are direct links to the winning work. I keep wishing for some badass wizardry from Adobe to make a PDF into The Daily Prophet. How cool would that be? If Harry Potter can have it ...

Thanks, SONY -- and USPS

The NovDec issue will be the Best of Photojournalism 2019 issue. SONY is sponsoring the printing and it will be delivered old school to your mailboxes. It had been scheduled to be printed in time for the NPPA banquets last spring, but due to the pandemic, we switched gears to cover the unprecedented news. At this time, the JanFeb issue will be an interactive PDF.

In troubling times, NPPA works for you — and needs your support more than ever

A crisis has the ability to provide focus to the most vital priorities of existence and purpose. Because of the COVID-19 pandemic, the NPPA has responded to the needs of our members and the greater photojournalism community as nationwide protests against police brutality and racial inequity have ensued. We marshaled resources to help our members protect themselves as they place themselves at risk to document this historic time. We raised funds to support members unable to work as the nation shut down to contain the virus. We utilized technology to stay connected and informed. As national protests broke out, we reflected internally on how to right the wrongs of our own complicity in the lack of inclusivity and diversity, and then we took action.

NPPA is a necessity for photojournalists

We are the only national organization dedicated specifically to visual journalism. We are your greatest advocates. Our legal counsels, Mickey Osterreicher and Alicia Wagner Calzada, are on the front lines to protect our First Amendment rights. (See Pages 10 and 12.) They have provided legal aid when photographers were arrested and camera gear confiscated while covering the protests. They go before the courts and fight for fair copyright laws and work with legislators to change laws preventing independent photographers from working.

When COVID-19 eliminated our in-person workshops and events, we adapted. Using Zoom and the latest technology available, we developed webinars and interactive gatherings to continue our outreach, to learn, gain resources and stay connected.

Our News Photographer magazine editor, Sue Morrow, continues to produce and elegantly design our magazine to display the amazing work and tell the stories of the courageous visual journalists covering these history-making events. Since 1946 — 74 years! — the magazine has been one of the great advantages of a membership. We want to keep producing it, but we have had to adjust the output of expenses during the pandemic. This issue is the second interactive PDF available to members while we are on hiatus from its printing. We have received positive feedback on the format.

Our achievements through these crises

We have had to reset our expectations during the pandemic. Our three-person staff and multiple volunteers have worked hard to deliver to the visual community in an online environment.

- Virtual Storytelling Workshop celebrated 60 years of the News Video Workshop.
- Virtual Video Storytelling Workshop gathered over 200 video storytellers, including speakers.
- Women in Visual Journalism Conference included 130 attendees and speakers and centered the conversation on the women doing outstanding work throughout the industry.
- We collaborated with ASMP, Fuji Forum and Photo Bill of Rights in a series of webinars and panel discussions about photographers' rights, diversity and inclusion.

Collectively, hundreds of visual journalists gathered online to learn from one another. We have been encouraged by the feedback and will continue these digital efforts to reach photojournalists who could not travel to our traditional events.

Additionally, the NPPA Mentorship Program has been launched again with the leadership of Marlena Sloss. At least 30 mentors and mentees have been paired to foster growth and progress over the next year.

Advocacy is here for you

This summer, our advocacy team has been working in overdrive for NPPA members. It has provided legal training for those covering the political conventions and protests. It led us in joining with the Press Freedom Defense Fund to launch the PFDF-NPPA Legal Advocacy Initiative for journalists who were arrested or injured while covering news stories, including the continuing nationwide protests.

For California members, the team's relentless work directly affected the removal of the 35-assignment limit imposed by AB5 legislation. We cannot thank Mickey Osterreicher and Alicia Wagner Calzada enough for their accomplishments, which have had numerous positive impacts for our members.

And we still have three months to go in the year, with hefty goals. We need your help.

Build membership

We are in the final stretch of one of the hardest years that this organization has faced, and we must build our membership for a sustainable future. We are 4,600 members strong now. Our goal is 500 additional members by the end of the year as we seek organizational partners to help us as we build for the future.

How you can help

The best way to support the NPPA is to maintain your membership, encourage others to join or renew, and/or donate directly to support our activities through the National Press Photographers Foundation (NPPF).

We adjusted our membership tiers to accommodate several levels, including a retired tier. Do you know a student or professional who could benefit from joining the organization? You can gift a membership for them. It makes for great holiday giving that lasts all year! Ask for a membership for Christmas!

You don't have to be on the NPPA board to help. If you are interested in lending your expertise to help the NPPA sustain our lifeline for visual journalists, please let us know by contacting us at director@nppa.org and president@nppa.org.

The NPPA has been in existence for nearly 75 years. Please help us help you as we launch the largest membership drive we have ever done to stay relevant, active and supportive in very troubling times. ■

Andrew Stanfill *is president of the NPPA and can be reached at president@nppa.org. He has been a member since 2011.*

Akili Ramsess *is the executive director of the NPPA. She can be reached at director@nppa.org. She has been a member since 1984.*

Photo by John Shinkle/POLITICO

Mickey H. Osterreicher, NPPA general counsel, testifies before the House Courts, Intellectual Property and the Internet Subcommittee during a hearing on "Judicial Transparency and Ethics" in 2017 in Washington, D.C.

NPPA membership can offer 'protective bubble' in today's troubled times

By Kathleen Cairns Heist

Millions watched as the ball dropped in Times Square New Year's Eve, kicking off the start of 2020. No one could have predicted what would happen in the months that followed. The world is experiencing a pandemic. The country is divided and demonstrating. This year, more than 170 journalists have been attacked, and more than 50 arrested.* Many of those journalists, when facing a moment of crisis, dialed the same 10 digits to get help: They contacted NPPA's legal advocacy team.

NPPA General Counsel Mickey Osterreicher describes this year as the perfect storm. "We have a president who calls journalists the 'enemy of the people,' protests are widespread, and journalists don't have a protective bubble from assaults or arrests."

NPPA's legal advocacy team has helped visual journalists with First Amendment challenges, criminal cases involving wrongful arrests and even issues involving drone regulations.

Osterreicher understands journalists because, before law school, he wore press credentials. He was a newspaper photographer who transitioned to broadcast news at WKBW in Buffalo, New York, after the Buffalo Courier-Express folded in 1982. He's been a member of NPPA since 1973. For perspective, that was when Richard Nixon was president, a Snickers bar cost 15 cents and Pink Floyd released "Dark Side of the Moon." And though times have changed, Osterreicher says the NPPA's mission has not. It remains the voice of visual journalists, and as he explains, membership is essential because "wearing a press credential is not supposed to be a 'kick-me' sign or bull's-eye" target.

Journalists work hard to find the facts and report the news, but increasingly, they have become a part of their own news story. There have been reports of journalists stomped, kicked, pepper-sprayed and wrongfully detained and arrested. As an attorney with expertise in First Amendment law, he recommends journalists always maintain situational awareness while working. "It is a personal decision what risk level you are willing to take, but always be aware of your exit strategy," Osterreicher says. "You need to be working with people who can watch your back and keep recording. In a court case that may prove crucial."

Las Vegas Review-Journal staff photographer Ellen Schmidt followed that exact advice on the evening of Friday, May 20. She was covering a Black Lives Matter demonstration.

Protesters were reacting to the death of George Floyd, who died while in Minneapolis police custody in May. She followed the crowd walking alongside Bridget Bennett, a freelance photographer working for Agence France-Presse (AFP) when police moved in. Video captured the moments, as Schmidt and Bennett took photos of the encounter between police and protestors.

They were standing on a sidewalk several yards away when an officer pushed Bennett, knocking her to the ground, then pushed Schmidt. Both photojournalists were wearing visible credentials and carrying equipment for their jobs. Yet, they were arrested by Metro Police and charged with one misdemeanor count of failure to disperse.

Schmidt explained that guidance she got at the NPPA Northern Short Course kicked in during those tense moments. She remembered the training, "NPPA had prepared me for something like this. I followed NPPA guidance on how to act."

As she was taken to jail, Schmidt also was well aware of the legal ramifications she faced.

"I knew I had my publication's lawyer (Las Vegas Review-Journal), but I also knew NPPA was in my corner. "

In February 2016, Avi Adelman found himself in handcuffs while taking photos of a woman being treated for an overdose at a Dallas train station. He was charged with criminal trespass and held for 24 hours before being released on bail. A week later, the charges were dismissed. An audio recording of what transpired helped lead to a $345,000 federal civil rights settlement against Dallas Area Rapid Transit. The night he was arrested, one of the first people he called was Osterreicher. An NPPA member since 1984, Adelman said Osterreicher helped get the lawsuit filed on his behalf.

"I never planned to get arrested," he added, "but I knew what to do."

Photo by Sue Morrow/NPPA

Alicia Wagner Calzada, at an NPPA board meeting in January 2019, is a past president who became a lawyer after being a photographer for over 20 years.

From his settlement, Adelman adheres to the "pay it forward" thinking and has footed the bill for several other journalists' NPPA memberships. He said that, although he likes the training NPPA offers, he finds the legal advocacy pivotal for the media's working members. "We are here to do a story," Adelman explains, "and we know Mickey and NPPA are there to back us up."

Mannie Garcia has covered stories and conflicts around the world. He made what became an iconic photo of then-President George W. Bush surveying the damage from Hurricane Katrina over New Orleans from a helicopter.

But Garcia faced trouble while covering a story on his home turf. He was arrested for disorderly conduct while taking pictures of police officers on a public street in Montgomery County, Maryland. Although he was later acquitted, the arrest prompted the suspension of his White House press credentials. As an NPPA member, Garcia knew where to turn. "The first person I called was Mickey. He was instrumental in helping." Eventually, he had his credentials reestablished.

As general counsel for the NPPA since 2006, Osterreicher has fought time and again for journalists' rights. He has testified before members of Congress arguing cameras should be allowed in federal court, telling lawmakers, "It's a much more direct form of democracy when people can see and hear for themselves, just as our founders envisioned."

Another key member of that team is Alicia Wagner Calzada. A past president of the NPPA, she became a lawyer after 20 years as a photographer and is well aware of the trials and tribulations working members of the media can face.

Copyright infringement is also on the legal battlefront. Calzada explains that, too often, "photography is not treated with the care it deserves. So we work to advocate and give photographers the tools and legal environment needed to protect their work."

Sometimes their legal work is concentrated in one region where the laws may not be aligned with members' rights. In California, for example, AB5 limited the number of assignments freelance photojournalists were allowed. Calzada worked relentlessly on legislative and judicial advocacy to help those members navigate the new law.

Story continued on page 13

MICKEY H. OSTERREICHER & ALICIA CALZADA | NPPA GENERAL COUNSELS

NPPA advocacy exercises its voice

But we need members to continue this crucially important mission

As NPPA's counsel, we hope you have a chance to read the advocacy article on page 10. Fifteen years ago, Alicia, then president of NPPA, asked Mickey, a longtime member-turned-attorney, if he would be interested in helping to represent NPPA in its advocacy efforts. A few years earlier, Alicia had launched NPPA's Advocacy Committee with a budget of zero, and she wanted Mickey to do more than just the occasional pro bono project he had been doing. In the years that followed, we believe we have built an advocacy program that, while invaluable to the NPPA, has also become a lifeline to independent visual journalists.

Mickey became an attorney in 1999 after 40 years as a print and broadcast photojournalist. He became NPPA's general counsel in 2006. Alicia, inspired by its advocacy work, became an attorney in 2010 and is now deputy general counsel. Together we staunchly defend and protect the rights of journalists, freedom of speech and of the media.

For example, as visual journalists have been assaulted and arrested at unprecedented levels this year, NPPA has been well-positioned to launch a fierce response. Mickey has worked for many years training journalists and police on First Amendment rights. This year, as part of our Legal Advocacy Initiative with the Press Freedom Defense Fund, we have assisted over a dozen journalists who have been arrested, threatened with arrest or threatened with search and seizure of their images, including in Dallas; Albuquerque, New Mexico; New York; and Las Vegas. NPPA has also been involved with this same issue in Seattle and was instrumental in helping to have the arrest warrants brought by Liberty University against two NPPA photojournalists withdrawn.

Mickey also provided virtual training along with Reporters Committee for Freedom of the Press for journalists in preparation for the 2020 political conventions as well as to the Milwaukee police and other law enforcement agencies. He also worked with the Milwaukee and Charlotte-Mecklenburg police in advance of the Democratic National Convention and Republican National Convention to head off any problems involving journalists. He provided training to the Denver police as part of a settlement agreement in a federal civil rights lawsuit involving a journalist arrested while recording police.

As an associational plaintiff, NPPA won a challenge striking down Wyoming's trespassing statutes, which imposed additional criminal and civil penalties for anyone who collected research data or took photographs. Our litigation fighting state laws that violate the First Amendment continues: NPPA is currently challenging the constitutionality of a Texas drone law, as well as that of California's AB5 labor law, which discriminates against journalists' ability to work as independent contractors. We also successfully testified and lobbied for AB2257, which removed some of those restrictions, allowing members to get back to work.

On the copyright front, this has been a year of realizing years of effort as well. We submitted comments before the U.S. Copyright Office in 2012 regarding studies on remedies for small copyright claims — comments that were cited by the USCO in its 2013 report on Copyright Small Claims. We co-facilitate a coalition of visual artists in support of the CASE Act of 2019, which awaits passage in the Senate and would authorize a tribunal within the USCO for resolving copyright claims under $30,000, effectively helping individual creators such as visual journalists whose work is regularly used without permission, credit or compensation.

This summer, Mickey helped draft and NPPA joined in an amicus brief filed by the RCFP in support of the release of police disciplinary records in New York City and Buffalo, New York, and also drafted and filed public comments on behalf of the New York State Bar Association Media Law Committee regarding the Amendment of Rules for Suspension or Revocation of NYPD Press Credentials. He drafted and filed additional public comments and testified remotely regarding this issue, joined by the Committee to Protect Journalists and five other professional associations. He also filed comments and testified before the New York State attorney general regarding "Police and Public Interactions During Protests."

Alicia participated in a congressional roundtable on the DMCA, and Mickey drafted testimony and testified before the U.S. Senate Judiciary Subcommittee on Intellectual Property regarding the DMCA and Fair Use and drafted follow-up responses to senators' questions.

We are also fighting state sovereign immunity from copyright liability, which currently allows state entities to infringe photographers' copyright with virtually no consequences. We drafted and filed several amicus briefs in related cases, including this year's SCOTUS case Allen v. Cooper as well as extensive comments with the USCO in pursuit of a legislative fix. All of our advocacy on this issue has highlighted the First Amendment impact when states publish photographers' work without permission, an issue not addressed by any other amici or commenters.

After advocating for over a decade against an unconstitutional photography permitting scheme in the National Park Service, this year we drafted and filed an amicus brief in Price v. Barr, a case challenging those restrictions. Our brief was joined by several other photography and First Amendment organizations.

On top of the advocacy work we do, we also work to help you, our members, stay informed on relevant legal issues. Alicia led two copyright workshops at the Northern Short Course in March (it feels like a decade ago); led an in-person seminar and a virtual webinar to help California photographers navigate AB5; and was a panelist at the Women in Visual Journalism workshop last month. Mickey is organizing the drone leadership summit for November, which we both will participate in.

All these things are just some of what we do to fulfill our mission to protect the legal rights of visual journalists — which we believe are crucial to preserving our democracy. As "the voice of visual journalists," we hope that our advocacy has been clearly heard, with significant positive impact on behalf of NPPA's members and a free press. ■

Got a question or topic for a future column? If you are member, send your questions to Mickey lawyer@nppa.org or Alicia at advocacy@nppa.org.

Membership
Continued from page 11

In early September, California Gov. Gavin Newsom signed AB 2257, which among other changes to AB5 eliminated the 35-submission annual limit on freelance photojournalists and writers.

Freelance photographer Erik Castro, based in Santa Rosa, explained he could have lost two-thirds of his work with a newspaper if not for the changes to AB5. Castro described the anxiety felt during those uncertain months before the change. "I got the impression they really cared. (Alicia) was always available," Castro was quick to point out. "There are so many advantages to being a member of NPPA, they support all aspects of journalism."

This change in AB5 was possible because of investments in NPPA memberships.

In a story on nppa.org, Osterreicher and Calzada wrote: "We are proud of the advancements we made, but you still have some restrictions on freelancing and in particular, freelance videographers for television clients need to pay attention to restrictions that remain."

Right now, NPPA membership is 4,500 strong. The NPPA Professional membership is $145 per year or a little more than $12 a month. NPPA also offers liability insurance, health insurance and a multitude of discounts for business services. Osterreicher explained it this way: "You can't afford not to be a member. The stronger we are, the louder our voice."

Calzada echoes those sentiments. "You can't afford not to be part of an organization fighting for you every day."

But Ellen Schmidt, the Las Vegas Review-Journal staff photographer, may sum it up best: "The (NPPA) media credentials are worth more than 140 bucks if it keeps you from getting arrested or ending up in jail," she explains. "For 140 bucks it's a good deal." ■

Kathleen Cairns was a television journalist for more than 30 years. She is now the owner of Heist Training Platforms LLC. She is a journalism educator, media coach and storyteller. She can be reached at KathleenCairns-Journalist@gmail.com.

*SOURCE: U.S. Press Freedom Tracker

Mickey Osterreicher has been an NPPA member since 1973.

Alicia Wagner Calzada has been an NPPA member since 2001.

Dudley Brooks named new chair of the Best of Photojournalism competition

The NPPA is pleased to announce the selection of Dudley Brooks as the new chair of the Best of Photojournalism, the association's premier contest sponsored by SONY with divisions in still photography; video and video editing; picture editing; and online video, innovation and presentation. Brooks, an award-winning photographer and photo editor, is deputy director of photography at The Washington Post, where he manages the creative strategy and production of the visual content for the features and sports sections. He is also the photo editor for The Washington Post Magazine.

"I've watched the Best of Photojournalism contest progress since its inception and have always been impressed by the quality of the work submitted for it," Brooks said. "To be the chair is a great honor and I look forward to helping guide its continued significance and growth."

Brooks brings a wealth of experience to NPPA's efforts to continuously raise the quality and profile of BOP. Before his current role at The Washington Post, Brooks was director of photography and senior editor for the monthly magazine Ebony and its weekly sister periodical Jet, published by Johnson Publishing. He served as the assistant managing editor of photography at the The Baltimore Sun newspaper after 22 years as an award-winning staff photographer at The Washington Post.

"I'm excited to have Dudley join our team to be at the helm of this important contest," said Andrew Stanfill, NPPA president. "I'm looking forward to the perspective he brings as someone who has worn many hats in the industry."

Brooks will work with the individual division chairs to improve and streamline various categories and innovate for the 2020 contest, which will be judged in 2021.

"Having worked with Mr. Brooks when he was here as a judge, listening to his reasoned approach to evaluating entries and inquisitiveness about the process of the competition, I believe this will be an easy transition that will build upon the work that past chair William Snyder did over the last few years," said Mark E. Johnson, administrative liaison with NPPA and BOP. Johnson is a senior lecturer in visual journalism and chief technology officer with the Grady College of Journalism and Mass Communication at the University of Georgia where BOP is hosted and the NPPA is headquartered.

"We welcome Dudley in his new role as he helps NPPA's Best of Photojournalism competition continue to grow and adapt to current challenges," said Akili Ramsess, NPPA executive director.

Information regarding the 2020 BOP competition will be announced in December.

NPPA members can look forward to the BOP special issue of News Photographer magazine in mid-November that will feature the 2019 contest results. Originally planned to be published as the May/June issue, it was postponed due to the coronavirus pandemic. We are grateful to SONY for sponsoring the publication of the BOP issue during our hiatus of printing. The issues we continue to publish are digital only and can be found online as interactive PDFs.

