

Islam and the West:
**How Do Background and Experience Influence
How Photojournalists Cover Muslims?**

Professional Project in Three Parts by Elisa Day
As part of the completion of a Master's of Arts degree

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Islam and the West: How Do Background and Experience Influence How Photojournalists Cover Muslims?

I. Introduction

Growing up, I'd always dreamed of traveling to Europe. The stories that I read frequently featured heroes from European nations. I took French and loved the idea of speaking a language that was not my native tongue. In 2000, my mother and step-father moved abroad to Saudi Arabia, when my step-father received a promotion at work. Once every year or every two years, they would return to the States and these visits further fueled this dream. Overseas, there were lots of vacation travels throughout Europe and the Middle East; I envied their time in places like Paris, Rome, and London. Beyond their travels, their stories were also filled tales of with life and work in a Muslim state, where one is required to conform to Saudi customs and one must be concerned with the religious police regardless of personal religious preferences. Hearing my step-father speak of working with Saudis and the differences with American practices, I decided I wanted to try living and working abroad for myself.

After the events of 9/11, where radical Muslims murdered thousands and bin Laden swore to exterminate the rest of the US population, several people asked about my parents' safety, since they were living there. Wanting to allay my concerns, I asked my mother whether they were truly secure, being Americans in a Muslim state. Her answer was derisive, almost offended, at the question: "Of course, I'm safe! I feel safer here than I would if I was in the US... The Saudis have always known they had an al Qaeda problem; now they're doing something about it." The topics of our conversations

changed, moving away from general life in Saudi to displeasure with American tactics and with media coverage in the Middle East. I became increasingly aware of the disjunction and disconnect between what my parents experienced and knew of Muslims and what I saw in the American news. Critically looking at foreign media coverage revealed that disjunction further, exposing the bias and Orientalism that seemed to play out in every publication relating to Muslims and the War in Iraq.

I was confronted further with my own biases and ignorance when I took a class on Mohammad and the Quran at The Pennsylvania State University. Professor Jonathan Brockopp asserted that about 10% of Muslims lived in the Middle East; and, while nearly all of my classmates were Muslim, none of them were of Arab or Persian descent. I was astonished to realize that, even though most Muslims live in places like Singapore and Malaysia, when I thought of Muslims, I thought of places like Palestine, Iran, and Iraq, when. And typically, my mental images were third-world images that bordered on the hostile. As part of my class on international educational systems, I examined the European debate over the wearing of the *hijab*, or veil, and realized that while there is really no difference between the Muslim hijab and a nun's habit, Westerners revile the Muslim veil but embrace the Christian one.

When I was crafting my application for the master's program at the Missouri School of Journalism, I proposed examining, as a potential research project, several newspapers in the years surrounding 9/11 to discover whether American media was truly biased negatively or if there was an equal amount of positive reporting and sought to discover whether the portrayal of Islam had changed because of 9/11. After I was accepted into the School of Journalism, I kept this project in mind as I went through my coursework,

including my Qualitative Methods course. I knew that the quantitative aspects of the research would not be a challenge: I had worked at the University of Missouri System's (UM) Office of Institutional Research and Planning, handling data for reports on student and faculty statistics. I had also completed a project/thesis where I analyzed contingent faculty trends at UM's four campuses as part of my master's in Educational Leadership and Policy Analysis. Throughout my time at MU, I have wanted to answer my question – was Western media biased negatively towards Islam? – partially because I wanted to share that answer with my peers and thus promote a greater understanding of a foreign culture.

For my master's project, I applied and was accepted into the School of Journalism's Brussels program, which meant I had the opportunity to work as an intern for the Associated Press. This offered me the opportunity not only to cover major news events but also to work on feature projects of my own design. While the immigrant family has been more featured in photographic essays on the discussion of Muslims in the West, the political aspect of the issue has been less explored and I wanted that to factor into my project: an examination of how those with political power in the European Union (EU) handle the Muslim issue. I originally planned on using my time to explore this issue using a two-pronged approach: first, through interviews with working photojournalists, and second, through a photo essay consisting of portraits of EU political figures. I saw my internship as integral to the project's success because it would afford me (as an American) the opportunity to understand the pulse of European politics and would give me connections on which to capitalize. The events of that Spring, particularly the

cascading tide of uprisings in several Middle Eastern countries, certainly gave me a snapshot of how Europe handles these types of issues.

I also planned on using this opportunity (my internship, my analysis component, and my professional skills component) to hone my technical and story-telling skills that I had been developing. It's my desire to work in print and I loved working as a staff photographer at the Missouriian because it afforded me the opportunity to meet a great number of people and report their stories with my images. My internship at the AP continued that training; from the very first press conference I covered, I felt prepared by my school experiences and by the end of my first week, I was covering events by myself.

This project has challenged me in so many ways both professionally and personally. It definitely did not go as I had originally planned: my goal was to photograph 10 EU officials; I ended up with two. I had hoped to be able to interview at least one female photojournalist; the one that I found declined. My internship exceeded my expectations. I confronted news situations that I had never encountered; worked on honing my craft in tricky lighting situations; got to cover an international summit which included the likes of David Cameron (PM, the UK), Nicolas Sarkozy (President, France), Angela Merkel (Federal Chancellor, Germany), Silvio Berlusconi (PM, Italy), and Jose Luis Zapatero (PM, Spain); ended up photographing Prince Charles from about 10 feet away; and was responsible for editing and sending my photos directly to the London office when both the AP photographers were out of town. Many situations led me to confront personal insecurities and how I handle stress and mistakes and ultimately left me reassured that what I've chosen for a career is what I should be doing.

II. Chronological Description of Activities (Field Notes)

Sunday, January 23, 2011

To: Gareth Harding

Gareth -

My first week in Brussels has been full of learning experiences. I think that I've mastered public transportation (maybe...). There's lots that's different though - like doors, light switches, lunch meat. I have not, however, mastered how to dress - I always seem to cook in the metro (any suggestions?).

Thank you so much for having us over to your house. Please pass my gratitude on to Julie.