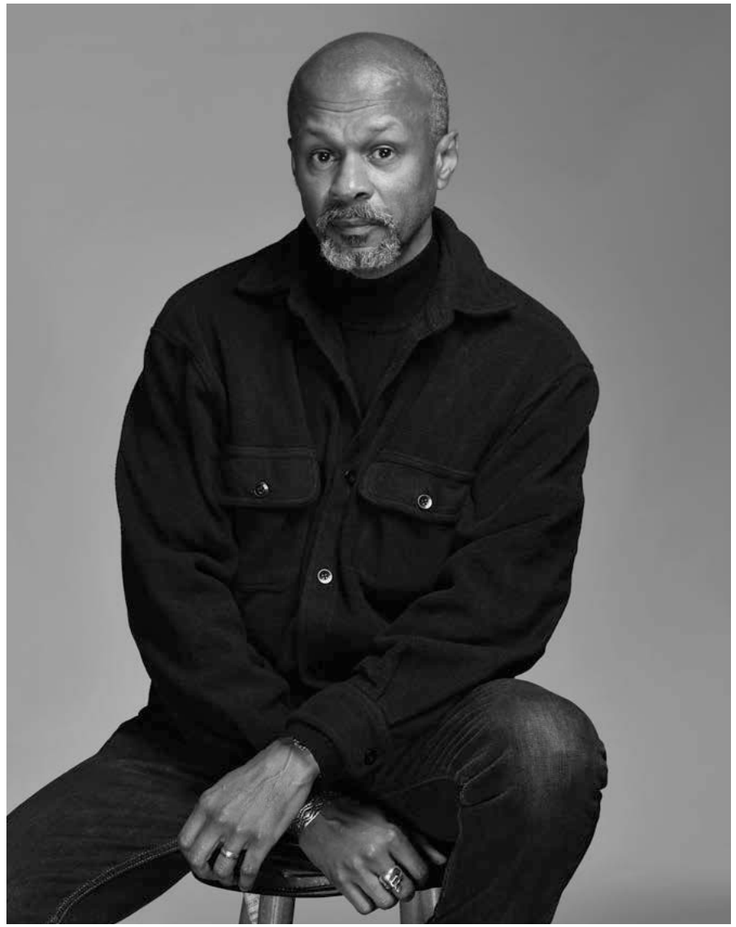


Photo by Marvin Joseph, The Washington Post

Dudley Brooks

Introducing 'The Solo Video Journalist, 2nd Edition,' a how-to guide for storytellers who do it all

I used to be an anomaly.

When I arrived in the 10th-largest market in the country, I was one of the few who worked as a solo video journalist: a reporter who shoots and edits my own stories. There were maybe a handful of us, and the newsroom wasn't geared toward our interests.

More than a decade later, the state of my newsroom — and most others — has been upended. According to the latest Radio Television Digital News Association (RTDNA) survey, more than 90% of local TV newsrooms use solo video journalists — or multimedia journalists, or MMJs. More than half of newsrooms in market 51 or lower use "mostly" MMJs, and four out of five newsrooms in Top 25 markets use them in some way. Soloists are no longer a position of the future. We are present across the board in local news, and we're finding opportunities beyond broadcast as well.

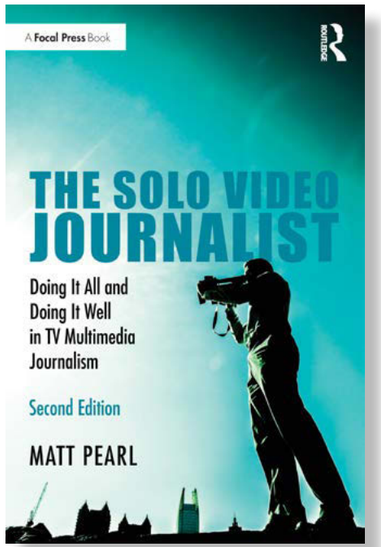
But for a long time, no book existed that offered a comprehensive overview of the position and gave instructions and advice specifically designed for it, written by someone currently in the role.

That's why I wrote one.

Four years ago, I announced the release of "The Solo Video Journalist," which featured interviews with nearly a dozen MMJs and broke down every step of the solo storytelling process, from shooting to interviewing to writing to editing.

Now I'm thrilled to announce "The Solo Video Journalist, 2nd Edition," with more interviews, significant updates and advice tailored to the updated landscape of video journalism.

The core of the book hasn't changed. My intent has always been to empower one-person crews with the types of insights, techniques and advice they rarely receive organically — and that I rarely received during my formative years in the field. Many journalism schools teach the necessary foundations of reporting, but they fail to dive deep into the realities of working alone: the emotional stress, the increased emphasis on time management and the simple logistical questions of how to perform two traditional jobs with one set of hands. Aspiring journalists are left to figure it out on their own, often on the fly in the pressure cooker of their first jobs.



*Links to purchase Matt Pearl's new book: **AMAZON, BARNES & NOBLE, PUBLISHER***

My book offers a much-needed shortcut: a one-stop how-to guide for every element of producing a story.

But this new edition goes further. In the four years since the original text's publication, the video journalism landscape has changed dramatically. "The Solo Video Journalist, 2nd Edition" adapts to that:

- *I have completely revamped and expanded the section about online and social media, geared toward thriving in the digital world while excelling on the air.*
- *I have added several chapters called "Career Chronicles," which cover the increasing options for solo video journalists beyond the traditional paths in broadcast news.*
- *I have addressed many of the changes in equipment over the last half-decade, namely the rise of phone and DSLR/mirrorless cameras.*
- *I have included The MMJ Survey, in which nearly 100 soloists describe what they love — and don't love — about the job.*

Most importantly, I have filled these pages with some of the most talented soloists — or onetime soloists — in the industry. Jon Shirek discusses preparation and time management. Heidi Wigdahl talks about dressing for the dual roles of the job. Paige Pauroso speaks about MMJ safety. Greg Bledsoe offers a system for organizing one's gear. Anne Herbst, Joe Little and Mitch Pittman talk about shooting. Ted Land discusses logging and writing, and Forrest Sanders covers editing. Neima Abdulahi and Tiffany Liou dive into digital.

The "Career Chronicles" chapters think bigger. Blayne Alexander of NBC News and Emily Kassie of the Marshall Project rose from soloist roles to more traditional jobs. Sarah Blake Morgan of The Associated Press and Dougal Shaw of the BBC found atypical lanes in solo video journalism. And Peter Rosen became an MMJ midway through his career. Their journeys offer road maps beyond the standard broadcast model.

And, as with the original, I'm honored that the legendary Boyd Huppert of KARE-TV contributed the foreword — and offered insights in a chapter labeled, "Learning From the Best."

I am beyond excited that this 2nd Edition is available because I believe in its power. I received this opportunity because the original sold far beyond my publisher's expectations — a clear nod to its necessity for aspiring storytellers in a demanding field. As solo video journalists continue to populate newsrooms nationwide — and dominate in terms of awards, assignments and opportunities — we must continue to cultivate the talented, versatile and ambitious individuals who take on these positions.

I am no longer an anomaly. And that's a beautiful thing. ■

Matt Pearl, whose column usually appears in this space, turned it over to his colleague Hope Ford for this issue. His blog can be found at tellingthestoryblog.com. He has been an NPPA member since 2010.

MICKEY H. OSTERREICHER | NPPA GENERAL COUNSEL

The detrimental impact of proposed governmental drone policies on newsgathering

As a visual journalist, I have spent the past decade advocating for small drones as a safe and economical newsgathering tool. In that time, I have seen several waves of ill-conceived and sometimes outlandish policy proposals attempting to limit their use under false pretenses of safety and privacy.

First, civilian uses were stymied by the connection of the word "drones" to armed military Reapers and Predators. After those fears were disproved came the hand-wringing that drones were going to spy on everyone's backyard and through everyone's window. That was followed by the dread that drones would hit and bring down an airliner.

The latest apprehension is over "cybersecurity," fueled by trade disagreements with China. No evidence has been offered regarding a genuine threat from foreign drone technology. Yet over the past year, several proposals have been introduced or implemented to limit the use of Chinese-made drones and components – and in the process, place unacceptable new limits on how journalists gather news.

These policy decisions began in the U.S. military, with internal memos in 2017 that raised security concerns about commercial off-the-shelf drones, followed shortly after by a ban on their use. This was understandable, because those products are not made to meet military security requirements, and because the U.S. military always prefers U.S. products.

But other government drone operations have been grounded with far less pretext. The most prominent example has been the U.S. Department of the Interior canceling important fire-reduction missions as forests in the West burn. In the past few months, at least four bills in Congress have been proposed to ban the purchase or use of foreign-sourced drones by all federal agencies, their contractors, and anyone receiving federal grant funding. All have been justified by citing a risk that drone data may be automatically transferred to China.

All drone users and those who care about drone innovation, especially the news media, as a leading end-user of drone technology, must better scrutinize these "cybersecurity" concerns.

Adding to these restrictions, a draft Executive Order (reported by Politico) would bar professional drone work "on or over federally managed lands." This leads me to believe that the concern is less about sensitive data and more about a pretext to restrict the use of certain makes of drones.

A "right of transit" through airspace has existed since the Air Commerce Act of 1926. Today, anyone has the right to buy a drone, fly it in the national airspace, and take pictures from that vantage point. This freedom of operation in a shared public forum is what drone users value, whether for pleasure, profit or social benefit.

And hundreds of media organizations and individual journalists like me exercise that right daily to gather news and images that inform the public. In fact, journalists supported by my own organization, NPPA, are suing to overturn a statute in Texas that restricts certain kinds of drone photography, on First Amendment grounds. There is also a financial concern at stake -- the current non-China drone supply chain does not have the capacity to make drones affordable or viable for media that have already invested thousands of dollars in equipment.

It's perplexing why Chinese-made drones are considered such a security risk while phones, laptops, tablets, monitors, or other electronic devices made in China and capable of data collection/transmission are not. The focus on where a drone is made, instead of on cybersecurity protections across technologies used by the government, hurts drone users while doing nothing to address actual vulnerabilities.

Genuine technological cybersecurity concerns are already being addressed by security standards and third-party validations. A recent data security test of products made by Chinese drone manufacturer DJI showed "no evidence of [data] connections to China or to DJI"; another study by a cybersecurity firm found the company employs security best practices. For its part, DJI announced a plan to enable a Local Data Mode (LDM) which will mean that no data can be sent externally from its drones to any third party, including DJI.

Further, China does not have a monopoly on cybersecurity risks. Instead of focusing on DJI and China, we should examine the actual cybersecurity risk by drones and take steps within our own workflows to minimize or eliminate them.

All drone users and those who care about drone innovation, especially the news media, as a leading end-user of drone technology, must better scrutinize these "cybersecurity" concerns. Putting fear before fact and security pretexts ahead of rational solutions will not only chill newsgathering abilities and irreparably harm all drone operators, but also ground a beneficial technology that is just getting airborne. ■

Mickey H. Osterreicher serves as general counsel for the National Press Photographers Association (NPPA). He has been a strong proponent of the safe use of drones for newsgathering and leads a yearly Drone Journalism Leadership Summit for members of the media, law enforcement, the FAA and other agencies. He has been an NPPA member since 1973. Email Mickey at lawyer@nppa.org.

Zoom schooling may be all the rage today, but not in our house

Fall has arrived, and a new school year has begun. Pre-pandemic, our family decided upon a public Waldorf education for our daughter, who is starting first grade this year. I never wanted to home-school my children. I wanted to have people with degrees in primary education teach them, and I wanted her to have the daily social interaction of a classroom full of peers. We chose to send her to a Waldorf school because of its focus on the whole child, giving what we felt would be a good balance of emotional and academic growth.

Yet here we are, with a pandemic in full swing. Along with many families in this country, we are facing the ultimate juggling act: having to home-school our child and maintain careers from a worn and weary home.

At the Waldorf school, screen time is militantly discouraged, and computers are not used in classrooms until middle school. So how will a Waldorf school teach young children through Zoom? We are about to find out.

Waldorf education "strives to develop intellectual, artistic, and practical skills in an integrated and holistic manner," according to Wikipedia. "The cultivation of pupils' imagination and creativity is a central focus," while qualitative assessments play a larger role than quantitative testing.

When I think about having to do all of this, maintain my fledgling videography business, teach at the community college, care for my 9-month-old son and provide the equivalent of a full day of school programming to my 6-year-old, I get a headache. Migraines, to be exact.

Honestly, it's too much. And I know that I'm not the only one who feels this way. So I'm going to share with you my self-talk with hopes that it will help others facing this daunting reality.

I drew unemployment for a couple of months after the pandemic hit. I'm not about to jeopardize my now-recovering business over a crackpot idea to teach first grade through Zoom. It's not age-appropriate, and it's destined to fail.

We were lucky to land a spot for her via a lottery last year, so we wanted to hang on to her position. Otherwise, I would promptly take her out of school and enroll her as a home-schooler this year. Because essentially, this is what we will be doing anyway, and only home-school families receive financial support to do so.

First day of first grade looked a lot different than expected for Kaia Payne, the writer's daughter.

Photo by Autumn Payne

But schools need attendance in order to get funded, so my goal is to play the attendance game but not sacrifice our family's mental health in the process.

I want to keep the big picture in mind.

Mental health plays a huge part in the success of students of all ages. Chronic stress is even more damaging to very young children because their brains are still developing. Undoubtedly, a worldwide health crisis qualifies as stress.

For children, the quality of their relationships with their primary caregivers is the greatest factor in forming their mental health landscape. In other words, children with strong supportive relationships will fare better in times of stress than those with no support.

Admittedly, my own stress level in dealing with the pandemic has affected my parenting, and my relationship with my kids has been impacted. Which is why nurturing my relationships with my kids during my nonwork time will be my focus in the upcoming months.

The way I see it, my child's grades in first grade will not affect her future chances at getting into a great college or pursuing a rewarding career. Her ability to handle stress and adversity will. And she's watching and learning about how to handle stress now.

Last year my daughter loved her in-person kindergarten, and I could happily send her off to school and have the space to work from home with Grandma watching my son for a few hours. But when the school switched to a half-hour Zoom meeting once per week, we had to drag her kicking and screaming to the screen. And we were afraid to bring Grandma in to help. It was a nightmare.

We won't be doing that for first grade. We decided, out of necessity, to bring Grandma into our bubble, and we won't force Zoom onto our child. We will be watching her experience carefully. It's more important to us to keep her thinking positively about her school experience than it is for us to force her into an unnatural teaching scenario. So if that means turning the camera on while taking attendance and turning it off for the lesson, then so be it because doing a fun craft with happy caregivers or playing with her pets outside is going to be better for her mental health than sitting through a forced Zoom lesson in tears.

And I'm willing to bet her future on it. Her mental health is more important than grades. My mental health is more important than jumping through arbitrary hoops. We will get through this as long as we keep all of this in perspective. ■

Autumn Payne is an independent visual journalist based in Sacramento, Calif. She can be reached at autumnpayne.com. She has been an NPPA member since 2001.

How to help students (and yourself, too)

The poet Robert Bly once remarked that if you're not actively helping those younger than yourself, then you are hurting them. This is particularly true for journalists. Because our profession is a craft, it is learned by practice and experience, but it is teachers and mentors who guide us. We are indebted to those who came before us, just as we, in turn, should nurture those who follow.

I realize, of course, the immense competition in our field. There's a limited number of jobs and a seemingly ever-growing pool of new talent each year. So I understand the hesitation to help others. I've felt it, too. But assisting students, even a little, can offer enormous benefits to professionals as well.

Illustration by Julie M. Elman

VISIT A CLASS, VIRTUALLY

Videoconferencing with a class is an easy way to connect with students that doesn't require an extensive time commitment or a lot of preparation. Teachers, in my experience, are always looking for new ways to impart information and are happy to host an experienced editor or photographer for an hour or two. My general routine is to ask students before class to watch a short film I've edited, and then I will answer questions about the production as well as discuss issues about their own work.

Talking about my process not only helps clarify larger ideas that students may wrestle with, but it also helps me to better understand my own work. Talking to a class can make everyone a better storyteller.

COACH A WORKSHOP

Short of being a full-time teacher, there's no better way to instruct students than the hands-on mentorship of coaching a workshop. Teaching a small group of students in an intimate and intense environment is a great way to help them quickly improve their skills. For me, it's always been helpful to approach these situations by remembering myself at a young age and recalling the kind of teachers who helped me when I began. Meet students where they are. Yes, it's easy to be a perfectionist, to see all the flaws in a beginner's work. But your job is not to point out all of their mistakes; your job is to assist them in some small way along a much longer trajectory. Helping students to advance even a single step is sometimes enough encouragement to keep them energized and enthusiastic enough to clear the next hurdle.

And on a self-serving note, workshops are a great place to network with peers. Almost every time I've coached a workshop or judged a contest, I've benefited from new freelance gigs afterward, even if not immediately.

OFFER YOUR EMAIL ADDRESS

I'll admit it, the thought of offering my email to a roomful of strangers still makes me hesitate. But time and again, I am surprised by just how few students actually contact me. Two years ago, I spoke at Mountain Workshops. Of the 300-plus people in the audience that evening, maybe four sent a note to me afterward. And those who did were unfailingly polite and specific in their questions. The students who write are generally the most driven, the most eager to learn. Making connections with people like this will always benefit you in the long run.

After students contact you, take a moment a few weeks later to follow up if you can. Ask how they are, whether your feedback was useful, if they were able to finish that difficult part of their project. I realize this may sound heretical, as it puts the onus on us, the professionals. But many students are too timid to write more than once. Going the extra distance can mean an awful lot to someone who could benefit from your help.

BE NICE

It sounds simple, but I can't tell you how many times I've heard stories from former students who were mistreated by those at the top of the industry: a portfolio book closed without the slightest encouraging word, an overheard comment about one's lack of talent. Please, allow students the kind of space to grow that you'd wish for yourself. Kindness literally costs nothing. And today's novice is tomorrow's prizewinner. That transformation can happen overnight or be extinguished with a few cruel words.

Plus, it's just good karma. Former students are far more likely to hire you in the subsequent years if you can offer a little encouragement now. That's been true for me, and it will be for you as well. Think of it as an investment that will grow for years to come — both for you and the industry. ■

Eric Maierson *is a freelance writer and two-time Emmy-winning video editor and producer. He lives in Brooklyn with his wife, Ellen, and their two dogs, both rascals.*

Illustration by Julie M. Elman, *a professor at the School of Visual Communication at Ohio University, where she teaches design.*

This feature highlights visual journalists in small markets who are often doing it all on their own with little support and few eyes on their work. Nominate someone by sending an email to smorrow@nppa.org with the subject line: Small market nomination.

Photographer
Khadejeh Nikouyeh

Publication
Greensboro News & Record, Greensboro, North Carolina

Social media
Instagram @khadejeh

How long in the business?
Two years

Size of photo staff?
Two photojournalists (including me)

Contact info
Jknikouyeh@gmail.com
website: khadejeh.com

Success can look different per most situations. What was a big success for you in this position and why?

The biggest success for me has been the opportunity to work full time as a staff photojournalist. As a young woman, we're often overlooked. I never dreamed I would find a position so quickly before I finished school, especially here in my hometown.

There are small successes every day along the way: making a photo I like during a mundane assignment; a kid excited to see his photo in the back of my camera; an email or a thank-you card from someone that was moved by one of my images. It's an incredible feeling when the community notices and cares about what I do.

Why do you love photojournalism?

My favorite thing about being a photojournalist in my hometown is getting to show the community the way I see it and why I love it so much. I get to tell stories that would otherwise go overlooked. There are so many awful things happening in the news, it's nice to be able to show small community stories that make readers smile.