As far as this week with the internship - it got off to a slow start. Lots of sitting around waiting. But, I've been able to go to 2 press conferences, and on Thursday, I went out solo with the TV people to take pics - so I was encouraged by that. Virginia has been really helpful in just sharing her brain with me (like approaching pictures, etc.) Also, she and Yves (the other photographer) use this filter which helps balance your camera - and I've never heard of it before, so I am excited to share this tidbit with the people back at the J School.

I have felt a little lonely - just a tinge - because of the age difference between me and the other students. A lot of what they're interested in (going out to bars almost every night) is just not my cup of tea, and some of the drama is just things that I'm over... But I figure that this will pass as I get to know more people closer to my age.

As far as my project, I'm aiming to interview 2-4 photojournalists, so I'm planning on approaching both Virginia and Yves to see if they would agree, as well as if they have any suggestions for other people I might talk to. But I'm going to wait another week or 2 before I ask, just so we can get to know each other better. They seem like they would be open to it...

I've also met a few people who work within the EU, but I would still like to get together to brainstorm about who I might approach for my photo essay of portraits of EU officials. When would be a good time to get together? (I'd like to get started on this sooner than later because I don't know how receptive they will be towards the idea of a portrait illustrative of their personality.)

Also - I think I may have fried my battery charger, on accident. After it wasn't doing anything, I discovered that my converter said 'not for class 2' and it was a class 2 cord. Where could I go to get another one?

Please let me know if you need any other info in these updates.

Elisa

To: Jackie Bell, David Rees, Berkley Hudson

Bonjour au Bruxelles!

My first week in Brussels has been full of learning experiences. The city is laid out on a spoke and wheel system, with most streets being 1-2 blocks long. I'm gotten lost a few times. The weather has been overcast for most of it. And even though it's around 36* out, I still end up being hot with all the walking. I think that I've mastered public transportation (maybe...) That was challenging, though, because they've changed the

names of some end stops so figuring out if I'm going the right direction... There's lots that's different though - like doors (they open the opposite way), light switches (opposite for turning on and off), lunch meat (very expensive!). I also think I may accidentally fried my AA battery charger because of the converter I have.

I hope that my French is improving. I try to practice as much as I can, but at the AP, they speak Dutch, so I don't get to practice much. As far as this week with the internship - it got off to a slow start. Lots of sitting around waiting. But, I've been able to go to 2 press conferences, including one where we uploaded my pictures, and on Thursday, I went out solo with the TV people to take pictures related to the 'Beards for Belgium' protest - so I was encouraged by that. Virginia - the editor - and Yves - the other photographer - have been really helpful in just sharing information, etc., with me (like approaching pictures, etc.). And they're both Canon users, so they have offered to let me use some of their equipment (like lenses).

Also, I don't know if you've ever heard about this: it's called an ExpoDisc. It's a filter which helps balance your camera. You put it over the lens and, using custom white balance, you shoot straight at the light and then it will adjust for the light in the room. It's pretty amazing! The light at the European Commission and Parliament is terrible and it did a great job of fixing the light. Did not need to color balance at all. Depending on the size, they're between \$70 and \$106.

But I am getting settled in and hopefully not going to have jetlag anymore.

This week, as far as my project, I didn't really do much - I gave myself the week to get acclimated. However, I'm aiming to interview 2-4 photojournalists, so I'm planning on approaching both the AP photographers to see if they would agree, as well as if they

have any suggestions for other people I might talk to. Virginia is American and I believe Yves is Belgian. I've met a few other photojournalists, so far, so I think I will be able to make headway as far as locating people quickly. I plan on waiting for another week (or 2) before I ask, just so we can get to know each other better. They seem like they would be open to it...

I've also met a few people who work within the EU, so I'm thinking that may open the doors for the other part of my project. I am also going to get together with Gareth and but brainstorm about who I might approach for my photo essay of portraits of EU officials. I am hoping that this meeting will happen this week.

I heard you got a bunch of snow. Send some this way!

Elisa

From: Jackie Bell

Elisa,

It sounds like you're off to a good start and that you're settling in well. I'm glad you're meeting with Gareth to get some names for portraits.

Did you ever get any leads on photographers to interview before you left? I know you were emailing Uwe and someone else.

Enjoy your time, and keep up the field notes.

Thanks, Jackie

To: Jackie Bell

Sorry if I wasn't clear - I'm planning on asking Virginia (an American) and Yves (a Belgian) as part of the project, but I'm not planning on asking them probably until next week. Virginia is currently in Geneva at the G8 Summit for the week. Yves and I are covering press conferences, etc., at the EU.

And I think I may finally be not so tired, so I'm working on my blog with pics.

And my visa was finally approved - I get to travel back to NYC on Feb 24th to pick it up - isn't that fun?

Elisa

Sunday, January 30, 2011

To: Gareth Harding

Just a reminder about our discussion on Friday re: names of EU officials to approach for my project.

This past week at the internship seems like such a long time ago, but here's what I took away from it:

I appreciate Yves and Virginia because they have been very good about filling me in on things so that I get up to speed as far as what is going on. For example: Beards for Belgium, priest issue, etc. Both of them have been very open to questions, too.

Got to do those 1 minute handshake press conferences that Barosso does - which I've never done before and so did not do very well (my second one was an improvement on the first, but still not usable. While I hated not being 'perfect' it was a good time to pick Yves' brain on what he does in that situation.

Mastered using the 'expodisk' filter which helps with balancing how the camera reads light.

Several things reaffirmed the notion of knowing the context of the story that I am shooting before I actually show up to shoot it.

And when it comes to the EU, it is often hurry up and wait. Get there when you're supposed to be there and they will come 15-30 mins later.

Elisa

To: Jackie Bell, David Rees, Berkley Hudson

This week was new press situations - the 30-sec meet and greet opportunity. After 2 failed ventures, including one where a guy kept stepping in front of my when I was trying to take a picture, I think I may actually be successful next time. It's really been the first time where I was in a situation where I felt like I had to fight for the shot, as in elbow fight.

I was able to talk a little with Yves briefly regarding the interview. He seems open to it. I was also able to meet and talk a little with a photographer that works for AFP. I haven't talked very much with him, but I have seen him at many of the press conferences, so I think I will be able to talk to him about it soon. There is also a female photographer that I came across; I haven't seen her since that first press conference, but I am hoping to again.