I've gotten so much access to different things that most people otherwise would not. I always have a front-row seat for sports. I've flown in a private jet. The first golf I ever shot was of Tiger Woods. I got to be inside a burning building during a training exercise for the fire department. I got to watch a world-famous sheep shearer work and countless other incredible experiences. This is the best job in the world.

At the end of the day, I love listening and learning from people the most. If I can leave an assignment feeling like I made someone's day, that's a better feeling than any award.

Right, *Kevin Ford shears a sheep at Providence Farm in McLeansville, North Carolina, in February.*

This was a slow news day. *I checked Facebook to see if there was an event I could cover so we could have a standalone photograph. Thankfully, I found out a world champion sheep shearer was in town to shear 21 sheep just down the road. It was amazing to watch. I spoke with the owner of the farm about how farms have such a calming effect on me and relieve my anxiety by watching busy chickens and other animals. She texted me the next day and thanked me for coming out and invited me back anytime I needed to relax because she really identified with what I had expressed. Like I said, hearing things like this are better than any award.*

TAKING VISUAL JOURNALISM ONLINE

Teaching skills, creating safe spaces under a pandemic cloud

By Peggy Peattie

Against the backdrop of a global pandemic and economic depression, colleges and universities are trying to not only stay open but to stay relevant. The severe losses in revenue, and in some cases lawsuits from students who feel they deserve tuition reimbursements, leave far too many questions unanswered as faculty everywhere spent their summer months redesigning curricula for online and hybrid classroom experiences. In the microcosm that is visual journalism education, faculty face the additional complexity of teaching "people skills" without being able to send students into public spaces.

Inherent in the DNA of every photojournalist is the commitment to helping colleagues in a moment of crisis, whether that means offering someone a fresh camera battery at the start of an NBA playoff game or the correct spelling of a subject's name at a crime scene. So as I began reimagining my own course material into a new learning module, I asked other educators to share some of their stories from spring 2020 and how those revelations will shape their fall classes.

Most people I spoke with had a week to make the shift to distance learning. University of Missouri educator Jackie Bell, however, had two days to teach herself how to use Zoom and shift her remaining Business Practices and Photo Story sessions online. She was also coaching staff photographers at the local newspaper.

"I found them N95 masks and got them every long lens I could find," Bell said. "I moved the equipment locker to my garage, with wipes and sanitizers for them."

Biggest challenges

Though adapting course material was daunting, these educators' primary concern was students' emotional and psychological well-being. Dr. Gabriel Tait of Ball State University said his Photojournalism, and Media and Diversity classes became counseling sessions. He changed his attendance requirements to be mandatory only on days they were turning in assignments. Tait said that for some students, going to college and living in dorms had meant they were able to escape unhealthy home situations. Now they were being told to return home. He gave out his cellphone number.

"I over-communicated with my students," he said. "I knew that it was a strange place for them. They were engaging, they were honest, and they were really in need of

Story continued on the next page

Photograph by Stephanie Penn
The Rev. John De La Riva, a priest at St. Francis of Assisi.

*From **"Portraits of Essential Workers in California"** published by The New York Times in July in collaboration with the Graduate School of Journalism at the University of California, Berkeley.*

From The New York Times:
In a small room of one of San Francisco's oldest churches, the Rev. John De La Riva hears confessionals amid the COVID-19 crisis. His chair, propped right next to a window and facing the wall, is 7 feet away from the person sitting on the other side of the room.

"I just listen to them," he said. "I don't come in contact with them except their voice from that safe distance."

Father De La Riva is a Catholic priest at the St. Francis of Assisi Church in the North Beach neighborhood. The church was established on June 12, 1849, making it older than the state of California.

Continued from the previous page

reassurance that we, as instructors, were going to show our human element."

In many cases, students or their parents lost their jobs because of COVID-19. Some had trouble affording food, rent and textbooks. Because students felt isolated and alone, Bell said, it is the instructor's responsibility to create a presence, "to let students know we are there for them." She would see them for equipment checkouts and have safe-distancing pizza parties in her yard. When on Zoom, sometimes students would show up in their pajamas, but she was OK with that. Cal State University Long Beach photojournalism instructor Monica Almeida had the same casual dress leniency at first but by the end of the semester had her students show up "camera-ready": nicely dressed, hair combed, with good lighting and a clean background. She reminded them they may be applying for jobs over Zoom, so they should be practicing.

Adapting for student success

When San Diego State University went into lockdown, my Photojournalism students had just been given their "Day in the Life" assignment, which typically requires students to spend the day with strangers. Given the circumstances, I had them turn their focus inward. Visual journaling allowed them to make meaning from everything going on in their worlds and see the relevance of their stories in the context of a crucible moment in history. What they produced were essays of hope, resiliency, isolation and fear.

Almeida made the same shift with her students. She reminded them that building trust and gaining access to the inside of people's homes are among the most difficult skills to master in photojournalism. This sequestration gave them unique access to photograph how a family is adjusting to a major health crisis.

"One student's mom was a nurse working the night shift, going off to work in her scrubs, then coming home to make dinner," Almeida said. "If your family hasn't had a sit-down dinner in like five years, but now all of a sudden they are, that's something that an outsider doesn't know."

Some of her students were essential workers themselves. Almeida had them photograph their lives behind the scenes to humanize the whole process.

"One worked at a Mexican restaurant. I had her use her cellphone. She worked her shots, like the cooks wearing masks. In her work station, she had all these apps, iPads, cellphones for all these different takeout orders. One student's mom had cancer, and she photographed her younger brother being really obsessive about washing his hands, and her not being able to go into the doctor's office with her mom."

Photojournalism is "out there," said Gina Gayle, who started a new job as assistant professor of visual and multimedia storytelling at Emerson College this fall. "You can't learn it from books or a screen. You have to be right there in the moment." Gayle has experience teaching photojournalism and multimedia online, but not since 2015, when online meant something different than it does now. She knows she will have a steep learning curve to adapt her usually gregarious style of interaction in a classroom to a Zoom interface.

University of California, Berkeley, professor Richard Koci Hernandez is also accustomed to "working the room" to see if students are leaning into the material and whether he can push the envelope, going outside the syllabus, or if he needs to stick to the basics. His experience this spring exemplified the challenge we all face competing with the distractions of home life. He saw students wearing headphones, "but I know it wasn't me they were listening to," he said.

One adaptation that worked well involved his usual lecture on historically significant photographers. He had students choose five photographers, find five images, write 500 words, then comment on other students' posts. He also held "campfire sessions" and made short videos of one-on-one critiques with the more standout work, sharing those videos with everyone. Almeida had her students watch documentaries of important photographers, then write a 200-word movie review.

"We've been down this road before, right?" Koci Hernandez said. "Going from film to digital, from darkroom to computers. I said to myself, 'Well, how do I meet this moment? Let me first take an assessment of the problems I will meet in the classroom and see what technology will help to fix this.' I'm taking all these courses, downloading every free software and app out there," he said. "You have to find your superpower as an educator and use that!"

Shaping the future

As Bell designs her fall classes, she is guided by the imperative to be more explicit than ever with rubrics and ensure that modules have a clear path to stated goals.

"I keep asking myself, what's the most important thing I want them to remember five years from now?" Bell said.

What she will miss most is bringing in books and prints and laying them out on a table, something students love. Koci Hernandez found a way to hook up an old iPhone over his head so when he pulls a book off the shelf, students can see him leafing through the pages.

Tait emphasized the directive for visual journalism educators is twofold: being more sensitive to the needs of students and instilling in them the importance of maintaining the authenticity of the story they are documenting without shaping it according to our own personal narrative.

"I think the idea of us being objective is a misnomer," he said. "You are who you are with all of your intersectionalities." The COVID-19 situation, he added, "has made it more acceptable for us to embrace who we are, as we move forward."

The omnipresence of cellphone images and the ease with which those images can be altered raise the bar for teaching essential concepts like ethics, Koci Hernandez said.

"For those of us who were committed to a life of poverty in photojournalism, I think we know what we're in for in the teaching challenges. I feel more of an urgency to teach this stuff *because* of all this technology." We need to reexamine what it means to be a photojournalist in the 21st century, he added. "We're teaching this next generation about the things that need to carry over, but also engage them in the questions about how we reframe journalism."

Gayle recently completed her Ph.D. on the perceived credibility of professional photojournalism as opposed to citizen journalism. She hopes to contribute her findings to inform the questions raised by Tait and Koci Hernandez while moving the industry forward in a way that can save the profession. She sees the abundance of digital technology as representing opportunities for emerging visual journalists. In her fall classes, she plans to emphasize the foundational principles of generating strong visuals so they can tell the truth. How to do that using an online platform?

"I am trying to be open to the universe," she said. ■

Peggy Peattie is a life-long visual storyteller with nearly 40 years in photojournalism; a Ph.D. student at University of San Diego, and photojournalism instructor at San Diego State University; and kayaks pretty much all the time that she's not reading, writing, and documenting visual stories. She has been an NPPA member since 2012.

Photograph by Stephanie Penn
Andreus Oliver, a budtender at Barbary Coast Dispensary in San Francisco.

From The New York Times:
As customers walk into the Barbary Coast Dispensary in San Francisco, Andreus Oliver greets most of them by name.

Deemed essential services, dispensaries like Mr. Oliver's have been open through most of the pandemic. Protocols for protecting workers and customers against the virus have become routine.

Mr. Oliver, for one, wears a mask at all times, and hands out fresh masks to any patron who shows up without one. In between conversations with patrons, who include patients who have cancer and epilepsy, Mr. Oliver washes his hands and sanitizes the countertops.

"I love making sure people get the medicine they need."

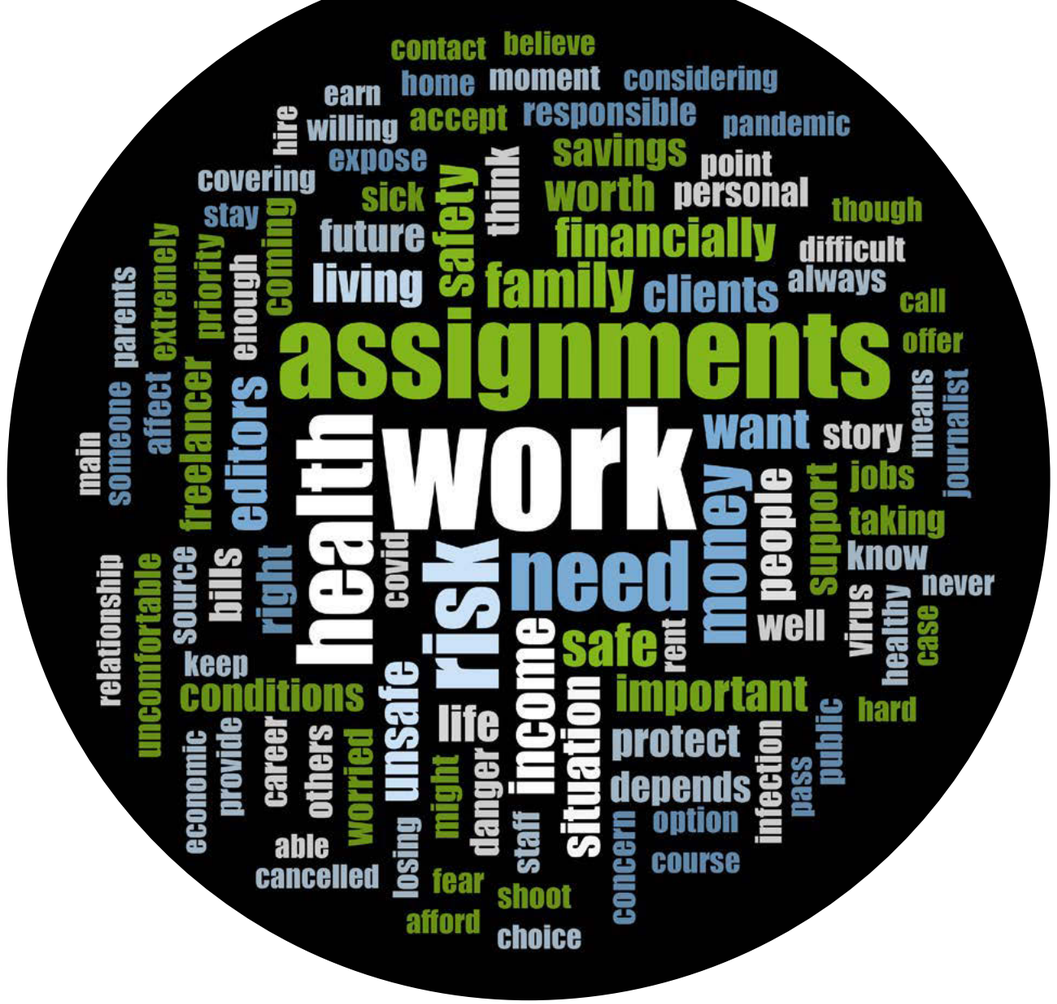
In this issue, ***Eyes on Research*** *distills findings from the Visual Storyteller's Survey that queried the experiences of photographers during the pandemic. Usually this column is shorter, but given these times we're breaking the rules a bit to present a lot of information.*

This column is the result of discussions between Kevin Moloney and Martin Smith-Rodden, two long time photojournalists now in the academic world. If you have research that professionals can put into action, with results that can be outlined in 700 words, we would love to hear from you at ktmoloney@bsu.edu or magazine@nppa.org.

Financial insecurity, racial disparities, access and personal safety all are heightened stresses in the coronavirus era, survey shows

COVID-19 turns up the heat on issues simmering in photojournalism

By Tara Pixley, Ph.D, and Martin Smith-Rodden, Ph.D.



Often, the news events we cover as photojournalists are experiences and dangers outside our own lives that we choose to document and depict. In the case of COVID-19, journalists were part of the unfolding news event, very much affected by the ramifications of a global pandemic.

In the midst of the coronavirus crisis, Martin and I wrote and circulated the Visual Storyteller's Survey in conjunction with several organizations (including Authority Collective, Catchlight, Color Positive, Diversify Photo, Everyday Projects, Juntos Photo, and Women Photograph). More than 700 photographers responded to the exploratory survey that queried visual storytellers' experiences of working during COVID-19, trying to gather knowledge around financial uncertainty, health and safety, and the impact of identity on access, resources and professional security in the visual media industry.

What became apparent from the survey responses was an overwhelming sense of financial and health precarity among photographers, suggesting a potential impact on the visual narratives of COVID-19.

THE LIMITS OF COVERING COVID

Results from our survey indicated many American photographers regularly experience financial precarity that was only exacerbated by the pandemic. The limits of access to personal protective equipment for freelancers met the lack of consistent assignment work under COVID's economic lull, resulting in a work environment that was often unsafe and uncertain for photojournalists.

As many news organizations worked to respond to the extensive limits and variables introduced by COVID (while doing justice to coverage of a global pandemic), photo editors struggled to balance the health and safety of photographers in the field with their overstretched budgets. Kainaz Amaria, visuals editor at Vox, acknowledged this was one of the main difficulties she experienced in covering coronavirus. "There were a lot of unknowns in the early days, so I really had to rely on the wires to support our journalism," Amaria said.

That uncertainty in newsrooms and other revenue-generating outlets for photographers translated to a crippling amount of lost wages. Of those who indicated lens-based work is most of their income, 72% said they lost more than $2,500 in wages due to coronavirus. A majority estimated that they lost $2,500 to $7,500 "since the onset of quarantining and other COVID-19 preventative measures" at the time of the survey. Beyond that, another 14% reported losses of $7,500 to $10,000, and 20% reported lost income of more than $10,000. Relatedly, more than half of the photographers surveyed (67%) also expressed some to a lot of concern that they might not be able to pay their housing costs for the next month.

Atlanta-based freelance visual journalist Dustin Chambers says he was very worried when scheduled jobs started drying up in March due to the pandemic. "Just paying rent is really difficult for a lot of (photojournalists) and certainly COVID has brought that to the forefront," Chambers said.

Twenty-four percent of all photographers surveyed expressed little to no financial security before COVID. The data indicates many news photographers have been facing difficult financial choices and operating in a state of vulnerability even before the economic effects of coronavirus. Chambers points to the constant financial concerns of many independent photographers, saying, "We do our best to push it out of our heads when we're day-to-day trying to make it work, but our profession is a clearly fragile balance, and for most people the wages do not offer a cushion. If we don't get jobs in the next month, it's just not going to work."

While he counts himself lucky to have been able to maintain a steadier than expected flow of news photo work during COVID, he also spoke to the reality of losing all commercial work under mandated restrictions due to the pandemic. "Whether it be weddings or headshots, etc., those commercial jobs on the side can sustain the work of a freelance journalist," Chambers explained. With all commercial work at a standstill for several months, even those who are able to maintain through editorial assignments may have seen a devastating drop in income.

Of all the specialties where respondents pulled their income, the two that topped the list as the most correlated to higher earnings in the survey were News/Editorial and Commercial photographic work. Both of these spaces for photographic income were devastated by COVID, leaving many photographers at a financial loss.

Photographers drawing income from News/Editorial only, or Commercial work only – as well as those with income from both – all reported nearly the same levels of economic stability on the average, before the health crisis. However, reports of losses during COVID varied significantly depending on which of these groups they were in. Photographers who worked in only News/Editorial reported the lowest impact due to losses in the three groups, with 41% of them saying they lost $0-$2,500 during the time of the survey – an overrepresentation according to statistical tests. Those who took income from both News/Editorial and Commercial were higher reporting (60%) in losses of more than $10,000 during the health crisis, compared to 16% of those who did only News/Editorial work, reporting in that high-loss category.

This pattern is consistent with reports of commercial work falling off while many News/Editorial clients remained in need of talent during a very active time in news – and may underscore the importance of having a variety of specializations and photographic clientele.

Those who were able to take coronavirus-specific news assignments were met with other limitations, such as a lack of access to the medical and funeral spaces where the pandemic's effects are most apparent. Health Insurance Portability and Accountability Act (HIPAA) laws protect the privacy and rights of medical patients, but they also frequently dictate what journalists can and can't see, photograph or write about.

"Transparency and access is a delicate negotiation with hospitals during non-pandemic times, let alone when an entire network of hospitals is under tremendous stress," Amaria said. "You can see the delicate dance the few photographers who have gotten access are doing in order to shield the patients' privacy while still being able to communicate the urgency of the moment."

Caitlin O'Hara, a freelance visual journalist based in Phoenix, AZ, faced issues with limited access when sent on COVID-related assignments. "A few of the assignments I've had relied on me to find access, stay on public property and do the best I could with photographing the outside of hospitals," O'Hara said. She described being approached by hospital security and being unable to get close enough

Story continued on the next page

Survey results: COVID-19
Continued from the previous page

due to her restricted mobility on hospital campuses. "This kind of assignment is really difficult if the news agency hasn't cleared it with the hospital or other places ahead of time," O'Hara emphasized.

This inability to access hospitals and patients was widespread, with both freelance and staff photographers across the country experiencing frustrations and limitations. Stephen M. Katz, a photojournalist with The Virginian-Pilot, says he is well-versed in photographing medical facilities and procedures, "but during COVID-19, patient privacy has been at a level I've never seen. Even the standard 'from behind' non-identifying shots were prohibited," Katz said.

In addition to struggles of limited access, news photographers were forced to grapple with the threat to their families and their own health presented by every photo assignment. While most of those surveyed (54%) claimed they would take assignments despite safety concerns in order to pay bills and otherwise survive, the results underscored a tension between a willingness to work and feeling unsafe while working. When asked if they felt supported to safely work on assignment, a vast majority (75%) of photographers expressed they had some to a lot of concerns, with 20% saying they definitely did not feel able to photograph the crisis safely.

O'Hara acknowledged she was afraid to take assignments inside hospitals and was frequently worried about how her work on assignment might affect her own health or those she lives with. "I have been afraid and anxious much of the time," she said. "I don't have health insurance and I also don't have enough saved up to not be working at the moment."

These concerns were reflected in the survey results where many photographers expressed vulnerability regarding their health and wellness. Nearly 30% of photographers lacked health insurance. Fourteen percent identified as being immunosuppressed or immunocompromised and 27% indicated that they lived with people who had "underlying health issues or who might be particularly susceptible to the dangers of COVID-19."

Visual journalists interviewed for this article expressed a variety of views on how to visualize COVID's impact to inspire more public understanding of its severity. Ultimately no photograph can show the real toll this virus takes on the body as it destroys from the inside, according to Amaria.

"I think this is where we are pushing up against the limitations of a news photograph," Amaria said. "The news photograph can show you grief, stress, healthcare workers searching for answers, EMS teams responding to house calls, morgues filled with carefully wrapped bodies, but it cannot show you what it feels like to suffer from the coronavirus."

METHODOLOGY

A 49-question exploratory survey was distributed through partner organizations to 712 online respondents. The questions included simple yes/no responses; scaled 5-point responses to statements (e.g., strongly disagree to strongly agree, etc.); or where respondents could "click all that apply"; and open-ended questions. We asked questions to determine demographics, including: gender; race/ethnicity; approximate age; nationality; country of current residence; and if respondent identified as being in a marginalized group. Other questions polled the participant's professional specialties and identity such as: focus and general specialties in visual communication; types of work produced; and approximate income level.

A majority of the items explored wellness, professional situation and stability both before and during the COVID-19 health crisis. Questions also included inquiries into their health insurance; feelings of wellness; available resources for working safely; estimates of financial losses; pressures to work despite risks; financial stability; and client payment terms. Finally, respondents were invited to submit their thoughts on useful emergency resources, their engagement and support within the professional community, and bright spots and sources for hope in the present situation. These survey questions resulted in a wide array of information around the experiences of mostly independent photographers before and during this unprecedented crisis.

BUILDING COMMUNITY UNDER COVID

Some positive news in the data was that most people (78%) expressed feelings of social support and that sentiment was reflected across the experiences of many visual journalists we spoke to.

"Watching my community take care of one another and imagine the kind of community we want to live in has been really inspiring," O'Hara said of what she saw happening in her neighborhood.

Others produced the kind of community they wanted to see, such as Women Photograph's The Journal project which both created a new space for photography made under COVID and forged new connections across the world. Conceived of and coordinated by photographers Charlotte Schmitz and Hannah Yoon, The Journal was an opportunity to support women photographers in using the time during COVID to make work, find support and depict a global perspective on the pandemic.

"We also saw intimacy and vulnerability in a lot of the work," Yoon said. "I believe it built a strong community among women photographers and united us during a time that was very uncertain for most of us."

Independent photojournalist Danielle Villasana saw a similar shift in her colleagues' work. However, she sees it specifically in contrast to the ongoing problem she identifies of not enough journalists telling the stories of their own communities. She says this parachute journalism is often produced from primarily homogenous viewpoints that run the risk of relying on stereotypes, but recently she's seen how COVID's limitations might be encouraging the photojournalism industry to move beyond such practices and hire more locally.

"What's interesting about the pandemic is that it affects everyone — journalists are telling stories from their own (communities)," Villasana said. "It's been incredibly interesting to see how the narrative has shifted to make space for imagery that is more personal, intimate, quiet, and reflective."

RECKONING WITH RACIAL REALITIES

What became apparent in our research is that the photojournalism community is affected by COVID in all the same ways as the general public: safety and health concerns for themselves and their families; financial vulnerability exacerbated by the pandemic's economic uncertainty. The industry also reflects the racial disparities that are made all the more apparent by coronavirus.

"The (medical) data tells us that Black, Latinx and Native communities are overrepresented in the death rates of the virus. Many people in these communities are also hardest hit economically, and these communities will have the hardest and longest recoveries," Amaria said.

As we see Black and Indigenous communities hit the hardest by COVID in the U.S., how do we consider the relationship between that disturbing reality and the photographers of color working and living in these communities? Very little scholarship has been done around the race, ethnicity and socioeconomic realities of photojournalists, even as these are the topics we so frequently photograph in an attempt to bring light to the world's injustices. The results from our survey highlighted a clear problem of economic inequality along racial lines in photojournalism.

Of all represented racial identities in the survey living in the U.S., photographers identifying as Black/African American reported the highest financial precarity before the pandemic. Twenty-six percent of Black/African American photographers expressed feeling little to no financial stability before COVID.

Both Black/African American as well as Hispanic/Latino photographers indicated significantly greater concern about their potential ability to pay for housing when compared with white photographers. Survey data showed that Indigenous photographers were significantly more likely to earn less than $25,000 a year when compared with all others. Respondents identifying as a person of color were far more likely to earn less than $25,000 a year compared with other photographers.

Statistics such as these underscore criticisms of the news photo industry that point to a lack of financial and assignment equity along racial lines. "It was disheartening to see the first half dozen major photo features to come out of the pandemic exclusively photographed by white men," said Daniella Zalcman, an independent photojournalist and co-founder/executive director of Women Photograph. Zalcman analyzes major news photo bylines for photographer race and gender.

CONCLUSION

Analysis of our survey explored the health and safety concerns and economic difficulties presented by COVID for photojournalists that often complicated their ability to document the virus safely. Other items underscored the existing financial precarity of freelancers before the virus and highlighted the photojournalism industry's financial inequality along racial lines.

These survey findings clarify a picture of a profession in crisis – one that is not only systematically sustained but increasingly of a dire nature. It also reveals an implicit sense among the visual storytellers of a near-constant state of uncertainty and precarity in their industry.

These survey findings clarify a picture of a profession in crisis – one that is not only systematically sustained but increasingly of a dire nature. It also reveals an implicit sense among the visual storytellers of a near-constant state of uncertainty and precarity in their industry. The data suggests that those who were vulnerable before the COVID-19 public health crisis are even more at risk now and are highly vulnerable in both their wellness as well as their financial stability.

Scholars of visual media frequently study the effects of images on the public; the public's interest in images; the photojournalist's perception of their work; and the relationship between photographers and those they depict. In order to truly understand any of these things, we must actually consider photojournalists' lived experiences and identities: how they informs their work and approaches to those they document and how these things become written into news images and thereby the public visual narrative – especially addressing the health and social crises of our current time.

"COVID-19 has disproportionately affected communities of color across the globe, highlighting already stark disparities in access to basic healthcare and other social programs," Zalcman said. "In the US, COVID is a particular threat in immigration detention centers, in prisons, on Native reservations — and applying the same singular lens that we have used in so much of mainstream news coverage is not enough to give us a nuanced, contextualized understanding of how the pandemic is affecting each of those communities."

While the survey and anecdotes from visual journalists underscored myriad ways in which COVID affected photojournalists and therefore coverage of the pandemic itself, continuing research and industry introspection during and beyond the COVID crisis is necessary to understand how it has affected our community. This historical moment demands a critical analysis of photojournalism practices in the field and the newsroom. To understand the global crisis, we must first understand the crisis in our industry. ■

Tara Pixley, Ph.D. *is an assistant professor of journalism at Loyola Marymount University (Los Angeles) and an independent visual journalist. Her scholarship considers the lives of visual journalists within and beyond the newsroom and the photographic field, especially as it relates to marginalized photographers' experiences, perspectives and knowledge. During her 20-year photojournalism career, she has been a photo editor for Newsweek and CNN and published images with the New York Times, Wall Street Journal, NPR, ProPublica, HuffPost, and ESPN Magazine, among others. She was a 2016 Visiting Fellow at Harvard's Nieman Foundation for Journalism and a 2019 recipient of the World Press Photo Solutions Visual Journalism Initiative for her work on Latin American asylum-seekers on the border. She has been an NPPA member since 2017.*

Martin Smith-Rodden, Ph.D. *is an assistant professor of journalism at Ball State University (Muncie, IN). His focus as a researcher is that of a cognitive psychologist, exploring the practice and scholarship of visual journalism with a scientifically informed and research-based approach. Much of his research focuses on how human behavior interacts with media content and technology, including media effects. Other interests include development of evidence-based practices, topics in visual ethics, diversity and inclusion in the field, as well as opportunities for advocacy or solutions-based photojournalism. He was a professional visual journalist for 30+ years in three markets, including work at The Virginian-Pilot, from 1986 to 2015. While there, he held positions as staff photographer, news photo editor, daily sections photo editor and was a member of the staff's photo leadership team for nearly a decade. He has been an NPPA member since 1980.*

Before the fires

By Shmuel Thaler
Santa Cruz Sentinel

August 16, 2020: *Lightning over the Pacific Ocean and Santa Cruz, Calif., provided an incredible light show but it also caused the CZU August Lightning Complex that burned thousands of acres over the following several days.*

NPPA member since 1980

Overwhelmed

By Shmuel Thaler
Santa Cruz Sentinel

August 19, 2020: *A massive column of smoke rises above Waddell Creek as the CZU August Lightning Complex burns along Highway 1 at the Santa Cruz/San Mateo County line on the third day of the blaze. The fire burned more than 86,000 acres in Bonny Doon, Boulder Creek, Pescadero, and Big Basin Redwoods State Park, destroying more than 900 homes, forcing more than 77,000 evacuations, and was still only 46% contained two weeks after this photo was taken.*

*"**As a staff photographer** at a small community newspaper, I know that my photos, along with the dispatches from our reporters, provide an essential information lifeline for our readers. This is especially true during natural disasters such as wildfires and mudslides. We are not just covering our county, rather, we are an intrinsic part of the community, and we take that responsibility seriously. The people who lost their homes and were evacuated are our friends and neighbors."*

– Shmuel Thaler

NPPA member since 1980

Mad dash

By Paul Kuroda
ZUMA Press

September 6, 2020:
Terry Kifer and Seth Sandstrom rush to protect the 430 boats at the Sierra Marina as the Creek Fire approaches in Shaver Lake, Calif. The marina survived the fire.

NPPA member since 2014

Inferno

By Josh Edelson
for AFP

September 7, 2020: *A firefighter douses flames as they push toward homes during the Creek Fire in unincorporated Madera County, Calif. More than 175,000 acres burned forcing 45,000 people to evacuate Fresno and Madera counties.*

"It seems like every year, *fire season is the worst California has ever had and 2020 is no exception. And I keep hearing the phrase "we've never seen anything like this" over and over. Temperatures are higher, the winds and flames are more extreme and the most active fire season is months away.*

On the ground during the Creek Fire in Madera County, I was in a residential community where 300-foot flames were approaching, only to find firefighters pulling out ahead of an impact. Erratic winds sent columns of ash and fire twisting and bending unpredictably. Fire tornadoes and ash lightning spouted out new spot fires and the collapse of a pyrocumulonimbus ash plume, one reaching as high as 50-thousand feet, occurred multiple times a day.

I saw residents evacuating on foot along extremely narrow roads surrounded by huge dried trees as the wind brought flames closer by the minute. Entire areas were abandoned since firefighters, spread extremely thin, carefully choose their battles."

– Josh Edelson, Independent, Bay Area, Calif.

Daylight

By David G. McIntyre
ZUMA Press

September 9, 2020: *Driving across the Golden Gate Bridge in San Francisco, Calif., at 11:15 a.m., the dark sky engulfs the bridge as a result of smoke from the wildfires in Northern California blocking out the sun and holding in the fog layer.*

NPPA member since 1985

Survival

By Scott Strazzante
San Francisco Chronicle

September 10, 2020: *In the wreckage of a homesite along Oroville Quincy Highway, Sacramento County Sheriff's Deputies Christie Lynn, right, and Bianca Reeve, calm a mare and a second horse left behind during the North Complex West Zone Fire near Berry Creek, Calif.*

NPPA member since 2015

Superhero comfort

By Beth Nakamura
The Oregonian

September 10, 2020: *Superman, Batman and Belle play with children at the Silke Field evacuation site in Springfield, Oregon. Belle, aka Lexi Longstreet, owns Enchanted Parties in Junction City. The three decided to dress up in character and volunteer to help comfort and distract children at the evacuation site, where families are picking up food, clothing and other supplies after fleeing fire-ravaged areas. "People need to know that there's brighter days ahead and that we can get through this together if we try hard enough," Superman said.*

More than a million acres of land in Oregon -- entire towns in some cases -- have burned.

From Facebook: *"I haven't posted many stories here recently but I wanted to share something I encountered yesterday as I wandered an evacuation site for one of the largest fires. It's hard to have hope when so many have lost everything and so many are still missing. But maybe hope is all there is now."*
– Beth Nakamura

Community outreach

By Katie Falkenberg
for the Los Angeles Times

September 17, 2020: *Mariela Reyes, 13, holds her 1-month-old baby brother, Kevin, as her family collects supplies at the donation center organized by staff and faculty of the Phoenix-Talent school district, at the Home Depot in Phoenix, Oregon. Reyes' family lost their home in Talent, Oregon, to the Almeda Fire, which consumed over 2,300 structures.*

NPPA member since 2005

Not a movie set

By Erik Castro
for The Press Democrat

September 28, 2020: *The Glass Fire caused the evacuation of hundreds of elderly residents from Spring Lake Village and Oakmont Gardens senior living centers. They waited until 2:30 a.m. before entering the Veterans Memorial Auditorium in Santa Rosa, Calif.*

"Covering fires *is always an intense emotional experience, but I was startled by the silence of this scene of hundreds of elderly fire evacuees in the early-morning hours. It felt like a movie set. Like a scene out of the 1970s dystopian film 'Soylent Green.' The quietness made me whisper to the first woman I photographed as she held her dog in a tight embrace. Evacuees were waiting packed together wearing masks in idling city buses or sitting on folding metal chairs in the darkness as a light sprinkling of ashes fell on their hair.*

A man became extremely angry and began yelling at me not to take photos, but who could see such a scene and want to hide this from the public? The vulnerability of this Northern California region, even after years of experiencing major fires, was clearly visible this night."

– Erik Castro

NPPA member since 2005

Vineyard respite

By Paul Kuroda
ZUMA Press

September 29, 2020:
With very mild winds, firefighter Tylor Yadon, front, and others from a Willits strike team in Angwin, Calif., sleep at the edge of a vineyard after 22 days of 24-hours on/24-hours off shifts. Tylor's mom posted this picture on her Facebook page writing, "When you are hit right smack in the heart by a photo, this is a phenomenal capture of my Ty and some of our amazing Willits boys... I'm so proud of you all and so honored to be your mom."

NPPA member since 2014

July 24, 2020: *A large crowd gathers for another night of protesting in Portland, Oregon.*

Photo by Paula Bronstein for The Washington Post

NPPA member since 1997

STORY BY DAN DEWITT

If the apparent gender equality at the Portland protests no longer seems remarkable, maybe that is remarkable in itself.

Women photographers entrenched at PDX protests

By Dan DeWitt

Clouds of tear gas and whistling rubber bullets. The challenge of making photographs in darkness, through gas masks, while jostled by crowds of protesters. The pressure of documenting a seemingly ominous turning point in history: federal officers in military gear descending uninvited on an American city.

"You would have thought you were covering a war zone, but this was shit happening on our own soil," said Octavio Jones, a Tampa-based freelance photographer who covered last summer's protests in Portland, Oregon, for the New York Times.

So far, then, Jones saw what most other photographers saw in Portland.

But he also came away with an impression that, for his profession, also seemed historic. It's the view of a veteran African American photographer in an industry long dominated by white men, a perspective born out of years of commiserating with female colleagues about being undermined in meetings, about seeing too few faces that looked like their own, about being passed over for hazardous and politically fraught assignments such as a major civil rights protest.

When Jones, 44, arrived on the front lines in Portland, he immediately noticed that roughly half of the dozen or so credentialed photographers on the scene were women. To him, it looked like equality.

"When I saw as many women as men covering the protests … it seemed like a level playing field," he said. "I'm glad to see the industry is changing. I'm glad to see more women out there. I'm glad to see more women covering conflict, and what I saw in Portland was unbelievable."

So did the coverage of the Portland protests represent a moment of arrival for female photojournalists, a milestone in the industry's fight against gender bias? Female photographers on the scene are not so sure.

Many of them noted that women have a well-established history of covering violent confrontations around the globe. They were wary of dismissing the contributions of male photographers in Portland who produced great images and provided great support to their colleagues.

And Paula Bronstein, who has a decades-long history of covering big international stories, said the industry's history of sexism was closely examined during the height of the Me Too movement.

"We're not telling the readers of NPPA magazine anything different," she said. "We're just not."

Story continued on the next page

July 24, 2020: *The 57th night of protests in Portland, Oregon.*
Photo by Beth Nakamura, The Oregonian

July 27, 2020: *Demonstrator Yves Mathieu East has water poured on his face after being affected by tear gas during a protest against racial inequality and police violence in Portland, Oregon.*

Photo by Caitlin Ochs, Reuters

July 29, 2020: *Federal agents arrest a protester.*

Photo by Allison Dinner, ZUMA Press

Portland protests

Continued from previous page

But veterans including Bronstein in Oregon, hired by the Wall Street Journal and The Washington Post, and Beth Nakamura, of The Oregonian in Portland, could also remember being the only women on photo staffs or in war zones.

"Of course we were in the minority. That goes without saying," Bronstein said. They remembered the extra initiative required to bag choice assignments or even to seek out senior female photographers who could offer advice and encouragement.

And younger photographers said that, thanks in part to such pioneers, they are often able to find female mentors standing next to them during high-profile, high-stress assignments. They are aware of the progress in the industry that allowed them to focus more on capturing a vivid and complete picture of the events in Portland and less on pleasing skeptical male editors.

So if the apparent gender equality at the Portland protests no longer seems remarkable, maybe that is remarkable in itself.

Jones talked about the critical importance of role models in advancing diversity. On this point, Nakamura fully agrees.

When she started working at a small New England newspaper at 22, she was sure she wanted to be a photographer, less sure she wanted to cover news. Then she traveled halfway across the country to the NPPA's Women's Conference of female photojournalists, where she found the industry's then-tiny female cohort concentrated in one spot.

"It was a revelatory experience for me. I didn't have any reference for who I was and who I was becoming, and I walk into this hotel conference room in Houston, Texas, of all places, and I see women who are kind of like me, and I couldn't believe my eyes. For the first time in my life, I could see myself a little bit," she said.

"It changed my life."

At the conference, she met Michele McDonald, then of The Boston Globe, who passed her name on to the photo editor of The Virginian-Pilot in Norfolk, Virginia, "and a career was born."

Her years at The Virginian-Pilot were generally great, she said. That editor and her male co-workers were, for the most part, progressive and supportive, and the experience she gained was invaluable.

But at one point, she said, she was the only woman on a photo staff of about 25. She acknowledges she was probably more likely to be assigned to "female-friendly features," and her success throughout her career was due less to outside support than her ability to "keep my head down and be tough and endure it."

"It would be misleading to say we were never there," Nakamura said. "There were always women. But it's just that there were way more men. Way more men. So it is heartening to see so many women entering the field right now."

She pointed to another factor in expanding opportunities for underrepresented groups of journalists, ironically the same force that has upended the industry: the internet. Social media have eroded the power of traditional gatekeepers, she said, and given female and minority photojournalists the chance to display their work and control the discussion about it.

"I didn't have to deal with proving myself to some editor who might have a chip on his shoulder, and it made me realize the energy required to navigate all that," she said. "It was just me and the people, and the people responded."

Bronstein's career is proof that female photojournalists could thrive in previous decades — but only with an unusual level of perseverance.

"If you're a team player, and you're on the bench, and you're always raising your hand, they'll eventually throw you in the game," said Bronstein, who has been nominated for a Pulitzer Prize and is normally based in Bangkok.