As far as the photo essay - I was able to talk with Gareth about the portrait series. He is working on a list for me.

Virginia returns on Monday from the summit in Devos. Should be another busy week covering press conferences ;)

Elisa

Monday, February 7, 2011

To: Gareth Harding

Hey, Gareth -

My apologies for missing class last Friday - I was sick with the flu last week. Felt well enough to go to work today. And plan to see you this Friday. So, I really don't have anything to report regarding my internship.

Have you given any thought to names of people I might contact re: the EU?

Thanks!

Elisa

Sunday, February 13, 2011

To: Gareth Harding

I took several things away from my internship this week:

- 1) Negotiating access. Since Bonnie Prince Charlie was here, we were over at the E Parliament to photograph him. The men who were prepping the room for the Prince's arrival were wanting the press to stand in some pretty strange places (except for their photographers, of course). I watched Virginia ask and suggest where we could stand that made sense but still provided the 'buffer' that the Prince needed. What we ended up with was, while not ideal, better than what they were originally directing us to do.

- 2) Framing pictures for newspapers - throughout my master's we've been talking about framing the shot, etc., but this week, I learned that for news pics, I need to step back, mentally, a little bit from the picture I am seeing so that I can crop if necessary. It's not the best idea for picture stories, but with news, it's good to leave some space.
- 3) Color balancing - worked on it this week - with things like it and framing - it saves a lot of time to just get things right the first time.

Learning a lot just being able to go out there and practice and to watch other photographers at work.

Elisa

PS - You were going to e-mail me that list - did I miss it?

To: Jackie Bell, David Rees, Berkley Hudson

Last week I was sick with the flu, so I didn't make much progress as far as my project. This week, towards the end of it however, Gareth was able to send me a list of people to begin contacting for the photo essay portion of my project. I plan on trying to get those shoots set up this week, with the goal of having them happen in the next month. I would like to have at least 10 portraits for my project. I also plan on nailing down the time during which I can interview Yves and Virginia for the other part of the project. I have identified a couple of other photographers that I am going to approach about interviewing them. They both work for European organizations and are not American, which falls into my final category.

As far as my internship, this past week was very productive. Prince Charles was in town & I got to photograph him twice - which gave me an opportunity to watch how

professional photojournalists negotiate access when public institutions (i.e. the European Parliament) are not being cooperative (or wanting the free press to just use pictures taken by their photographers). Several shoots this week were the quick meet-and-greet where you only have about 1 minute to take your picture, so that was good practice.

Also, I worked on figuring out ways to get the shot right the first time - such as color balancing and framing. EU buildings are notorious for strange lighting, so I got a lot of practice color balancing in my camera. I also learned and started using the WB shift to get things to look right once it's all said and done (so I don't have to balance in Photoshop). As far as framing, one thing that I've started doing is being able to see the whole frame instead of just concentrating on what's in the middle. And I've been working on thinking of different angles/crops for images that can be quite boring.

Hope that you are surviving the snow! (And if you wanted to send some my way, I wouldn't mind.)

Elisa

I meant to include this with my last e-mail:

<http://www.standaard.be/artikel/detail.aspx?artikelid=U0367AUG>

One of my pictures appeared in one of Belgium's national newspapers (and was on the front page of the website).

Elisa

Monday, February 14, 2011

From: Gareth Harding

Elisa

Thanks for nagging. I need it.

Ok. Here are some names of EU officials I know. I haven't asked them all but know them well and just introduce yourself as one of my students/AP photographer etc and it should work:

Parliament:

Tsveti Natcheva (Bulgarian): tsvetelina.nacheva@europarl.europa.eu

Fraser Clarke (UK): fraser.clarke@europarl.europa.eu

Commission:

Sebastiano Fumero (Italian): sebifumero@yahoo.it

Maya Mathews (UK): mayabx1@yahoo.co.uk

Reijo Kempinnen (Finnish): Reijo.KEMPPINEN@ec.europa.eu

I can get more but that should do for starters. Your AP colleagues will know people too

Best Gareth

Wednesday, February 23, 2011

To: Gareth Harding

Gareth -

I realized that I forgot to send you an update from last week, so I thought that I would send you two weeks worth (since I am going to the US tomorrow to pick up my visa and won't be back until Sunday). Sorry about that - I have a really painful sinus infection (have been to the doctor) and it slipped my mind.

Last week, I went on several photo shoots by myself, which I was encouraged by because I take it to mean that Virginia feels as though I am a competent photographer

who can get what the AP needs. I also worked late several nights, more on a volunteer basis. Such as: covering a presser that started at 1830 on last Tuesday. I ended up discovering the metro strike while on the way home. Also, Virginia called me around 1815 on Wed-Thurs about a press conference by Didier Reynders that was happening in about 20 minutes to see if I could make it there. I was able to make it and get pictures. I jumped at the chance to do these things, because it's what I would be doing if it was my job and I want to illustrate that I am serious and dedicated, etc.

I was also able to cover the protest here in Brussels and get some good pictures, including one that got picked as picture of the day by AP's editors - Virginia congratulated me for that one, because it was picked over work by AP's paid photographers :)

This week, I have been working on speeding up my editing time, as well as continuing to master color balancing in-camera, so that I don't have to waste time in Photoshop later. I also have gone solo to several press conferences. My fingers are crossed regarding the one I am going to today, because my last two have been less than what I would consider successful -- it's an education in reacting quickly and fighting for the picture. (I'm used to people being more polite.)

You have a good flight, too, and enjoy the Missouri weather ;)

Elisa

Monday, February 28, 2011

To: Jackie Bell, David Rees, Berkley Hudson

Was in NYC last weekend to pick up my visa - it was a long trip for a short amount of time. And I got a real workout in Amsterdam's airport (I think I speed-walked at least a half a mile in 30 minutes). And luckily, the medication I got from the doctor helped clear up my sinus infection enough that I didn't have any pain while in the air.

Have been working on setting up times to get together with EU officials. So far, have heard from and started trying to schedule with 3 of them.