Bronstein, 66, was one of the few women on staff when she was hired by the Hartford Courant in 1982 and has spent more than a decade working for international wire services that are often seen as bastions of white male dominance. "I happened to be the only female on the Getty (Images) news staff," she said.

Even as a young staffer at the Courant, she began establishing credentials as an international photojournalist. In 1984, she covered the environmental disaster in Bhopal, India, at a plant owned by Union Carbide, which was then based in Connecticut. She also took leaves of absence to work independently overseas. Editors allowed her these opportunities, she said, but only because "it was me being a self-starter and fairly aggressive about what I wanted to do."

These qualities are still needed, younger female photographers said, but the challenge has more to do with the increasing fragmentation of the industry in the internet era than with fighting inequality.

"I always say you have to be slightly crazy to do this," said Caitlin Ochs, 32, a New York-based freelancer who covered the Portland protest for Reuters. "You need to be prepared to give up a lot from your personal life to do this. You have to love photojournalism because it is really irrational considering the amount of time you dedicate to pursuing stories."

She and Alisha Jucevic, 28, a staffer for The Columbian newspaper in Vancouver, Washington, who documented the protests for the American Civil Liberties Union and the Agence France-Presse news agency, said that they have been inspired by women editors and colleagues through much of their careers and that they were heartened, if not surprised, to find established pros such as Nakamura and Bronstein on the ground in Portland.

"It was definitely encouraging to have so many women down there," Jucevic said.

They and Allison Dinner, 40, who photographed the protests for ZUMA Press, were less interested in talking about the significance of female photographers on the scene than the historic nature of the scene itself — as well as the challenges of

Story continued on page 58

July 29, 2020: *Top, mothers block the passage of a federal law enforcement vehicle during a protest against racial inequality and police violence in Portland.*

Photo by Caitlin Ochs, Reuters

July 26, 2020: *Above, Sarah Bartell, a taxidermist from Golden Dalle, Washington, stands on the front line dressed in a bear suit during a nightly protest outside the Mark O. Hatfield U.S. Courthouse in Portland.*

Photo by Paula Bronstein, for The Washington Post

NPPA member since 1997

July 31, 2020: *Wall of Veterans PDX organizer Leshan Terry and his son Leshan Terry Jr., 6, fix their masks outside the Mark O. Hatfield United States Courthouse during a nightly protest. Terry and his wife, Tessa, are Navy veterans and started the Wall of Veterans in July. Oregon Gov. Kate Brown announced that federal law enforcement agents would begin to leave the city and the Oregon State Police would take over guarding the federal courthouse. Law enforcement did not engage with the demonstration on this night.*

Photo by Alisha Jucevic, AFP

NPPA member since 2011

Portland protests

Continued from page 57

rendering it accurately and completely. In fact, every photographer interviewed wanted to talk about the current historic news events.

Dinner, who is based in Boston, said she has captured images of federal forces clamping down on protests in “the Middle East and Latin America.” But “I’d say the biggest difference was this was in America,” she said. “It’s definitely strange seeing (officers who resembled) storm troopers going down American streets. I don’t think this is the end of it, and I don’t know what that means” for the future of the country.

Maranie Staab, 33, a recent post-graduate of the Newhouse School in Syracuse, has been a photojournalist for five years. An independent photographer, she has covered stories in Iraq, Congo, Vietnam, Greece and along the U.S. and Mexico border. Covering the protests in Portland since May, she's been teargassed, shot with "less-lethal" munitions (rubber bullets and pepper bullets) and has documented the repeated abuse and arrest of members of the press by Portland police, Oregon State Police troopers, and federal officers.

Her motivation: Document the protests and the corresponding reactions, which she sees as damaging First Amendment rights. “This is an infringement of constitutionally protected rights to provide the American public with information and the erosion of a pillar to the American democracy,” Staab said.

Staab doesn't consider herself a spot news photojournalist. She prefers long-term stories with intimacy so she works hard to establish trust and credibility with those taking part in the protests.

“I believe in the importance and power of journalism," Staab said. "What is happening here is not OK. This is tax-payer funded abuse and brutality. I've seen gross abuses of power go unchecked. Not once or twice but night after night after night. The continued indiscriminate and

Story continued on page 60

Continued from page 59

targeted attacks on members of the press in Portland (and more widely throughout America) is one of the most under-reported stories today," Staab said.

Bronstein said she worked to capture the complete scene. Yes, it was shocking to see the antagonism of the protesters and the apparently excessive response of federal troops. "The amount of tear gas and canisters being sent into the air on a daily basis was completely absurd," she said. "I mean full-on absurd. I kept asking myself, 'What the fuck is going on here?'"

But the clashes were also confined to a few blocks around federal property and to what seemed like an almost predesignated late-night window. At about 11 p.m., protesters would begin shaking a fence surrounding the building and throwing objects over it. Federal officers then played a recorded message warning that these actions were unlawful, she said, "and it was like, 'Game on.'"

But she also made sure to include images of the idiosyncratic, "very Portlandia" early evening events, such as peaceful protesters dressed in costumes, including "a woman who was a taxidermist who wore an actual bearskin."

Jucevic, likewise, said she "was able to catch the chaos, but one thing I was trying to look out for was not just showing the chaos." Among the photographs she is proudest of, she said, was one showing a military veteran protester behind the lines, "sharing a moment with his son."

She was new to covering violent riots and wearing a tear gas mask. When it didn't function properly, another female photographer was able to help her clear up the problem and get back to the front lines. And throughout the protests, she and other photographers dealt with the very real threat of being injured. Though none reported suffering serious injuries, several photographers said they were either thrown to the ground or struck by nonlethal munitions.

Ochs drew the distinction between protesting and "civil unrest … where people feel so disenfranchised they are expressing it in a much more aggressive way."

She had encountered that before in civil rights demonstrations in Ferguson, Missouri, after the 2014 shooting death of Michael Brown Jr., and in New York City in the immediate aftermath of the May 25 killing of George Floyd.

But unlike the police at those earlier protests, federal officers in Portland were not accountable to local officials. "These agents were here, and the state did not want them here," she said. "They didn't have any badge numbers, and I think that was apparent in the way journalists were treated."

Prolonged violence in American streets, federal officers violating long-accepted norms of civil rights. To most photographers, that was the most astonishing aspect of the protests in Portland.

But given the history of the profession, this was pretty astonishing as well: "There were a good number of female photographers there," Dinner said, "but I kind of feel that in the last few years, that's not at all uncommon." ■

Dan DeWitt is a former Tampa Bay Times reporter now living in North Carolina. Contact at dandewitt1@gmail.com.

August 8, 2020: *A protester reaches out after being pepper sprayed while being arrested by the Portland police. Officers continue to make targeted and indiscriminate arrests in an attempt to quell continued protests for racial equality and against police brutality.*

Photo by Maranie Rae Staab

NPPA member since 2017

CHAD NELSON:

It's all about the 'moments' that celebrate nobility in common people

Photographs by Evan Frost | Story by Al Tompkins

Chad Nelson, a photojournalist at KARE 11 in Minneapolis, is the only person to have won the NPPA Photographer of the Year and Editor of the Year in the same year. And he has done it twice. He also won a third Photographer of the Year award. And he keeps those awards in Tupperware containers "stored in boxes somewhere." It's not that he is not proud of his work or the honors, he says, it is just not what motivates him. "Moments" move him.

As telling as what he has boxed away is what you would find ready to go with fresh batteries in the back of his news vehicle. He took a long breath to make a mental count of the cameras back there.

"There is a big Sony news camera and three SLR mirrorless cameras and seven GoPros. At our station, it is pretty common for us to do a four-camera interview." And there's more. "I guess seven or eight lights, sometimes there might be more in there if I am doing a live shot. I guess I am meticulous." Always ready for a "moment."

Early influence

As a student at Minnesota State University Moorhead, Nelson says he was "that student" who constantly peppered his professor Kevin Wallevand with questions. "Anything I wanted to ask, he was more than willing to discuss." Nelson said, "I remember asking him, 'When you're next to somebody who just lost their child, how do you walk that little dance to get what you need?' He is so good at getting those really emotional elements, the moments. Kevin appreciated that I was very inquisitive."

Nelson pinpoints the moment when he realized the difference between "reporting" and "storytelling." He had just spent an emotionally exhausting day, having come home from attending the funeral of a dear friend's brother. News cameras were there at the funeral. When he flipped on the TV to watch the coverage, what he saw that night on TV was not what he had experienced in person. Those lessons he had learned from his teacher came flooding back. Everything he thought he knew about how to tell a story that honors a person's life was missing.

"While I was there at the funeral, I heard people crying; I listened to them tell stories about how Chase Korte did everything right to become an actor in California, and he was killed by a careless driver. It was 13 years ago, and I remember even now what people said when they stood up there at the funeral. And when I watched the news that night, the stories told me how many people were at the service and how big the service was. The reporting was like mathematics on the screen. It was not what happened there that day. From that moment, I was determined that I didn't want people to not be remembered. The stories didn't have the 'moments' that connected with everybody there that day."

Nelson envisioned himself becoming a reporter, but when a photographer job opened up at WDAY in Fargo, North Dakota, it was his teacher, Wallevand, who persuaded him to grab it. What began as classroom teaching continued in the field working side by side with his mentor.

Chad Nelson *breaks down a multi-camera interview set up during an assignment in Woodbury, Minn., in September.*

Stories are about relationships

Chad Nelson's Photographer of the Year and Editor of the Year entries reflect what he says he learned from Wallevand: that every person, regardless of age or circumstance, can teach us something valuable if we listen.

His stories are a collection of unlikely people forging uncommon bonds, including college students who moved into an assisted living home to live among senior citizens. The students provided companionship, and the seniors shared life's accumulated wisdom with their teenage acolytes.

Nelson's stories celebrate the nobility in common people. Two stories in his winning entries were about janitors. One man suffered a traumatic brain injury but found employment cleaning an elementary school. There is no way to explain how, after his injury, he developed a remarkable art talent that enables him to leave cartoon messages for the children on classroom whiteboards. Another man working as a hospital janitor forged a tender friendship with a chronically ill little boy. The friendship was so close that when the boy went home and had a chance to have a fun day, he chose to come back to the hospital to spend a few moments giggling with his friend.

Nelson documented the Olympic dreams of Suni Lee, one of America's most promising gymnasts, who practices seven hours a day, goes to school and then cares for her siblings so her mother can attend to her father, who was partially paralyzed after falling from a ladder. Dozens of journalists have documented Suni's athletic ability. Nelson focused on a daughter's love for her father and his unending support for her dreams.

Nelson's winning entry shows us the story of a man who lost his wife and, in his grief, found solace in a grouse named Lulu. The man has come to adore the wild bird so much that he searches her out three times a day just to say hello. "I try to tell stories that will connect with people," Nelson said. "That story of a man and a bird is a story that will connect with anybody who has lost someone, who is lonely, and even connected with Minnesota hunters, who normally would have shot that bird."

Nelson says he is drawn to quirky people, especially people whom others might judge and dismiss. That's what he found in a boy who crochets eight hours a day. The story of Ethiopian immigrant Jonah Larson so touched the audience

Story continued on the next page

Left, *KARE 11 photojournalist Chad Nelson puts on his mask as he arrives at an assignment. In mid-July, a story became personal when police shot Adam Nelson, Chad's younger brother, multiple times during a welfare check.* ***Above,*** *Nelson wears a bracelet inscribed with a message about Adam, who is still recovering.*

POY, EOY
Continued from previous page

that viewers sent the budding artist boxes upon boxes of colorful yarn.

And Nelson's tale of Elliott Tanner is a story of a 10-year-old who is breezing through a college calculus class. Elliott is so advanced that high school students depend on him as a math tutor. Rather than focusing solely on a whiz kid's ability, Nelson connects us with the common concerns of his parents, who said they would do whatever they needed to help Elliott blossom intellectually so long as he also grew up to be kind.

And the winning entry shared the tale of best friends named Haley and Heather, who were inseparable friends until Heather died in a traffic crash. When it was time for Haley to choose a senior portrait, she chose to be photographed holding a framed picture of her friend, and that way the two friends would still be forever together in the school yearbook.

Meticulous photography

Just as Nelson does not display his trophies, his photojournalism does not call attention to itself.

"I don't want to do anything that gets in the way of connecting with the people's story," he explained. "I am meticulous in how I capture and edit sequences because even if the sound is turned off, sequences tell stories in ways that disconnected shots don't," he said. "Sound brings the video to life. Sound provides details that you don't have to say in the copy."

He avoids adding solemn music to juice up already emotional stories, preferring only to use music when it adds a comedic zest, not to compound an already sad situation. "When I search for music, I often use the search word 'kitschy' because that is when I use music most often, when the story is playful. When I use music, I want to be careful not to change the feeling from what it is in real life. When the music is a punctuation of an existing feeling that I experienced, then I am OK," he said. "I think music and production are a problem when the person in the story is not really that emotional but the story makes it appear that way. Just be honest."

Techniques are not to be noticed

Nelson travels with more than a half-dozen lights. The goal of great lighting, he says, is for you never to notice it. "I used to light subjects with dramatic fall-off; you would notice my lighting. But now I go for natural-looking light. I like it best when you do not know it is lit; it looks that natural. That way the viewer can focus on the story, not on the photography."

He still uses old-fashion tungsten lights, not LEDs. "I still like the Omnis that other people have been using forever. I probably should make the move to LEDs, but I like the tungstens because I understand how to manipulate them more."

A font obsession

Nelson's obsession with graphics and fonts comes naturally. His father is a graphic designer who designs museum displays, "like in Ford's Theatre in Washington," Nelson said. "When I was in grade school and needed a cover for a class report, my father would coach me using words like kerning and leading, as if a teacher would have any idea what those things mean," he said. "And once in a while today my father will call and ask if I shot some story that aired, and when I said I didn't, he will offer a critique of what was wrong with the graphic. I think that graphics and fonts should become part of the image. The story should not stop when the graphic pops up. The font should fit the story."

Get the beauty shot, but maybe not use it?

Nelson's stories have a missing element, and that is by choice.

"I don't put much emphasis on beauty shots like sunsets and sunrises. I try to capture beautiful images, of course, but when I am putting the story together, I find that opening stories with a sequence of beauty shots just keeps me from getting right to a real moment where we connect with a real person. I want to get to the people," Nelson says. "Beauty shots are really just in there for me, not the story. I remember a long time ago, a photographer friend of mine said, 'My 16-year-old niece can take a beautiful picture, but what she cannot do is capture a moment,' and I never forgot that. It's about moments."

When tragedy comes calling

You might imagine, watching Nelson's winning NPPA entries, that he spends most of his life in the delightful company of remarkable and charitable people. If only life were that kind. Like most photographers, he spends a good bit of his work life covering daily news. And in Minneapolis, in 2020, that means covering the George Floyd story.

In mid-July, the story of what journalists sometimes sanitize with shorthand language like "a police-involved shooting" became personal when police shot Adam Nelson, Chad's younger brother.

Adam had a long history of struggling with mental illness, and one evening, the family had grown concerned about him and called officers to check on him at home. When police got there, Chad's other brother, Brent, was in the house trying, for 20 minutes, to talk Adam out of taking his own life. Police say when Adam came out of the house, he held a gun, ignored orders to drop the weapon, and officers fired.

Nearly three months later, Adam is hospitalized with critical injuries from multiple bullet wounds. As much as Nelson would like to rewrite his brother's story and turn it into one of those uplifting tales he tells on the news, life can be untidy and unkind. But Nelson has seen how telling stories of people who have endured loss and struggled through misfortune can encourage others. He wants everyone to know that he wants to talk

Story continued on the next page

Chad Nelson has been an NPPA member since 2011.

***Above,** Nelson with his wife, Cassie, Conway and daughter Campbell in Minneapolis.*

***Left,** Nelson talks over a story with reporter Boyd Huppert while on assignment. The two work together so often that Nelson's young son, Conway, above, does not know what his father does for a living, except that "he works with Boyd." Huppert was named Reporter of the Year in BOP, a nine-time recipient (story on the following page).*

POY, EOY
Continued from previous page

openly about his brother and about mental health. He wants journalists to cover stories about how police approach people with mental illness.

Nelson's voice changes from the enthusiastic journeyman photographer to the halting cadence of a grieving brother when he recounts that night. He finds himself asking why police seem so unprepared to answer calls involving mental illness with anything other than the same force they would use on a violent criminal. "He's had some issues with mental health," Nelson said. "And I just feel like the police knew that coming in, and when my family calls for help, that's what we want from the police. The last thing we wanted is what happened."

When journalists reported details of the shooting, Nelson wanted to prevent a replay of that day so long ago when he watched the funeral coverage of his friend's brother. And so, for a man who tries not to be the focus of attention, Nelson stepped up to help journalists understand something about his brother beyond what the police report would say. "He's my brother, and I just don't want people at home to think he's just a sheet of paper who came over the wire," Nelson said on the news that night. "He's a big, hilarious, generous guy who happens to struggle with mental health issues. He loves his family, his friends, his motorcycle, and at times he battles demons."

One day in late August, Nelson was assigned to cover a story related to the George Floyd protests. He says he felt a need to be upfront with the reporter he was working with. "On Monday I was on a story about people preserving the graffiti art created during the protests. It was kind of my first taste of it since Adam was shot. I was very open with the reporter. 'I want to make sure you know my brother was shot by police. If you feel like I am going somewhere I should not with this, let me know.'"

One night in New York

There is one award that Chad Nelson does not keep in Tupperware, boxed away in the garage. In fact, he never even brought it home.

The Radio and Television Digital News Association honored Nelson and reporter Boyd Huppert, another multiple NPPA national award winner, with a prestigious Edward R. Murrow Award.

The Murrow award celebrated the story titled, "Eddie's Sign," the tale of a Richfield, Minnesota, family that desperately "needed a sign."

In January 1972, 9-year-old Eddie Kron was struck and killed by a car at a crosswalk just two blocks from the Kron family's home. The family grieved but never spoke about the loss, not even to one another. Eddie's mother, Maggie Kron, tucked away memories of her son, and for 46 years she never once stepped foot in that street crossing where her son died.

Decades later, Huppert and Nelson were there when Maggie Kron's children and grandchildren escorted her to the intersection where Eddie took his last steps. And there she saw a sign: "Adopt a highway." The line below it read, "In loving memory of Eddie Kron." The story led to the Murrow Award.

Nelson and Huppert called the Kron family to say that big shots from the news world would be celebrating Eddie's story at a ritzy black-tie dinner in New York. Members of the Kron family said they wanted to be there, even if they had to sit in the back of the room to see their son's image on a big screen in the big city.

Nelson and Huppert walked down from the stage with their award, a medallion of Edward R. Murrow encased in glass. When the applause and back slaps ended, the journalists met the family that had watched from afar.

Huppert and Nelson talked it over, only for a few seconds, but without hesitation they handed the trophy to the Krons. Chad explained, "It was, after all, their story, not ours. They let us tell it."

It was quite a moment, and it personifies everything Chad Nelson says he believes about the value of journalism. "Good storytelling brings people to life. Great storytelling keeps them alive forever." ■

Al Tompkins is senior faculty for broadcast and online at The Poynter Institute in St. Petersburg, Florida. He can be reached at tompkins@poynter.org. He has been an NPPA member since 2002.

Evan Frost is a photojournalist for Minnesota Public Radio News, where he has worked since 2016. He graduated from the University of Montana School of Journalism and photo edited the Montana Kaimin. He's been an NPPA Member since 2016. You can find him on Instagram @efrostee. He has been an NPPA member since 2017.

Boyd Huppert has been an NPPA member since 2011.

Boyd and Sheri Huppert met at a county fair in the sheep barn. He was showing livestock. She was in a high school marching band.