Internship is going well - most days am going solo to pressers, etc. I have also been able to head to pressers at the last minute, which I think shows my commitment to the job. Have been working on speeding up my editing time after an assignment. And I have gotten pretty good at white balancing in camera, which saves a lot of time afterward.

Elisa

From: Jackie Bell

Elisa,

It's good to hear from you, and I'm glad you resolved the visa problem. I'm sorry you had to go to NY to do it!

Thank you for the update on the internship and the EU officials. I would like to get more regular updates from you though. Field notes are supposed to be done weekly. I'd like to hear about your interviews with photographers and any progress you've made on those. It would also be good to hear more about your internship. I know it has taken you a while to settle in and get started, and having to get the visa must make it much harder. If you don't have much to say in a weekly field note, just let us know that too.

Congratulations on getting the visa!

Cheers,

Jackie

To: Jackie Bell

Jackie -

Thanks for the nudge/input! Sorry about missing a few weeks. I've been trying to send an update every Sunday. One of the 'awesome' complications that I had recently was 2 Thursdays ago, my iPhone, where I was making my field notes using a nice little app, was stolen on the way to work. I was hoping to replace it in NYC (which I was able to do - but I had to order it) and instead of mailing the phone to my hotel, AT&T mailed it to my parents' house in MO. My parents are supposed to ship it to me once they get it (today, Monday), but it will take 3-5 business days after that to get here. I'm hoping that my notes were backed up on my computer, but I have a feeling that they may be gone. Which, like I said, is *awesome.* So, I've been trying to go through my shoots and remember the day. I meant to include this in my update but spaced when I was typing it.

It was also a little traumatizing because I also lost my street map, alarm clock, french language dictionary, organizer, calendar, and another notecard application, just to name a few. My security blanket is gone :(

As far as more detail - what would you like me to include? Would you like me to include what I do on a daily basis and what I took away from them, that sort of thing? Because I can do that, too. I guess I haven't really been clear as far as how much detail you want.

If this is what you're looking for, then:

Last week:

Monday (21 Feb): Originally was scheduled to cover a meeting between EC President Barroso and Spain's Foreign Minister Jiminez Garcia Herrera, but that was canceled. Virginia contacted me about covering the Michel Barnier presser at the Commission (originally she was doing this). Presser was in regards to EU's internal market. Of the 4 images that I chose for Virginia to look at, I converted one into a vertical. 2 were submitted to London for upload to the website. Virginia and I talked about ways to speed up my editing time: her suggestion is to go through them very quickly and just tag the ones that jump out to me, then go back through and consider a little more, and then narrow those.

Tuesday (22 Feb): Virginia was off so my take was edited by Yves. At 1030, covered a presser at Martin's Central Park Hotel for a summary of the annual performance of the European Investment Bank. Was able to capture great gestures by Group President Philippe Maystadt. Accidentally bumped someone's tripod while trying to avoid colliding with another photographer, so he swore at me. 3 images submitted, one vertical where Maystadt is posing at the beginning, and 2 horizontals with great expressions that can be used later (a 'confused' shrug and Maystadt looking like he's being held up). When I arrived at the hotel, I was supposed to tell the press check-in that I was filling in for Virginia, but they had already checked her name off. I suspect that they accidentally checked off her name when AP's business writer, Gabrielle Steinhauser, checked in. It wasn't much of a complication, but it was a minor inconvenience. It was interesting to watch other photographers in action in a small environment - they had no problem crawling around the front, moving a glass out of

their shot, getting up close to the action. A few angles that would have been good didn't work because of the ugly background, but I was able to get several good shots of Maystadt alone, with his VP, and the VP alone. I did not stay for the entire presser because I felt like I got shots that would work (left during the Q&A part).

Wednesday (23 Feb): Covered Barroso's meeting with Navi Pillay, UN High Commissioner for Human Rights. First, it was a photo op upstairs on the 13th floor - these ones are only about a minute long. For the first time, I was relatively happy with what I was able to capture. And I was able to balance in camera quite well. After the photo op, they had an impromptu presser. I stayed to cover that, and 4 images were uploaded. Virginia suggested using 'Make a Selection' in Photo Mechanic to group similar images together, so that I can compare and eliminate quickly. One of the 4 images was a horizontal that was cropped to be a vertical.

Thursday (24 Feb): Missed being able to cover Putin at the Commission because left for the airport at 7 am. Traveled to USA in order to pick up Visa. Bummed about that one - missing Putin, particularly since his press conference with Barroso was described as 'testy' by the press.

Too detailed now?

Elisa

Monday, March 07, 2011

To: Jackie Bell, David Rees, Berkley Hudson

On the photo essay front I was finally able to coordinate/set up a time for my first portrait. It will be with the one of the Parliamentarians who works with transport

legislation. We have set up to use the train station (and trains) as the background for the shoot, so I am excited about how this is going to turn out. I am planning on checking out the area prior to arriving for the shoot so that I can figure out where we might go on location and what the lighting might be when we're there. (That way I don't waste her time.) I am also happy to finally have at least one of these arranged. I feel like this part of my project is **finally** getting off the ground. There are two other people that I am close to finally nailing down a time to meet and shoot and two other people that it is moving in that direction as far as getting something set up.

I did encounter a snag with the interviewing part of my project. One of the people that I planned on interviewing, when I asked her, is not able to do it because of the news agency that she works for. Even when I asked about making it anonymous, she still did not feel comfortable in doing the interview, which has left me feeling like it may be very difficult to interview the photographers I am wanting to (because they also work for news agencies). But, I was able to get one of the free lancers that we work with (and who also does things for Reuters) to agree to an interview, so I plan on completing that next week (this week, we are on 'spring break' and I am visiting the UK).