BOYD HUPPERT

credits wife Sheri for much of his success as a storyteller

By Nicole Vowell

What do six-legged sheep, single-ply toilet paper and the National Press Photographers Association have to do with one another? They are all part of things that make 58-year-old Boyd Huppert who he is: a nationally known "Land of 10,000 Stories" storyteller and the 2019 NPPA Reporter of the Year winner — a nine-time recipient.

The 36-year veteran reporter has been sharing stories with the Minneapolis market at KARE 11 news for the last 24 of those years and links much of his success to his partnership with his wife, Sheri.

"She's been on the journey the whole time; she's been part of the team it takes to have a successful career in journalism, particularly in TV news," Huppert said.

The couple married in 1984 when Huppert was an eager 22-year-old aspiring TV journalist. Their first year of marriage, Sheri was with him when he jump-started his career at WSAW-TV in Wausau, Wisconsin, then to KETV in Omaha, Nebraska, WITI in Milwaukee and, finally, KARE 11 in Minneapolis. The story about how they met is one of his favorite stories of all.

"We met at a county fair. I was showing livestock, and she was marching in the high school band, and we met in a sheep barn," Huppert said. There was a six-legged sheep born in Pierce County, Wisconsin, that year.

"The sheep had six legs; four of them worked pretty well, and the other two sort of hung off to the side. That's where we met: standing looking at that sheep," he chuckled.

"One of my first jobs in radio, I would give her messages on the air, nothing that would get me in trouble, but I'd do it often," Huppert said. "I've never told anyone that."

Sheri has been the soil that spreads across the land of all 10,000 stories, always there to listen to Huppert's random one-liners. "I once came out of a gas station bathroom and told my wife I have an analogy I want to use in a story: It was 'an argument as thin as gas station toilet paper.' I told her I was going to put that line in a story someday, and about a month later I did — that toilet paper was so thin you could see right through it," he said.

Huppert calls this kind of environmental inspiration the art of analogy.

"I'm always out looking for a line; I put the analogies I collect along the way in my back pocket with the plan to use them," he said.

He considers himself a collector of literary devices: alliteration, themes, colloquialisms, etc. "They're these things we learned back in high school English class and forgot about because we are journalists, but fairly late in my career, I started putting them into my storytelling toolbox … They work for writing a novel; why wouldn't they work for writing a TV news story, too?" Huppert said.

Deformed sheep and frighteningly thin TP aside, Huppert said the real NASA-like launch to the storytelling he's known for today was sparked 10 years into his career when he attended the NPPA News Video Workshop in 1994 in Norman, Oklahoma.

"It exposed me to a different way of telling a story," Huppert said.

He was confident in doing the "who, what, when, where" reporting, but he realized at the workshop that his stories up until that point lacked a depth he never knew was possible.

Photo by Evan Frost, MPR News

Chad Nelson and Boyd Huppert, center, interview Laney Brod in her backyard in September. Brod, who is hearing impaired, makes and sells friendship bracelets to raise money to purchase transparent masks for Children's Hospital in Minneapolis.

"I was passed over for five reporter positions at KARE 11 before I was hired. Without the workshop, I doubt I'd be working here. It helped remake me from a reporter to a storyteller. When I saw some of the speakers there, John Larsen and Bob Dotson, some people who later became my mentors, I was inspired with what they were doing with news stories." He said that's when he had a new challenge to pursue.

"Going to the workshop exposed me to the type of storytelling that I would then aspire to do the rest of my career," he said.

The 19-time National Edward R. Murrow Award winner and 120-time recipient of regional Emmy Awards said that, despite all the accolades, he still feels like he's never told the perfect story.

"I'm always trying to figure out a way to do something better; I'm constantly in pursuit of that," he said.

The secret to his storytelling is to never stop being a student.

"Never stop learning, and never stop watching other people's stories with open eyes. Always ask yourself: What are they teaching me? What can I put in my toolbox from this story?" he said.

To Huppert, receiving the honor of the NPPA Reporter of the Year title is always humbling: "To be judged in a really talented peer group, this award is always meaningful. Some of the other people who submitted this year are some of the people I watch and learn from," he said.

"I'll never stop learning from them."

Nicole Vowell is a media relations and communications professional working in health care in Washington, D.C. She is a #Y57 graduate of the NPPA NV workshop and an award-winning former TV news storyteller. She can be reached at Vowellnicole1@gmail.com. Follow her on Twitter @NicoleVNews.

An unstoppable force: KUSA

By Derrick Larr

When an outstanding photojournalism staff is described, words such as passionate, inspirational, committed, creative and enthusiastic are likely to be used. And it is abundantly clear that the team at Denver's KUSA has all those qualities.

But have a conversation with any of its 15 photojournalists, ranging from Director of Visual Journalism Anne Herbst to senior photojournalist Chris Hansen to KUSA newbie Taylor Schuss, and you will hear some atypical adjectives that make it clear to see why KUSA was this year's Station of the Year winner.

"We are an unstoppable force. I believe this to my core," said Herbst. "We've got a pretty small photo staff at KUSA, but that's not to say we're not mighty."

Whether if you are fresh out of college or a seasoned vet, at KUSA you will be given ample opportunity to grow and go after projects that you love.

KUSA photojournalist Mike Grady says, "For me, it's really a dream job … one thing that really stands out is the ability of each and every photog on the staff to pursue a story they're passionate about. All of us get a fair shake at doing good work."

"The range of talent with our crew is amazing," Herbst says.

From top to bottom, KUSA won't put you in a box. "If you are a producer who wants to shoot … we'll teach you. Our reporters are fantastic shooters. Our photogs are talented writers. … They are my heart because of this," Herbst says.

It remains quite clear that there is an unshakeable bond in this group of photojournalists at KUSA, one built on camaraderie and a basic understanding that throughout it all, they've got one another's back.

Senior photojournalist Chris Hansen put it best when he said, "I believe each photojournalist, no matter how long they've been at KUSA, feels that they have room to grow and that being on this team will help them achieve that growth. We all learn from each other. Pick each other up."

This model is evident, even to newly hired photojournalist Taylor Schuss. He said, "I've never been surrounded by a more passionate group of journalists. The tradition of storytelling runs deep here. It inspires me to be my best every day."

This culture begins with Herbst. Her care for her staff goes beyond what happens when they clock in every day. "I want a well-rounded team. I really want people to be happy in their personal lives. I truly want our crews to be happy and fulfilled."

KUSA has won Station of the Year 14 times, and Herbst says, "That's not an accident. The history of excellence just oozes out of this place. We hire such hardworking, good-hearted people who just want to kick ass daily."

In the end, words like passionate, inspirational and creative are most definitely commonplace at KUSA. Look deeper and you'll find words like growth, tradition, excellence, unstoppable and heart, which exemplifies what KUSA stands for.

Don't believe me? Check out some of KUSA's handiwork.

Click here to watch its Best of Photojournalism Station of the Year entry submission. Or you can click here, here or here to check out some of KUSA's work during the COVID pandemic, about which Herbst says, "Covering these things while not being able to use many of our storytelling tools has been so hard, but our staff has risen to the occasion because it's so damn important. We recognize the gravity of it all."

KUSA is a proven force to be reckoned with and well-deserving of Station of the Year honors. This group is a mighty force that doesn't appear to be slowing down anytime soon.

Derrick Larr is chief photojournalist for 9&10 News WWTV in northern Michigan. He has been there for four years. He can be reached at derricklarr@9and10news.com.

Top row, from left:
Anne Herbst
Austyn Knox
Bryan Wendland
Byron Reed
Chris Blake
Noel Brennan
Travis Khachatoorian

Second row, from left:
Corky Scholl
Katie Eastman
Foster Gaines
Mike Grady
Manny Sotelo
Sonia Gutierrez
Darren Rode

Third Row, from left:
Anna Hewson
John Kuhrt
Kyle Clark
Taylor Schuss

Fourth row, from left:
Marc Sallinger
Matt Bell
Natasha Verma
Nelson Garcia
Nico Goda
Tom Cole
Chris Hansen

September 28, 2020: *Houses burn on Mountain Hawk Drive in Santa Rosa's Skyhawk Community as the Glass Fire rolls in from Napa County. Eleven homes burned in the area, but firefighters saved hundreds of others.*

Kent Porter, The Press Democrat

NPPA member since 1983

WILDFIRE INSOMNIA

Living and working at the center of wildfires

STORY BY TRACY BARBUTES

By Tracy Barbutes

Winds kicked up on a recent afternoon to about 25 mph, arriving from the north. The National Weather Service issued a red flag warning over much of Northern California, my county included. The warning means there's a combination of extreme dryness, warm temperatures and high winds: conditions where any spark at the wrong time and place can lead to a wildfire.

This also means I'll sleep lightly, if at all. During fire season, I wake repeatedly to wind gusts, the smell of smoke or pine needles plinking onto the deck. While awake, I scroll through assorted fire and weather apps and check Twitter for updated information. I think about my less-mobile neighbors and escape routes. My camera gear and evacuation bags are ready to grab on the way out the door. If conditions are unusually stressful, I'll wonder if I will have enough time to grab everything and if I will be a viable journalist, communicating news while evacuating. The imagination runs wild at night.

According to Cal Fire, there have been over 8,200 wildfires that have burned over 3.9 million acres in California since the beginning of the year. As of early October, over 53,000 residents have evacuated across the state. There have been 31 fatalities statewide and nearly 8,000 structures have been destroyed. The stats increase daily.

California isn't alone in the destruction. According to the Statesman Journal in Salem, Oregon, wildfires have burned nearly 1 million acres across that state, and at least 10 wildfires were still burning at the time of publication.

There's no shortage of statistics or remarkable imagery being shared of property being consumed by flames; eerie, Mars-like skies; firefighters in various stages of combat or weariness; as well as remnants of homes and communities in ashes.

What you're not seeing, though, is what it's like to live in a community under constant risk of fire. While other photographers retreat to the safety of their homes in other parts of the state, the threat and stress exist around the clock. Fire affects most aspects of our lives.

I was recently on scene at the Moc Fire shortly after it ignited a few miles from my home. After photographing for several hours, I heard on the radio my neighborhood was being evacuated. My dog was home alone, and my evacuation bags sat by the door. It was an adrenaline-filled 10-hour day, including documenting, editing, filing and evacuating.

For more than 30 straight days this summer, I lived, worked, ate and hardly slept under oppressive wildfire smoke. As the Creek Fire burned to the south, and multiple fires burned in every other direction, the EPA's air quality values in our region tipped out well over 500, which is hazardous and beyond the upper limit of the Air Quality Index (AQI). The red flag warnings kept coming.

While scrolling through social media at 3 a.m. a few weeks ago, I came upon Kent Porter's post referring to "wildfire insomnia." On Sept. 8, he tweeted, "I've decided to keep my fire gear on for the rest of the summer." I knew immediately I needed to reach out to this stranger enduring a similar fate.

As Kent and I commiserated recently about wildfire insomnia, a term he likely coined, he laughed, "I've told friends I hibernate during December, once the rains come." He said he sleeps about four to six hours a night during the peak of fire season. (Follow him on Twitter @kentphotos.)

We shared similar stories about how we experience wildfires, as journalists and as people who have lived in wildfire country for years. We no longer see our surrounding landscapes as pristine beauty, but instead as fuel. On hikes, we note escape routes. We park our vehicles so that we can quickly exit when necessary. We're both fairly sleep-deprived.

Story continued on page 78

August 20, 2020: *Inmate firefighters work near the Moc Fire burning along Hwy 49 near Moccasin, California. The fire threatened San Francisco's Hetch Hetchy hydropower plant nearby.*

Photo by Tracy Barbutes, independent photojournalist

September 17, 2020: *The Bobcat Fire burns through the Angeles National Forest in Los Angeles County, north of Azusa, California. In early October, it had consumed nearly 115,000 acres.*

Photo by Kyle Grillot, AFP

NPPA member since 2010

September 15, 2020: *Keith Davis, a member of Washington Task Force One Search and Rescue squad, praises search and rescue dog Asher while conducting operations in Blue River, Oregon, in areas affected by the Holiday Farm Fire. One death was confirmed in the fire that burned more than 173,000 acres in the McKenzie River watershed, making it the largest fire in Lane County, Oregon's history. Photo by Andy Nelson, The Register-Guard,* NPPA member since 1994

September 13, 2020: *In Eugene, Oregon, evacuees receive badly needed clothing, food, and other supplies at the evacuee center established at the Masonic Center Eugene Lodge across the street from Autzen Stadium Sunday afternoon. Due to the overwhelming response of the Lane County community, so many donations were received the operation had to be moved from the Springfield High School Silke Field to the larger, more secure location. Photo by Dan Morrison,* NPPA member since 2005

Wildfire insomnia
Continued from page 75

Independent photographer Kyle Grillot began covering fires with the La Tuna Fire in September 2017. He and his partner recently moved from downtown Los Angeles, where there was effectively zero fire threat to their home, to Wrightwood, California. Kyle told me recently, "I don't get to go home and be safer. I come home from a fire, and then the wind blows, and I look around and see where I should have cleared more or where the woodpile should be moved. Even the rain is stressful. We want rain, but not too much, too soon."

Too much rain, too soon, may cause devastating debris flows as it has throughout California's wildfire history.

Kent Porter, who contributed to the 2018 Pulitzer Prize-winning team for fire coverage at Santa Rosa's The Press Democrat, used to cover about a dozen fires a year. Now he documents three to four a week. "In the past month, I've covered an 800,000-acre fire, a 10-acre fire, a 1,000-acre fire." He's covering the Glass and Shady fires as I write this.

Kent continued, "The paper treats me really well. They're good about getting us the gear and training. They're very progressive with wildfire coverage and safety."

It's quite obvious when talking with Kent, or viewing his social media, he's passionate about his work and his role as a photojournalist. When he's not photographing fires, he's sharing wind and weather forecasts and his vast knowledge of fire behavior on social media. He does make the time to hike, fish, cook, listen to music, head to the coast or just hop in his truck and drive around. But he's rarely without his camera gear and PPE.

The self-described adrenaline junkie and weather geek personally knew hundreds of people affected by the Tubbs Fire, which incinerated neighborhoods within the city of Santa Rosa. He said, "The Pulitzer tempered the loss. We were all suffering community grief. When you're covering your community on fire, it's a huge responsibility to do it with honesty and integrity. It's a fine line of showing a home being consumed by flames and sharing news. The Press Democrat staff is very conscious about community."

Indeed. The paper partnered with a local credit union and raised $32 million for those affected by the Tubbs Fire, all of which was distributed into the community and to local nonprofit organizations.

Andy Nelson, a staff photojournalist with Eugene, Oregon's Register-Guard, has covered numerous fires throughout his career. He said that his home is vulnerable to fire from mid-July until mid-October. "I live in the hills around Eugene and have tall Douglas firs in my neighborhood and (near) my home," Andy said. "The potential for fire in my neighborhood is always there." Though he and his family had go-bags ready for the recent fires, they've never had to evacuate.

Andy continued, "Covering the Holiday Farm Fire was more personal than any other fire I've covered. I was sensitive to what I shot and how I shot it. We didn't want to be the first source of people to find out if their house had burned down, so we tended to shoot businesses that had been affected. We also know which structures that survived could be a sign of hope to people in the midst of tragedy. It's important to be factual in the coverage but empathetic, too. Many of us are living in areas that are seeing enormous impacts from natural disasters and are being personally affected. When you live in the West, in the forest, you feel like it's only a matter of time. When will it be my time? When that moment comes, I'm going to have to balance that drive to cover the story and the need to take care of myself and my family," Andy said.

After covering the 2015 Valley Fire, in Lake County, California, Kent's first really big community fire, he experienced post-traumatic stress disorder (PTSD). He had grown up in the region, and it was traumatic to document places with which he had emotional ties. "I was having nightmares after the Valley Fire. It was really tough to watch your own community burn."

Through the Employment Assistance Plan (EAP), he saw a counselor who specialized in firefighter and police PTSD. The sessions helped and continue to do so. He encourages others to seek counseling if needed. "Covering big fires is bound to affect you," he told me during our chat. "It's a thing that's forever marked in your brain. It will bite you big time if you don't deal with it. The sooner you come to terms, the better off you'll be."

University of Oregon journalism professor and freelance multimedia journalist Dan Morrison and his wife packed evacuation bags during the Holiday Farm Fire. "Deciding what to take and what you must leave behind is gut-wrenching." Dan continued, "My first priority was, of course, to make sure my wife was safe, but as you know as a journalist, your first reaction is to run to the fire, not away from it. I've been covering dangerous situations from before I even met her in 1982, so she knows the drill. We slept lightly for a few nights." The AQI reached 550 at one point, and the smoke lingered in the valley for days. He said, "It was otherworldly. Much like Stephen King's 'The Mist.' We kept waiting to see a dinosaur appear."

Referring to wildfire smoke and air quality in Southern California, Kyle told me, "Every day I look out over the hills and look into the valley and determine what I'm going to do for the day. Should I be outside or inside today?" The irony of buying and remodeling a home in a fire-prone area in Southern California isn't lost on him. "When do you stop putting up drywall?" He added, "I'd be fine if I never cover a fire again — but that's implying that there would no longer be fires."

I asked Kent if he ever considered moving away. I told him I frequently joke that if I leave the Sierra foothills, I'll move to a houseboat, preferably in, or adjacent to, a rainforest.

Kent said he's thought about it but that ultimately, his home is in Sonoma County. "I love the community. This is where I grew up. I can't leave my family. I love it here. I owe my career to the people who live here. I'm really appreciative of that. In 33 years, I've photographed a lot of people. Everything is within a two-hour reach of here, including world-class wine and athletics. It's my community, and I love it." ■

Tracy Barbutes (@tracybarbutes) is a visual journalist and writer based near Yosemite National Park, California. She can be reached at photos@tracybarbutes.com. She has been an NPPA member since 2011.

Photo by Christopher Capozziello
"For God, Race and Country"

"The children raised in the Klan know no other world. Like vessels of clay, children take the shape of hands that mold them. As younger generations are filled with the Klan's message, many will grow in the way of their mothers and fathers. Historical importance includes not just what exists now, but how the next generation becomes socialized. My work with the KKK is an exploration of how people learn to hate."
– Christopher Capozziello, 2003, student recipient

NPPA member since 2002

"From Tragedy to Light: The Alexia at 30"

ALEXIA WINNERS SHINE LIGHT ON SOCIETY'S UNPLEASANT TRUTHS

How do you teach hate?

Here's an idea. Find a doll of a Black man. Tie a rope around its neck and hang it from a tree. Then give your preteen son a stick and smile when he beats it. Mission accomplished: passing racism and violence from one generation to the next. Christopher Capozziello photographed the scene in his reporting on the Ku Klux Klan and generations of hate in 2003.

How can you mix religion and nationalism into a message to inculcate kids in a political point of view?

Challenging power in the South. Generations of Klansmen. Religious divisions that explain who we are. These stories are incredibly important, and each was covered through grants from the Alexia Foundation for World Peace and is among dozens assembled in the book "From Tragedy to Light: The Alexia at 30."

It's an apt title. The 166 photographers who have received the foundation's grants are socially aware documentarians who report on disorder, repression and maltreatment around the world.

How do you take a stand against a symbol of dissent and subjugation?

Show the get-togethers of African Americans whose ancestors were enslaved in South Carolina, where the capitol in Columbia hoisted a Confederate flag over its dome in 1962. Peggy Peattie, a 1997 Alexia winner, photographed churchgoers at a summer camp near Harleyville, South Carolina, and in Charleston, a woman reenacts a Confederate widow with her arms around a rather uncomfortable Black girl. The juxtapositions of past and present and subjugation and freedom ring out in her image.