As far as my internship:

Monday, the 28th

I covered the press conference of European Commissioner for Economic and Monetary Affairs Olli Rehn and European Investment Bank President Philippe Maystadt at the Commission to discuss the ways in which the the European Union and EIB discussed ways in which using its budget to back the funding of large infrastructure projects could help make up for a shortfall in private investment caused by the financial

crisis. I've been noticing that while my pictures are 'good,' and although I have pretty much mastered capturing the feeling of movement in my pictures, I still don't feel like I am getting creative enough. It's like I am not seeing ways to make some outtake really 'artistic.' This was a case in point. I'm mastering how to get good shots while moving around the room, but it's just coming up with something that might be unusual. I also have been working on finding shots that reflect, in some way, the potential back story or subtext above and beyond the face-value story.

Tuesday, Mar. 1st

Because there were some events that came up relating to Belgium being with a government as well as protests against the coal industry and a ruling on equal car insurance rates, I picked up the assignments originally slated for Yves to cover. This meant that I booked it from one press event to another that was set to begin 30 minutes after the first started. The first was one of those quick handshake events at the Council, with Council President Van Rompuy meeting Kyrgyz President Roza Otunbaeva. This one was literally over in maybe a minute, but I was able to get 2 pictures out of it.

I then quickly walked over to the Commission to cover Olli Rehn's press conference about the forecast for the EU's economy. Unusually, Mr. Rehn actually was pretty expressive instead of being stiff. During his presentation, there were several graphs that filed through on the screen behind him, so I played with how he was placed in that background. When I edited this take with Yves, we discussed the ways to make something like this visually interesting. One of the things that he mentioned, that at the time I was unsure about, was actually having the dipping line graph appear to be coming out of Rehn's head like antlers, instead of just pointing to his head.

Finally, I took pictures of the Kyrgyz President with Barroso. I later got a complimentary text from Virginia and she later verbally expressed that it was nice that everything was taken care of and turned out well, without her being there to oversee it.

On a side note, I tried recommending the Expodisc for color balancing to one of the photographers who was more regional, and he responded that he didn't need it because he worked in RAW format. Virginia's statements about increasing the efficiency of your workflow were ringing in my ears as I thought about how this guy was wasting time having to tweak the balance on images that he could simply balance in camera and not have to even do it later.

Wednesday, the 2nd

There was nothing on the agenda as far as news for the day, but, as Virginia said, "with everything that's going on with Libya, you know that something's going to happen." (And that you just plan on going into the office to be ready for it.) And sure enough, there were 2 press conferences, one done by Commission President Barroso, and another done by EU foreign policy chief Catherine Ashton and British Deputy Prime Minister Nick Clegg.

Barroso made a statement on behalf of the Commission regarding events in Libya. Three of my pictures were submitted for use on the wire. During the edit of this event, Virginia and I discussed really looking for pictures that express something to someone that wasn't there. One of the pictures that I had originally selected, I thought showed a stern expression of Barroso's face, but Virginia felt was pretty blah, him just standing there. It was a good repeat lesson on how sometimes, as a photographer, you can

'remember' what was being said or going on and read that into a picture when it doesn't actually show that to someone outside the situation.

Ashton and Clegg's press conference also briefed the press on the ongoing political and humanitarian situation in Libya, and on the upcoming euro zone economic summit. Two of my pictures from this event (out of a total of seven between myself and Virginia) were sent on the wire for use. During the Ashton/Clegg presser, Virginia and I divided up who we were going to focus on, her on Ashton and me on Clegg, so that even if we took pictures of them together, the focus would be on one or the other.

One thing that I did, starting today, that has helped me to be able to quickly cover events was, since I am using a Mark III, saving a number of white balances. Since I know that certain areas will be covered over and over, I designated WB1 as the large room at the Commission, WB2 to be the Commission's VIP corner, and WB3 to be the Council's VIP corner. Having these already set means I don't have to take time to fiddle with the balance when I get there, and can instead quickly set my shutter speed and be ready.

Thursday, the 3rd

I again covered 4 events that were back-to-back, all events with Montenegrin Prime Minister Igor Luksic. Storing the white balances saved me so much time, I was thankful that I thought of it. The first two events were the meet-and-greet between Luksic and Van Rompuy. Although I arrived 15-20 minutes early, and it's very rare that any EU media event starts on time, Luksic arrived about 10 minutes early, so my saved settings saved me from having poorly balanced images. When arrived at the Council's VIP corner, it was annoying that a bunch of regional TV reporters had set up where us photographers typically stand, basically taking up pretty much the entire space, and that one of the TV

guys asked me to move over when I went over to quickly get my color balance for the room. The presser between the two was held about 10 minutes after the first event. While my pictures were fine, I wasn't quite happy with them because I didn't feel like they gave enough context to really say that these were taken in the Council. And Luksic stood very still for most of the presser, which can make for a dull shot. One other thing that was interesting: only Olivier (from EPA) and I were there for these; no Reuters or the other news agency.

Then I booked it over to the Commission to cover Luksic's meetings with Barroso. I arrived about 10 minutes before we were supposed to be escorted up to the 13th floor and none of the other photographers were there. I double checked my notes (because that made me nervous that I had screwed up some way) and in few minutes noticed that they were all over at the VIP corner. It turns out that Virginia was misinformed as to the 1st meet-and-greet. And again, the regional Montenegrin TV guys tried to set up in front. In the VIP area of the Commission, there are 3 steps. The bottom step is just for photo, the 2nd step for both, and the 3rd is just designated for cameras. I pointed this out to them, and one guy just didn't want to move. The woman who typically helps to coordinate the press points told him to move and he still didn't. It just annoyed me that he would be so wrapped up in getting his own picture that he would cause problems for us.

After this quick hello handshake event, I left briefly to powder my nose and when I returned, the camera guys had been forced to set up where they were supposed to be, which made me feel gratified and grateful because there were not more of them and it wasn't going to be a nightmare covering this presser. As we were waiting for Barroso and Luksic to show up, that same TV guy asked me to move again. What was different this

time is that Georges, who up to this point has been pretty stand-offish, stuck up for me. Since I started working there, I have made sure to say hello and try to ask how the different photographers were doing, and today was the first time where Georges actually responded and we somewhat had a conversation. And then, he stuck up for me and told the guy that no, we couldn't move. He was sorry, but, no, we couldn't move out of his way. I mention this because it was one of those things where it showed me just what is proper to 'demand' as far as my space in covering something. One of the things that I have been wary of being here in Europe, is not doing something inadvertently rude because I'm unaware of the local customs. This is one of those times where it was nice to have someone obliquely tell me (through what they do) of how and what I should expect to be able to do. I also mention this because one of the things that I have been absorbing is feeling like I'm not trespassing into space that I'm not supposed to be in - what I mean is, is mentally having the brashness to go where I need to go and not hold back because I'm not sure I'm 'allowed' to do something. Being able to watch these guys in action has really been beneficial in picking up this mentality, and today was a big note in that area.

Elisa

Friday, March 18, 2011

To: Jackie Bell

Jackie -

I'm writing because I am starting to get a little nervous about completing the photo part of my assignment. I was able to replace the photographers that I'm interviewing (although I was supposed to get together with one of them this week and that didn't

happen), but those EU officials - I've played e-mail tag, but I'm still waiting to actually get a portrait in the bag, which makes me nervous. I talked to Virginia about it and she echoed what I'm facing as far as getting things scheduled can be really difficult. She did suggest that Parliamentarians might be more likely to say yes because "they love getting their picture taken." I talked to Gareth today about things and he is supposed to get me some more names of people he knows (so it's not just cold contact). Do you have any suggestions on what I might send in a cold contact e-mail to these people? Should I try to come up with something else to do?

I hate that I am having to write you this! Maybe this is why something like this has never been done...

Elisa

Oh - and I loved Edinburgh. I would highly recommend it.

Sunday, March 20, 2011

From: Jackie Bell

Hi Elisa, I'm sorry this took two days to answer. And now I see another email today.

First, I'm curious what you've been writing in the earlier emails to EU officials. If you aren't getting a response, you need to try a different tactic. I also don't see why it would be a problem to switch to Parliamentarians , but I will admit that I don't know well enough the various roles and titles. There are many hundred Parliamentarians , aren't there? That sure gives a lot of possible subjects to work with. And, if they do like getting pictures taken, that's good. When you say EU officials, are you talking about the European Commission (I'm admitting my ignorance here.).

Which photographers are you now interviewing?

Jackie

To: Gareth Harding

Thought I would put my reminder at the beginning of my email - on Friday you mentioned possibly some more names for me. Also, any suggestions on what to put in a cold contact e-mail that I'm planning on sending to officials? Thanks.

This week, Virginia gave me some time to work on my graduate project and the project of Royals that I've been working on for her. I didn't have any specific assignments but I did end up working on Wednesday and Thursday. Because of the earthquake in Japan, Yves took an unplanned tour of a nuclear power plant, so I took over his assignments at the Commission for the day. I played around with the background for the presser with Algirdas Semeta and I finally had some sort of success in doing those minute meet-and-greets on the 13th floor. They've been a real challenge for me, so having some usable pictures was a good feeling/accomplishment. On Thursday, I went to the Palais de Justice and covered the verdict of the Greenpeace protesters who crashed an EU Summit in Dec. 2009. Ten of the 11 were sentenced to 1 month suspended sentence and 1.100 Euro fine. This was a situation where I went expecting one thing - some sort of protest like they did on Feb 17th - and ended up with something else - no protest, just waiting around until the verdict at 2 pm. It was quite a coup, though, because I was able to beat out the Reuters' photographer in getting my images posted online. (I did discover today, though, that London goofed and accidentally posted the pictures with the wrong caption information - Virginia and I discovered right after she had sent the pictures, that one of

the 2 gentlemen were misidentified. She immediately called and they were supposed to just ignore those pics and use the correctly captioned one, but evidently that didn't happen.) That distresses me, because I take things like that very seriously. And I worked hard to make sure that it was correctly captioned including calling the protesters lawyer, search the names on the internet, and then talking to one of the protesters to make sure that the names were correct.

This coming Monday and Friday are going to be busy days, with Monday's first press event starting at 8:30 am. I am not looking forward to getting up around 6:30 am.

Elisa

To: Jackie Bell, David Rees, Berkley Hudson

This week was a slow one, and a little frustrating. The interview that I was supposed to have with one of my 2 photographers didn't happen. I have been trying to contact him via e-mail since I didn't see him at all this week. My original choices for interviewees didn't work out because they work for news organizations, who don't want them giving interviews, so I have been hunting around for free lancers to interview, people who work for news agencies on an assignment basis, but aren't employed by them. I am expecting to interview my other photographer early next week.

As far as the photo part of my project, it is starting to worry me a little, the lack of progress that I have made in trying to schedule with EU officials (which Virginia warned me would be difficult). On Friday, I talked with Gareth some about what I might do. My initial contact has been by e-mail, and he suggested calling those who responded back

and had a phone number in their e-mail, so I will be doing that at the beginning of next week.

As far as my internship, this week was slow. Virginia didn't specifically schedule me for anything, to allow me to work on my project as well as to complete a project that I have been working on for her: a document with the Royals (by country) that will be attending Cate and William's wedding in April.

- On Wednesday, because of the earthquake in Japan, Yves took an unplanned tour of a nuclear power plant, so I took over his assignments at the Commission for that day. There were two assignments. One was to cover the announcement by European Commissioner for Taxation and Customs Union, Audit and Anti-Fraud Algirdas Semeta. The European Union has proposed a new system to calculate the tax which transnational businesses will have to pay on their profits that it says may save companies billions of euros spent on taxes and paper work. Unlike most of the pressers that I have covered recently, this one was heavily attended with lots of questions. There was also a background to play with and I tinkered with angles, right, left, straight on, and looking up. My other assignment was one of those minute meet-and-greets on the 13th floor, which I finally had some success with. Up until now, I have not been happy with what I've been able to capture, but I guess the 4th time's the charm. After my last attempt, where at least the pictures were halfway decent, I asked Virginia how she approaches things and this time I put her suggestions into practice. They've been a real challenge for me, so having some usable pictures, that were exposed and balanced correctly was a good feeling/accomplishment.