These stories of America make for queasy viewing, especially after the summer of 2020. Americans aren't particularly comfortable

Story continued on the next page

Photo by Peggy Peattie
"Down in Dixie: The Battle to Remove the Confederate Flag in South Carolina"

Families gather at the St. Paul Camp Ground near Harleyville, S.C., which has been used for one week every year to celebrate the end of the harvest season, since its founding in 1880 by the A.M.E. Church.

South Carolina raised the Confederate flag over the statehouse in 1962 as the civil rights movement gained momentum. The summer of 1994 spawned renewed grassroots efforts to lower it. To defenders, the flag honored loved ones who fought for what they believed. To others, the banner is a lurid symbol of racial division and lynchings. Through photographs, I give a voice to "heritage."

– Peggy Peattie, 1997, the first professional Alexia grant recipient

NPPA member since 2012

Alexia
Continued from the previous page

with our history, so seeing recent photos of ourselves in activities that emphasize race and doctrine is a testament both to the depth of the roots or division and to its vines that entangle us.

Documentary photography is one of photography's longest traditions. It's hard work, too. Peattie, working on her "Down in Dixie" reporting, describes the effort that went into getting her results: "Weeks of research, word-of-mouth introductions, then two, sometimes three, visits before I was allowed to shoot a single frame."

Persistence pays off. After spending months making new friends and sleeping on couches across South Carolina, Peattie was invited back to photograph the rally that started the economic boycott that led to the removal of the Confederate flag from the Statehouse in 2000.

Searing photography on a range of social topics fills the rest of the book.

Catholic monks from the town near the former Auschwitz concentration camp gather to commemorate the Holocaust's victims. Daniel Etter, a student winner, was there in 2005. The monks in their dark, hooded robes stand still under a white sky. A stark contrast between light and dark, the living and the dead, the scene is very different from the news this summer about Northern Star, the secret white nationalist cell in the German military.

An abusive relationship was captured by Sara Naomi Lewkowicz, a 2013 student winner. The couple in Lancaster, Ohio, fought in front of their two preschool children — and in front of Lewkowicz, who records the altercation and arrival of the police.

A 5-year-old girl in north India wears a colorful robe, pink sash and yellow feathers, dressed as if she's going to a festival. But it's her wedding. At the ceremony she joins her 13- and 15-year-old sisters to marry three brothers on a Hindu holy day. Stephanie Sinclair found that, although child marriages are outlawed, they are openly accepted, and she used her 2008 Alexia award to show how the practice forces girls to end their education and put their lives in the hands of strangers.

Homeless female veterans in the U.S. were photographed by Mary F. Calvert, and Heidi Bradner went to the Caucasus in the late 1990s to cover the war. Paolo Marchetti reported on how the global demand for animal skins to make purses, shoes, belts and the like drives the slaughter of animals to harvest nothing but their skin. In one grim image, four ostrich carcasses await processing in Thailand, plucked and lifeless.

Alexia's namesake

"From Tragedy to Light" marked the Foundation's 30th anniversary last year. The couple who run it, Peter and Aphrodite Thevos Tsairis, are the parents of Alexia Tsairis, a journalism student at Syracuse University who spent a semester abroad at Syracuse's London campus in 1988. Before returning home she had persuaded her parents to let her go to Nicaragua to photograph civil unrest despite the danger. Her mother was hesitant, but Alexia told her, "Mom, they don't kill photographers."

Coming home for Christmas that year, Alexia boarded Pan Am Flight 103 on Dec. 21 in London. Minutes after taking off, a bomb exploded on the plane, which crashed in Lockerbie, Scotland, killing all 270 aboard, including Alexia and 34 other Syracuse students.

Her parents started the foundation the next year. Administered through Syracuse University, it has awarded $1.6 million to professional and student photographers who used the funding to document the ills of societies rich and poor, near and far.

The book is an overview of the results. Looking at it takes some will: Getting through the scenes of immoral and often illegal activity will make you think twice about the state of the world and come away unsatisfied. And that's part of the point. Journalists hold up a mirror to society; photographers go a step further and record the image in that mirror and pass it around.

Who's looking?

When the Alexia Foundation started giving out its grants, newspapers were still on top of the media heap, and the computer at the office — you didn't have one at home — ran DOS. Every day, we could put a printed photograph in the hands of people all over town, in nearly every county in the country.

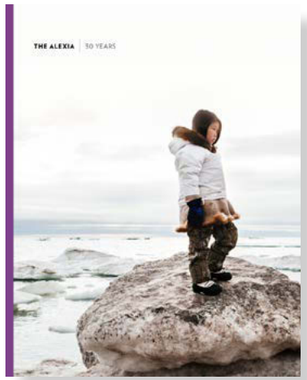
Story continued on the next page

Photo by Sara Naomi Lewkowicz
"Shane and Maggie: An Intimate Look at Domestic Violence"

As they fought, Memphis refused to leave Maggie's side. Afterward, Shane went back to prison and Maggie moved to Alaska to be near Memphis's father. She eventually returned and enrolled in nursing school.

"I originally intended to do a story on the difficulties felons face after release, but the story changed dramatically one night in Lancaster, Ohio. Shane slammed Maggie against walls and choked her in front of her 2-year-old. Shane had our cell phones, so I stole mine back when he was distracted. I handed my phone to another adult in the house and told them to call police. Then I continuted to document the abuse. If Maggie couldn't leave, neither could I. My story took an unflinching look at what transforms a relationship into a crucible and what happens during and long after the violence".

– Sara Naomi Lewkowicz, 2013, student recipient



"From Tragedy to Light: The Alexia at 30"

Softback, 176 pp., $40
Syracuse University, 2020

Alexia

Continued from the previous page

In choosing which stories their readers were exposed to, editors helped set the agenda for discussions everywhere. Those decisions always had some bias — journalistic disinterest was always a myth — but a glance through the Alexia winners, not to mention Best of Photojournalism and POYi winners, shows more attention to afflicted peoples than you'll ever see on social media.

Facebook, Twitter, Instagram and more fill the time we once spent on news as we check them a remarkable number of hours per day. Those media, as their c-suite executives relentlessly remind us, are platforms, not publishers. They don't decide which news you see the way editors do. They're more like a grocery store. You can buy fresh vegetables, and you can buy processed junk food. What you eat is your choice.

A junk food diet is more fun, whether we're talking candy or cat memes, but it doesn't give us the nourishment we need to survive and thrive in a world beset by challenges. Documentary photography is the broccoli that everyone needs, but in the marketplace, it loses out to fluff and partisan wailing online.

That's why benefactors like the Tsairises are so important. They provide a lifeline that rescues the stories people need to see. ■

Stephen Wolgast holds the Knight Chair in audience and community engagement news at the University of Kansas. His email is wolgast@ku.edu. He has been an NPPA member since 1994.

Photo by Stephanie Sinclair
"The Bride Price: Child Marriage in India"

Rajni, 5, and Kaushal, left, during their marriage ceremony on the Hindu holy day of Akshaya Tritiya in North India. Despite legislation forbidding child marriage in India, the practice continues to be accepted by large sections of society.

NPPA member since 2017

"I met 15-year-old Marzia in a hospital burn ward in Herat, Afghanistan. The teen's television has short-circuited. Terrified of her husband's wrath, she set herself on fire. She had been sold into marriage at 8. After meeting many young girls like Marzia, I decided to look into early marriage. What I found were kids being forced into adult roles physically, mentally and sexually in 49 countries. Young brides discontinue their educations. If they try to leave, they often fall victim to trafficking. I have tired to create a compassionate portrait of these young girls worldwide. I want people to know their haunting stories."
– Stephanie Sinclair, 2008, professional recipient

"Chasing Indiana's Game: The Hoosier Hardwood Project"

Memories of the hardwood. It's personal.

Only in Indiana *does one have a chance encounter with a pickup truck transporting a basketball goal on a county road near Winslow, Indiana. The scene was part of the magic found when the "Hoosier Hardwood" project unfolded over a six-year span. The grandparents inside the truck bought a used basketball goal for their grandson's birthday and were transporting it to his home as a surprise gift.*

Photo by Michael E. Keating

By Sue Morrow

This is personal. I grew up in Indiana watching basketball with my dad. He was a big fan of Bobby Knight when he coached the Indiana Hoosiers. When I was a photojournalism student in the hallowed halls of IU's Ernie Pyle Hall and the Indiana Daily Student newspaper, I photographed a few games. My dad would watch for me on television. I was in heaven.

So when Michael Keating posted to social media about his new book "Chasing Indiana's Game: The Hoosier Hardwood Project," I immediately ordered a copy. Looking at the pictures took me back to grade school when my school's team would travel to quintessential old gyms where the squeak of sneakers on hardwood would punctuate the stuffy air. I was in heaven.

When I lived in Bloomington during college, I had an idea to photograph the different kinds of hoops around the countryside. They were everywhere and in all kinds of conditions. Sometimes just a rim of wire. Maybe a bushel basket with a hole cut in the bottom. An era before Instagram, my idea seemed static and too artsy for a photojournalist. Dammit. I wish I had followed my gut.

Keating and co-author Chris Smith's book has page after page of memories that establish Indiana basketball as a cult. (But who doesn't know this?) Inspired by a photograph of his father's 1937 basketball team, Smith started this project in 2013. The two joined forces. They researched and traveled more than 50,000 miles throughout Indiana and "talked to every local who could direct them to the next gym."

The photographers have esteemed careers in photography. Smith traveled the United States and Caribbean making images for Fortune 500 companies and editorial outlets for over 35 years. Keating's time as a photojournalist spans 50 years, during which he worked at the Cincinnati Enquirer.

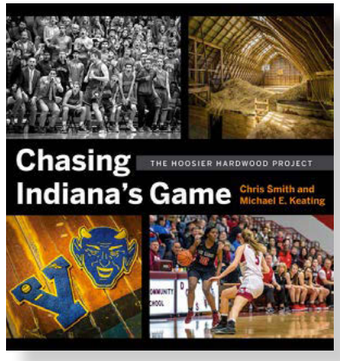
Photographs from "Chasing Indiana's Game" are on display at the Indiana Basketball Hall of Fame in New Castle and have been selected as one of the Indiana Historical Society's Bicentennial exhibits. It is Smith and Keating's goal to place a book in every public library in Indiana.

Steeped in the Indiana tradition of "game on Saturday, church on Sunday," there is a deeply rooted sense of place where basketball was woven into the fabric of the communities. The book embraces the legacy and history in its storytelling and through moments Smith and Keating photographed during games over the years of their careers. "Hoosier

Story continued on page 90

Bear Branch, Indiana, 2017 *Amish barn*
Photo by Chris Smith

Ferdinand, Indiana, 2017 *A basketball and a dust mop used on the gymnasium floor of the old Ferdinand, Indiana, high school gymnasium in southern Indiana. The school is now part of the Forest Park School System and the gymnasium is still used by youth leagues and intramural sports. Photo by Michael E. Keating*



"Chasing Indiana's Game: The Hoosier Hardwood Project"

By Chris Smith and Michael E. Keating

Indiana University Press, 191 pages

Available at Indiana University Press,
$25, hardcover; $12.99, ebook
Or on Amazon or Barnes and Noble

Shelbyville, Indiana, 2014
The Jac-Cen-Del Lady Eagles perform their pre-game call and response cheer before their regional semi-final matchup with Tindley High School at Southwestern (Shelbyville) High School.

Photo by Chris Smith

Ripley County, Indiana *After a 2012 tornado struck Ripley County all that was left of the old Holton School and Warhorse gym was the broken blacktop court and a lone basket. Photo by Chris Smith*

Huntington, Indiana, 2016
The Ft. Wayne Canterbury bench and cheer block react to an official's call late in their semi-state loss to Lapel at Huntington North.

Photo by Michael E. Keating

Hoosier Hardwood Project
Continued from page 88

Hysteria" is real.

It's about the gyms as relics, monuments and cathedrals to celebrate the sport itself. As small towns lost their schools, the gyms fell into ruin and the sport vanished altogether. They found the remnants and even trashed trophies of the past.

They used available light to photograph the gyms no matter the conditions. The Amish barn near Bear Branch feels like a hallowed place, with "God's light" shining through the barn's skylights.

There are two sections of the book with pictures by Smith and Keating when they covered games early in their careers. Those are the moments that bring back my memories of raucous cheering and the smell of popcorn. And I'm in heaven.

Sue Morrow is the editor of News Photographer magazine. She can be reached at smorrow@nppa.org. She has been an NPPA member since 1986.

Waking up in their tent the morning of Theo's birthday, Leah Naomi Gonzales was stressed that she didn't have gifts for her son. She put him on the bus to school and then went to go beg for money under the freeway. Afterward, she went to his school for his celebration but missed it because the bus was late. This was a very difficult day for them both.

Bethany Owens of Denver cries out loud by a memorial for Elijah McClain while kneeling down on Peña Boulevard during a protested Black Lives Matter demonstration in Denver, on June 6, 2020.

Photography by Kevin Mohatt

For Gabrielle Lurie,
consistency
made the story of
Theo and his mom possible.

Photographs by Gabrielle Lurie

THE IMAGE DECONSTRUCTED BY ROSS TAYLOR

Consistency. It's not a word I routinely hear in photojournalism. Yet it's one of the more important ideas for successful storytelling. Too often, I feel many of our conversations linger in the arena of the technical. Equipment and gear are important, for sure, but a photographer's mental framework for success is just as important, if not more so.

My college professor Rich Beckman introduced the idea of consistency at the start of my career. As I sat in my Introduction to Photojournalism class at UNC-Chapel Hill, he stressed its importance as we began our first photo story. Core ideas such as: Be true to your word, follow up with what you say you'll do and be consistent in showing up. These are aspects of strong, honorable, substantial work in photojournalism.

I could see this foundation in Gabrielle Lurie, 33, a staff photographer for the San Francisco Chronicle. Lurie, originally from Washington, D.C., previously worked at a photo lab for five years. Later, she freelanced for two years and in 2016 joined the staff at the Chronicle, where she has covered housing insecurity.

"I've covered homelessness pretty extensively in San Francisco, and I've always sort of felt this itch to tell the story differently," said Lurie. While recently working on a story about encampments in Berkeley, she noticed a little boy who passed by on a scooter.

"I asked a few people in the neighborhood who said he was homeless," said Lurie. "I was really shocked." Lurie went to meet the boy, named Theo, and his mother, Leah Naomi Gonzales, 43. "They were just so friendly," she said.

During their conversation, the idea emerged to document a different side of being homeless.

"You have this vision of homelessness, and he (Theo) doesn't fit that," Lurie said. "And I really wanted to show what homelessness was like through the eyes of a child."

The project, "Theo: Homeless at Age 7", reveals the life of Theo Schrager from his vantage point. Lurie worked on the story from July 2019 through August 2020, with a break from January to mid-April 2020.

As I weaved through the striking images, I kept thinking about the energy and time Lurie invested. Her work has a level of intimacy that doesn't come quickly — or easily. Woven with respect and compassion, consistency is the fabric.

"I was the most consistent person in her life," Lurie said of Theo's mother. "She would call me or text me if there was a problem. It's not like I could do anything about her issues, and she knew that," Lurie explained. "But I think just being able to call someone and tell them about what they're going through was probably cathartic for her."

The same goes for Theo.

"He would run up and hug us because he was excited to see me or Sarah (Sarah

Story continued on the page 96

August 2019: *Theo Schrager relaxes in his hammock outside the tent where he and his mom live in Berkeley, California. They lived in a tent at Strawberry Creek Park after being unable to secure money for a hotel. For nearly two years, they have been sleeping on the streets and in hotels after their RV was towed in July 2018. Theo dreams of having a home one day where he can "bake chocolate cakes in an oven" and run around the house with a dog.*

Ravani, the reporter). He would give us little nicknames. He called me Gab-Gab."

Over the year, Lurie witnessed milestones and struggles. It was hard for her, too.

"I think the toughest thing was driving away from them and knowing that they're going to be outside," she said. "Sometimes in a rainstorm, or when it's really hot out."

"I guess that is what journalism is. We can't get involved, and that can be tough sometimes."

Gonzales suffered trauma and abuse. At times, it was emotionally charged, which spilled over into their interactions. Lurie respectfully found ways for consistent communication and engagement with Gonzales.

But soon after the story started, Gonzales became sick and was hospitalized. She needed a break, and Lurie agreed.

Then COVID-19 hit. On April 15. Lurie reached out to Gonzales, telling her they wanted to show how the pandemic was affecting her life, that it was an important chapter. Gonzales was receptive.

As they resumed, Lurie remained consistent, actively listening and giving the mother space when she needed it.

"Some of those times were difficult to navigate," Lurie said. "It's hard. I'm not going to lie. It's really hard when you're trying to tell someone's story and they're unhappy for whatever reason."

"No one ever wants to create damage along the way," Lurie said. "We do this work to shed light on their situation and hopefully do good. I think that I just never wavered from that."

Lurie credits her husband for supporting her. "'Yes, I'll walk the dog again,'" she said playfully about her husband. And support came from her boss as well.

"My editor Nicole (Frugé) said, 'Just keep shooting. It doesn't matter if you've gotten a key image from an aspect of their life; just continue with documenting their routines.' Even if I had gotten a routine (image) many times before, I felt like it was good to push myself to go even further. The more that you go, the closer you get, the more comfortable you feel."

She remained steadfast in her belief in the story and consistently reached out to Gonzales. "I would text her, I would email her, I would call her, even if I wasn't going to see her." Lurie said she would often wake early in the morning and head over to their tent around 6 a.m. to locate Theo and his mom. She would wait patiently for them to stir in their tent before greeting them.