- On Thursday, I went to the Palais de Justice and covered the verdict of the Greenpeace protesters who crashed an EU Summit in Dec. 2009. The protesters had falsified papers to gain entrance to the summit. Ten of the 11 were sentenced to 1 month suspended sentence and 1.100 Euro fine. This was a situation where I went expecting one thing - some sort of protest like they did on Feb 17th - and ended up with something else - no protest, just waiting around until the verdict at 2 pm. It was quite a coup, though, because I was able to beat out the Reuters' photographer in getting my images posted online. I did discover today, though, that London goofed and accidentally posted the pictures with the wrong caption information. After the verdict, I wasn't able to speak with most of the defendants so I left without having names. I called one of their lawyers and, by describing where they were sitting and what they were wearing, I was able to get the names of the two men in the picture we were going to submit. I then searched the web to make sure that the spelling, etc., was correct. I was able to find a picture from the Greenpeace website with them in it (as well as the correct spelling of their names). Something looked a little hinky, so I was individually searching their names to make sure they were correct. I discovered that one of the 2 names the lawyer had given me was not correct. I immediately asked Virginia if she had sent the pictures to London and she had. After explaining what I discovered, she called London and they were supposed to dump the pictures that had been sent, with Virginia resending them after the names had been verified. In trying to identify a third man, the lawyer put me in touch with one of the activists who, by us both looking at the same

page on the website, confirmed what I had discovered (that the man the lawyer identified as Robert Geleijnse was indeed Jean-Louis Aroui) and the name I was looking for was Robert Geleijnse. Virginia resent the pictures, but evidently, the 1st ones were not dumped. I was, however, able to discover only one website which as used the incorrectly captioned image. This comforts me a little, but the fact that there is a miscaptioned image out there distresses me, because I take things like that very seriously. I also tried to find out the name of the judge who presided over the case, but no one I talked to seemed to know his name. I even called the court house and attempted to get it, but the language barrier was a challenge and they ended up giving me a female's name rather than the male judge's name.

Elisa

From: Jackie Bell

Hi Elisa,

Who are the two photographers you want to interview now? And, will you have a third? I'm sorry the employers didn't want you to interview the original photographers. That seems strange.

I like Gareth's idea of calling back the people who responded. From the Friday email you sent to me, I had the idea that nobody responded. So, that is good news. Call them as soon as you can, and let me know how that goes. Have you thought more about shooting Parliamentarians? I'd like to see you start shooting as soon as possible! How much longer are you there?

Your internship sounds like a great experience so far, even if it is stressful. Other than working on technical issues, what do you think you've learned? It sounds like you're dealing with a lot of professionalism issues (names, captions, etc). What else is this experience offering you?

Hang in there Elisa. I know it's stressful, but you'll get through it. Just start lining up the interviews and portraits as soon as you can.

Good luck,

Jackie

From: David Rees

Elisa -

Thanks for your update. You give so much detail I feel like I'm there!

Press conferences – so tough to do something meaningful/different. But it sounds like you are becoming a lot more comfortable and efficient (like the white balance issue) and the better pictures will come.

As you maintain your consistent, professional, good-humored behavior, others will pay attention. The press corps in many places really is a kind of old boys club and you have to demonstrate that you are you, working hard, and not bluster. It will pay off. I guess it already has started.

Glad you'll be able to start the 'formal' portraits soon. A couple of thoughts:

*by all means check out the scene well ahead of time – and try to get access to the spot that you want to be. I guess the train/train station is appropriate for the transport person, but it might be cumbersome to try to include too much of that.

*You might consider if there is some alternate, simpler, “symbolic” way to show transport, maybe even in the halls of the EU building

*ALWAYS, ALWAYS photograph your portrait subject in AT LEAST two ways. Here, at least photograph her with a tighter, clean background portrait in addition to the trains as background. This enables you to have a backup, and also a different interpretation, and also something for the files for future use.

*would recommend that you look at some portraits/portrait series – just to get your mind working and to see what inspiration pops up. For the last several years in POYi there has been a Portrait Series category - http://www.poyi.org/68/15/first_01.php – here’s the link to this year’s winners.

Good luck and have fun!!

Best regards,

David r.

Monday, March 21, 2011

From: Jackie Bell

Elisa,

I don’t know how I missed this update from March 7th. I’m so sorry. I just saw it.

In this email you say that you set up a portrait session (train station and Parliamentarian). Did you do that after all? I didn’t read about it in the last update.

Elisa, if you’d like, we can skype. Let me know.

Jackie

To: Jackie Bell

Jackie -

No worries - about missing this update or taking a couple of days to get back to me. Just glad I got a reply ;)

I haven't done my first one yet. When I arranged it, she was going out of the country to return this week. I set it up for Friday - but now there is a big Summit happening then, so I am trying to move it to either earlier this week or next week. I will be glad when I have it in the can. As far as what I have been writing - because they've been people that Gareth knows, I've been mentioning my connection and then explaining my project. There's only been one person that hasn't responded at all.

What I was thinking about for my cold-contact email is to introduce myself and to explain my project and why I think that photographing them would be beneficial/appropriate. I also have been trying to figure out which Parliamentarians might have something associated with with Muslim-related issues, so that it relates in some way.

As far as how the EU works - and Gareth has said more than once, that our class understands more than most Europeans, so don't feel bad about not knowing what's what - there are 3 main bodies (well, 4 but for our purposes 3). The Commission, the Council, and the Parliament. The Commission is the body that has a representative from each of the EU's 27's countries, proposes legislation and overall EU rules - but unlike our Congress, they are supposed to look out for the whole of the EU, rather than their individual states. The Council is the heads of state of each of EU's member states, plus

the President. It basically ensures that the leaders are on the same page (in theory). The Parliament is directly elected and consists of 736 MEPs.

The 2 photographers that have agreed to be interviewed are Wiktor Dabkowski (who I am meeting Wednesday @ 11) and Thierry Charlier (who I am trying to get in touch with to reset up our time). I haven't yet asked the AFP photographer that I've met, but I think it will probably be the same thing. I was really hoping to interview Virginia, as she is the only female photog I have really come across here, but no dice. And she's the only American. At least with the other two, one is Polish and the other is Belgian.

I will be calling them tomorrow - today I got to the Council at 810 and it is now 1830 and I am just about to leave - no real down time at all today. Tomorrow there is nothing on the schedule, so it will be a better day for that sort of thing.