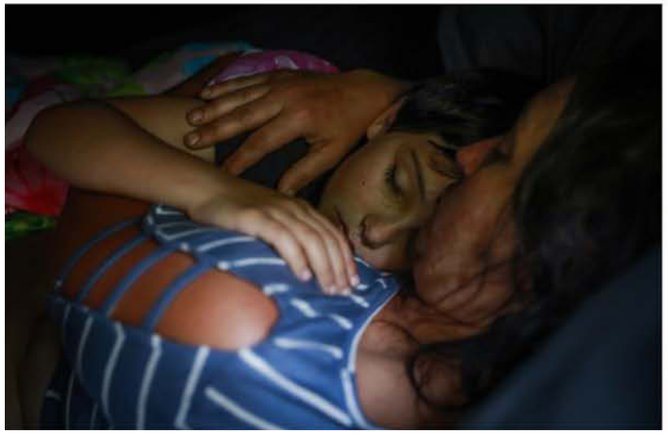
"I wanted Naomi and Theo to know that I

Story continued on the page 100



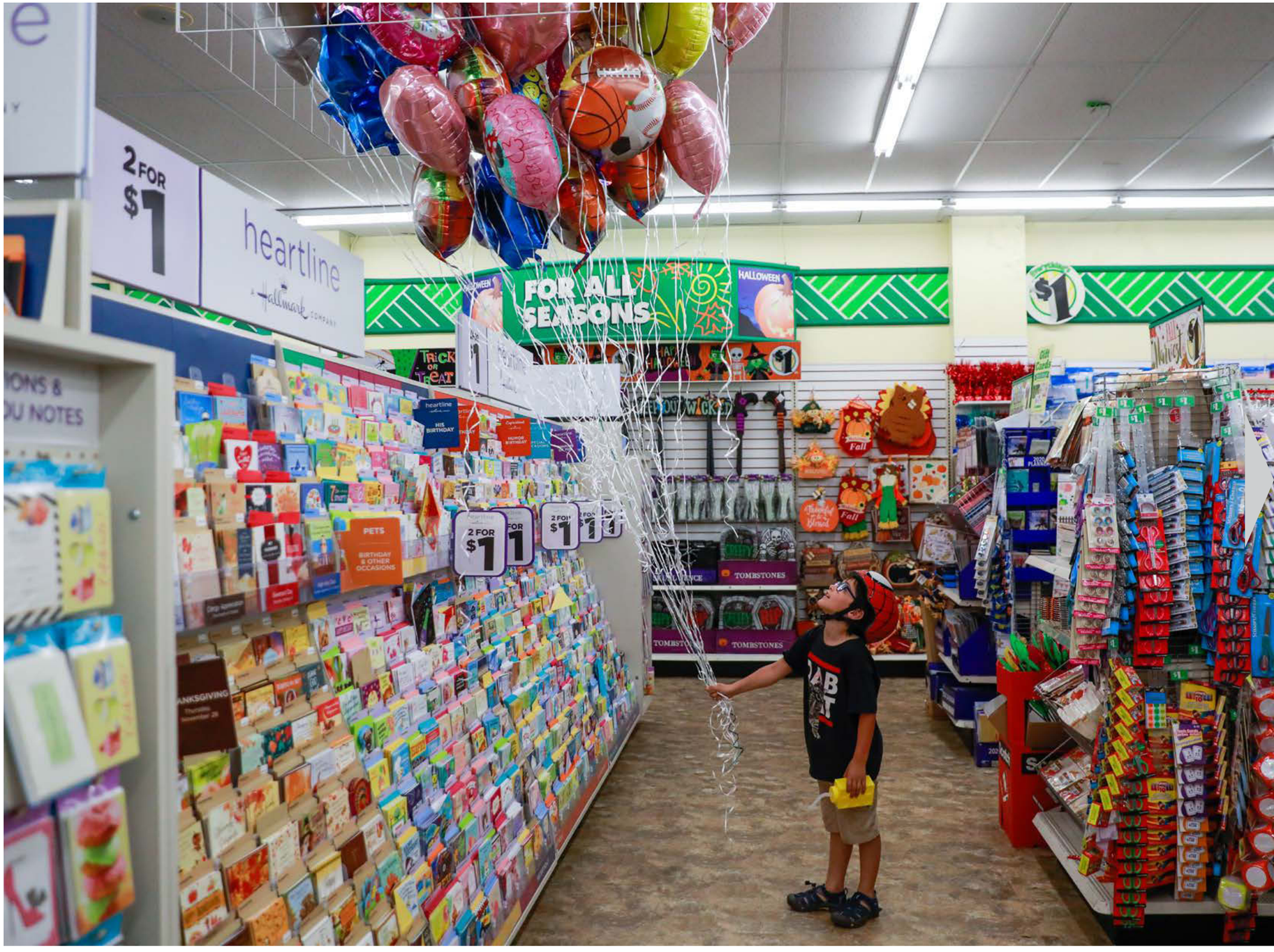



Over the year, Lurie witnessed milestones and struggles. It was hard for her, too. "I think the toughest thing was driving away from them and knowing that they're going to be outside," she said. "I guess that is what journalism is. We can't get involved, and that can be tough sometimes."



May 21, 2020: *Theo holds a peanut butter and jelly sandwich his mom made him for lunch during shelter-in-place at the LaQuinta Hotel in Berkeley, California. Theo has been homeless since he was born.*

November 13, 2019: *Theo flexes his muscles in the mirror and says, "Look how strong I am, Mom!" as he sits on his hotel bed at the Downtown Berkeley Inn Hotel in Berkeley.*



September 22, 2019: *Theo Schrager grabs a bundle of balloons at Dollar Tree and yells out, "Mom, can I have them?" the day before his 7th birthday in Berkeley. They walked around Berkeley all afternoon, showered at the YMCA and took shelter in their tent at Strawberry Creek Park.*

Continued from page 96

was serious about telling their story and committed to spending significant time with them. Photographing someone over time is not like photographing a daily assignment. It's a dance that involves trust and balance."

In total, she spent about 40 days with them. Sometimes she would spend an entire day with them, and other times she'd just check in to see how they were doing. Often, she couldn't find them. She remained steadfast and was present during key moments, such as when they were kicked out of a hotel, or when Theo would celebrate a birthday. It was important to Lurie to show Theo being a kid and not just someone without housing.

That's a commitment Gonzales appreciated and how trust was built. Lurie was direct and honest about her purpose: to show how Gonzales cared for her son even in tough moments, as the lead image shows.

Gonzales' housing voucher was about to expire, and she might be stuck on the streets much longer than anticipated. It was a delicate moment filled with pain and love.

"The photo of her holding him tightly in their tent is a symbolic image for me," Lurie said. "She's clasping her mouth with her hands as she realizes she has another day of uncertainty in front of her."

It's a poignant and intimate moment that strikes at the heart of what we are called to do.

"There's a mom who's really trying hard to take care of her son," said Lurie. "I think that's what was getting us through this. She knew we had good intentions and mentioned that we stuck with her through some of the more difficult times, even when no one else did."

Lurie gained the trust of Gonzales and Theo by devoting time and energy to their story. Journalism requires a foundation of consistency that can breed trust. When achieved, it can show deep insights into the lives of others and provide a sense of connection that may otherwise be lost.

I asked Lurie if she planned on following Gonzales and Theo's story after publication. She said yes, and that she was going back to try to find them the day we spoke.

That's the kind of consistency we should all strive to accomplish. ■

Ross Taylor is an assistant professor at the University of Colorado Boulder. He's on the board of directors for NPPA and is also the chair of the quarterly multimedia. Website: rosstaylor.net. He has been an NPPA member since 1998.

Leah Naomi Gonzalez and Theo fly a kite at Cesar Chavez Park in Berkeley, California, in June. Theo ran around trying to get his kite to stay up in the air but soon became distracted by people flying their drones. He said he wanted to start a business where people could get coffee delivered by drone so that he didn't have to leave the tent or hotel to get coffee for his mom in the morning.

*Raised in Washington, D.C., **Gabrielle Lurie** picked up a camera at age 17. She learned photography the old-fashioned way by spending countless hours in the darkroom as a high school senior. After graduating, Gabrielle moved to New York City to attend NYU, where she studied art history and fine art photography. Gabrielle worked with photographers Mary Ellen Mark and Bruce Davidson, with whom she forged meaningful relationships. After college Gabrielle spent many years working in a black-and-white photo lab as a professional spotter, retouching fine-art photographs by hand. In 2014 she decided to pursue her goals to become a photojournalist, taking the leap to become a freelance photographer and move out West. In 2016 Gabrielle joined the staff of the San Francisco Chronicle, where she has been pursuing stills and video. Most recently she began organizing the Bay Area Women Photograph meet-ups where photographers gather for events, share ideas and collaborate on work.*

Gabrielle Lurie has been an NPPA member since 2007

Documenting a university coping with the pandemic is challenging, revealing

STORY & PHOTOGRAPHS
BY CHARLES "STRETCH" LEDFORD
[ON THE NEXT PAGE]

August 28, 2020:
Young people congregate near The Red Lion Inn, a popular bar in the Campustown area near the campus of the University of Illinois at Urbana-Champaign, four days after fall classes began.

August 17, 2020: *Student Anna Hylbert provides a saliva sample for COVID-19 testing in a tent on the main quad of the university. All students living on campus and in Champaign County must have had a negative COVID-19 test within the previous four days whether they are taking classes in person or remotely.*

Photographs and story by Charles "Stretch" Ledford

I teach multimedia journalism at the University of Illinois at Urbana-Champaign. Because of my family's ties to Wuhan (our daughter was born in Hubei Province in 2012), I was aware of what was then known simply as the "novel coronavirus" in mid-January, before it was a blip on the radar for most Americans. Soon I was filing audio stories for our campus public radio station and, eventually, NPR's "Morning Edition" about canceled Lunar New Year events, a local run on masks and the anxiety within the local Chinese and Chinese American communities. I knew the coronavirus was going to be a big story — the most important story in the world, actually — but at that time, it wasn't a visual story.

As winter turned into a frightening spring and spring into a dolorous summer, the visuals came. Better photographers than I captured the devastating impact of COVID-19, by then a household word.

As summer wound down, colleges and universities across the country were finalizing plans for a fall semester unlike any other. Illinois' hybrid learning approach — most classes taught online, masks and social distancing required for in-person instruction — was both representative of that broad effort and, in important ways, unique. Faculty researchers developed a saliva test that returned results in less than 48 hours, and everyone on campus was required to test twice a week. The administration, in conjunction with the Champaign-Urbana Public Health District, implemented an aggressive contact tracing regimen for positive tests. A mobile app allowed "Wellness Support Associates" stationed at the entrances to every building on campus to quickly verify the health status of students, faculty and staff. Only those with a recent negative test would be granted access.

From my perspective as a journalist, these efforts and, moreover, their impact on the students' lived experiences made for a very visual, and visually underreported, story; photographs of an empty quad don't do justice to the complexities of a university community coping with a pandemic.

Some individuals weren't happy with the story I was trying to tell, however. A bar manager called the police to try to stop me from photographing a line of students on a sidewalk outside a local watering hole. A university administrator demanded that I delete photographs showing a housing worker in full PPE gear outside a dormitory. (I refused.) But as is usually the case when one is trying to tell the story of a community with honesty and empathy, most of my subjects respected what I was doing, and what I hope to continue to do as the strangest college semester ever continues to unfold around me. ■

Charles "Stretch" Ledford is an associate professor of journalism at the University of Illinois at Urbana-Champaign. He first joined NPPA in 1984 as a student at the University of North Carolina at Chapel Hill. He has been an NPPA member since 2010.

August 30, 2020: *University of Illinois students play basketball in a Champaign Park District court on campus six days after fall classes began. The university had removed baskets from university-owned courts before the beginning of the semester, but rims in some Park District facilities remained up. The Park District removed those rims on September 3.*

More pictures on the following pages

September 15, 2020:
Noah Livingston, a member of the University of Illinois at Urbana-Champaign Wind Symphony, uses a mask made to minimize the spread of aerosols. The mask was designed by Professor Jonathan Keeble, the School of Music's chair of woodwinds, brass and percussion. Livingston is pursuing a master's in flute performance.

August 15, 2020: *To maintain social distancing during the pandemic, University of Illinois at Urbana-Champaign facilities and services employees tape off classrooms in Gregory Hall in preparation for classes to resume in August. November 20 will be the last day of in-person instruction for the fall 2020 semester.*

September 11, 2020: *Sophomore Gavin Lancaster, left, moves out of Lundgren Residence Hall. At right, a man, who identified himself as the building's "janitor," removes trash. "I don't dress like this all the time when I'm working here," the man said. "It's only when I'm taking the trash out of the isolation wards." Asked if students isolated due to COVID-19 exposure, he said, "Only on the first floor." In response, Lancaster said, "I see these guys around all the time. I don't think they're telling us the whole truth. I want to know if I'm living with someone with COVID."*

August 22, 2020: *Noah Legenski checks the COVID-19 status of Kevin Regan before allowing him into an off-campus party. All students must have had a negative COVID-19 test within the previous four days whether they are taking classes in person or remotely.*

September 2, 2020: *After a spike in positive COVID-19 tests, University of Illinois at Urbana-Champaign administrators sent out a notification calling for undergraduates to "limit their in-person interactions to only the most essential activities," and "strictly avoid social gatherings under any circumstances" for two weeks. Hours after the notification went out via email, the Illini Pub Cycle made its way through the Campustown business district that borders the campus.*

September 18, 2020: *The film "Black Panther" was shown at Memorial Stadium at the University of Illinois for a crowd of a few hundred individuals, mostly students. The screening was the first in a series of movies and concerts sponsored by the university and designed to provide students with what Illinois Chancellor Robert J. Jones called in a campus-wide email "the kind of in-person experiences – in and out of the classroom – that college life should include." The email further stated, "Attendance at all of these events will be limited according to local and state rules on allowable occupancy and the ability to maintain social distancing. Face coverings will be required."*

***Materials Management team members**, from left, Supervisor Edwin Sotero, Raphael Collins, Henry Gonzaque, Maurice Ramsey, and Pam Simmons, department manager, pose for a portrait at the Brooklyn Hospital Center in Brooklyn, New York.*

The 175-year-old facility, a small, independent hospital, was transformed as it coped with an exploding number of COVID-19 cases in New York City in the spring, making it the epicenter of the crisis in the United States.

This portrait project was published by The New York Times 'Covid Will Not Win': Meet the Force Powering Brooklyn Center. Quotes used here are from the NYT.

COVID PORTRAITS | VICTOR J. BLUE, FOR THE NEW YORK TIMES

PORTRAITS OF FIRST RESPONDERS

BROOKLYN HOSPITAL CENTER IN BROOKLYN, NEW YORK

Grey days heavy with sadness and fear blanketed the city locked under quarantine. The nights were heralded by the uninterrupted wail of the sirens that moaned up and down the streets. It seemed like they never stopped. It felt like a dream — the experience of ceaseless death seemed so impossible and so sad that it couldn't be real.

Early in the pandemic, there was some discussion of whether the language of warfare was an appropriate metaphor for the crisis of sickness then descending on the world. Appropriate or not, it was the metaphor most often used by the staff at the Brooklyn Hospital Center in Brooklyn, New York. COVID-19, with its easy and ubiquitous transmission and facility with various tools for killing, was the enemy. They talked about searching for new weapons against it. Their hospital was their ramparts, the last line of defense against the death that the virus delivered. It was the place where knowledge and compassion made a stand against the virus.

What made these people get up and fight against death 24 hours a day? Something about the years of shared commitment and mission bonded its veterans and inspired the hunger and brilliance of the newest members of the hospital's family. They understood better than most what was at stake. They saw it firsthand.

The Brooklyn Hospital Center was a crucible — a vessel of uncommon resistance reinforced by the remarkable people who work there. Spending time with them in the hospital simplified the confusion of what was happening all around us: people were sick and they were dying and they came there to be saved. But I find it hard, even now, to explain to people who were not there what the terrible weight of that knowledge felt like. I hope that that is somewhere in the pictures.

***Victor J. Blue** is a New York-based photojournalist whose work is most often concerned with the legacy of armed conflict, human rights and the protection of civilian populations and unequal outcomes resulting from policy and politics. His work appears in numerous newspapers, magazines and broadcasts. An NPPA member since 2006, he is a past NPPA grant-winner and has been recognized in the Best of Photojournalism competition and POYi.*

NPPA member since 2006

***Dr. Sylvie de Souza**, chief of emergency medicine*

"Coronavirus has made me probably even more aware of the value of human connection in treating illness, because we're really deprived of that, the patients are deprived of that. It's made me more vulnerable, more grateful to be there and be able to do something to help, to help those that I could help."

***Dr. Vasantha Kondamudi**, chief medical officer*

"You're right in the middle of the storm and you don't know whether you'll get to the other side. You couldn't stop people from dying."

***Janmeet Purewal**, pharmacist*

"I remember just panicking. Like, how are we going to get through this? How can we do this every single day?"

***Alexis Gomez**, patient transport worker*

"The first day that I went into that truck, I went home and cried for about two hours."

***Lenny H. Singletary,** senior vice president*

"I live in the neighborhood. I wake up every day more motivated, wanting to do the most I can to help my community."

***Christine Ciaramella**, emergency medicine clinical pharmacist*

"We had so many more happening per day, sometimes multiple patients crashing at the same time."

***Dr. James Gasperino**, chair of the department of medicine, chief of critical care*

"There's new challenges ahead and I'm preparing myself and my team for the next wave. COVID will not win."

***Louie Ortiz**, electric shop foreman*

"When they brought those refrigerator trailers, seeing those bodies rolled in there, that was overwhelming, you know? All those bodies. It's hard to take."

***Donna Mosley**, clerk, emergency department*

"I saw it all — tears, exhaustion, sorrow, anger, helplessness, regrets. Many times I went home and cried because I saw the anguish in their faces and their hearts."

Pandemic fans

By Monica Herndon
The Philadelphia Inquirer

September 20, 2020: *Cardboard cutouts of fans "attend" the Philadelphia Phillies game against the Toronto Blue Jays at Citizens Bank Park in Philadelphia. The Phillies lost their last home game of the season, 6 to 3.*

High school moments

By Marlena Sloss
The Herald, Jasper, Ind.

October 2, 2020: *After the homecoming ceremony at Heritage Hills High School, senior Josh Dellamuth holds a cardboard cutout of senior Abby Ruxer, his homecoming court partner, in Lincoln City, Indiana. Ruxer was quarantined and opted for a cardboard cutout instead of missing out entirely or postponing her spot on the homecoming court until basketball season.*

NPPA member since 2004

Seeking justice

By Pat McDonogh
The Courier Journal

September 23, 2020: *Two protesters hug after listening to the grand jury announcement for charges against Louisville Metro police officers who shot and killed Breonna Taylor. The only charges filed were against one officer, Brett Hankinson, for wanton endangerment for shooting wildly into adjacent apartments.*

Protesters have filled the streets of Louisville for six months hoping for justice for Taylor and asking that the three officers involved in the botched narcotics raid would be both fired and charged in her death.

Test result: Positive

By Alex Kormann
Star Tribune

September 30, 2020: *Twenty-four hours after the first presidential debate in Cleveland, President Trump made multiple campaign stops in Minnesota. After speaking at Duluth International Airport he boarded Air Force One. He tested positive for the coronavirus the following day.*

RBG, the notorious

By Dave Burnett
For TIME, 1993

"There is no doubt that the passing of Justice Ginsburg has fully confirmed that the wake of her persona in this world is truly notorious. I haven't been able to find a quote which I read twenty years ago, but its essence has never left me. It is a very simple explanation -- that when the leaders of a people exercise the power of the state for their own personal benefit (and this was Ancient Rome, nothing has changed) the life blood of the Republic has been drained away, leaving little for those who remain. In so many ways it feels as if the party of Dirksen, Goldwater, and Baker has become the personal play thing of not only the President but those who should have been in charge. Maybe the Republic will endure another hundred years, and I would certainly wish it so. But the enlightened intellect of the Ruth Bader Ginsburgs of this world is so much more needed, and in demand than the spineless obsequious behavior of those who inherited that mantle.

"In 1993 TIME called me (or did I call them?) to photograph the newly nominated Judge Ginsburg, for a feature to introduce her to the TIME audience. I was to appear at 5:30 at her Watergate apartment, for a short portrait session. I arrived, as usual, a little early and was greeted by Marty, who showed me around. I'd asked for the best lit rooms (once again, Burnett the window light guy was in charge) and ended up in the front foyer. She was, as we learn in the documentary about her, running late at work, and as the sun began to disappear, I started freaking out just a little. Even with Kodachrome 200 you can only hand hold it so long. ... She did finally arrive about 6, and I asked her to just stand in the hallway being bathed in that last bit of evening light, and yes, please, maybe hold on to your briefcase (with the Notorious RBG lettering). To me she looked like a 4th-grade schoolgirl, getting ready to head out on the first day of school. I shot a couple of rolls, but once I had this frame, at least I knew I had something. It ran the next week, a full page in TIME, back in '93 when a full page still meant something. Her thoughtful intellect and humor are already missed."

– Dave Burnett, September 22, 2020, Facebook post

Rest in power

By Carol Guzy
For NPR

September 25, 2020: *Supreme Court Justice Ruth Bader Ginsburg was the first woman to lie in state at the U.S. Capitol in Washington, D.C. "My most fervent wish is that I will not be replaced until a new president is installed," Ginsburg said before she died on Sept. 18 from complications of pancreatic cancer. She was 87. Her death spurred debate within the presidential race about a nomination to fill her seat before the November election.*

NPPA member since 1979

Take a knee

By Wally Skalij
Los Angeles Times

October 4, 2020: *Los Angeles Laker players take a knee during the National Anthem before Game 3 with the Miami Heat in NBA Finals in Orlando, Florida.*