As far as what I've learned - there is so much. What areas should I divide it up into? There's things like playing with the background to make a picture interesting, working on capturing something so that the dispassionate viewer engages, capturing movement so these boring pressers look interesting, proper etiquette in navigating with other photogs and tv crews, pushing my way into a space, how to move around during a shoot, how to push the boundaries (like at the Parliament when they were being really restrictive as to where we could stand), speeding up my editing time, mastering color correction in camera so that I don't have to waste time afterwards, getting down my work flow (again to speed up things), little things like formatting before every shoot, setting up captions so that they are multi-purpose, making sure that things are properly exposed and in focus. Both Virginia & Yves have been great about answering questions, VA especially in talking through the process and different things that I could do differently. Most of the

time, the captioning thing hasn't been an issue - another thing - with AP, to make sure the pic links to the article, typical to put the 1st sentence of the article in the caption. Also, ways to work together with other departments (TV, print) so that you're working as a unit. I've tried to be more descriptive in my weekly updates - I guess those are things I haven't really thought about including. (And even though I was noting these sort of things on my iPhone, I don't think I am going to get that month's worth of notes back because of my stolen phone.)

The sad thing is AP recently has done away with **all** of its internships worldwide. Even the unpaid ones. So this great experience isn't going to be available for future students. When I was talking with Gareth on Friday, he said he may try to approach Reuters, so who knows.

Skype-ing would be great. I'm, I think, 6 hours ahead of you - but staying up late is not a problem for me.

Also - How did your daughter like her present?

Elisa

From: Jackie Bell

Elisa, I found it easier to reply to your email by commenting below each paragraph. Thank you for your answer.

David and Berkley, you're copied for your information, to see how Elisa is responding and some of the comments between the two of us.

Cheers,

Jackie

> *From: "Day, Elisa D. (MU-Student)" <edd38b@mail.mizzou.edu>*

> *Date: Mon, 21 Mar 2011 12:37:30 -0500*

> *To: "BellJS@missouri.edu" <BellJS@missouri.edu>*

> *Subject: RE: Project Update (3 email answer)*

>

> *Jackie -*

>

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> *to me. Just glad I got a reply ;)*

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> *been writing - because they've been people that Gareth knows, I've been*

> *mentioning my connection and then explaining my project. There's only been one*

> *person that hasn't responded at all.*

Elisa, this makes more sense. Let me know how the first shoot goes, and send us images. Setting up a blog (password protected is fine, if you need) is a good way to show us images. It sounds like you're doing a good job of contacting people and getting responses. Just make sure to answer them and work on setting up times.

>

- > *What I was thinking about for my cold-contact email is to introduce myself and*
- > *to explain my project and why I think that photographing them would be*
- > *beneficial/appropriate. I also have been trying to figure out which*
- > *Parliamentarians might have something associated with with Muslim-related*
- > *issues, so that it relates in some way.*

Yes, you should find Parliamentarians that have some association with Muslim-related issues. That's the whole premise of you project. Just keep trying.

- >
- > *As far as how the EU works - and Gareth has said more than once, that our*
- > *class understands more than most Europeans, so don't feel bad about not*
- > *knowing what's what - there are 3 main bodies (well, 4 but for our purposes*
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- > *President. It basically ensures that the leaders are on the same page (in*
- > *theory). The Parliament is directly elected and consists of 736 MEPs.*

Thank you :)

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- > *(who I am meeting Wednesday @ 11) and Theierry Charlier (who I am trying to get*
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> *hoping to interview Virginia, as she is the only female photog I have really*
> *come across here, but no dice. And she's the only American. At least with the*
> *other two, one is Polish and the other is Belgian.*

Good luck with the interviews. Record and take notes. Don't get crazy about feeling you have to transcribe the entire thing. You should transcribe critical parts. Yes, it would be nice to have a female and an American as a third, but just one of those would work.

>

> *I will be calling them tomorrow - today I got to the Council at 810 and it is*
> *now 1830 and I am just about to leave - no real down time at all today.*
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- > *(And even though I was noting these sort of things on my iPhone, I don't think*
- > *I am going to get that month's worth of notes back because of my stolen*
- > *phone.)*

This is great. I asked the question because your field notes relating to the internship were sounding like a blow-by-blow account of what you did. I wanted to hear more reflection and possibly some questions. I like hearing what you're doing, but we don't need quite so many details. However, since your project report will include information about the internship, you need some of the details. You will also need visual examples of what you shot.

- >
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- > *worldwide. Even the unpaid ones. So this great experience isn't going to be*
- > *available for future students. When I was talking with Gareth on Friday, he*
- > *said he may try to approach Reuters, so who knows.*

I'm sorry to hear that. Hopefully Reuters will work.

Tuesday, March 29, 2011

To: Gareth Harding

Gareth -

Sorry about not sending this to you on Sunday.

Last week was really busy for me - I spent a lot of time covering the arrivals of heads of state - first the ecofin conference on Monday and then the Summit of Thursday & Friday. I think I worked (and you know that term is relative because with photography, as with reporting but even more so because you get there even earlier to prep, you hurry up and wait, and especially with something like this, you have to arrive early to get a good spot where you can take a decent picture) about 20 hours on Thursday and Friday - not because I had to stay to 1 am on Friday morning but because I wanted to be able to help out.

It was a good week to work on being quick with focusing the camera. I was able to get a really good shot of the former PM of Portugal. I think a total of 33 of my images were posted to apimages.com - which is pretty cool.

I did have one hiccup - along with the Spanish PM's presser, I was supposed to cover the Italian PM's presser as the Summit was concluding. He could have been 1 of 2 places. I was told the wrong location when I asked the staff where it would be so I ended up missing him (even though I kept checking to see if it had started several times). It was a minor deal but nothing too terrible. As Virginia said, "you did such a good job with the Spanish press conference, we'll let you live."

It was good practice for the future. And I was able to find an American photographer that would be willing to let me interview them (next week) for my project.

Am sending more cold contact e-mails to members of the European Parliament to try to meet my goal of 10 portraits. I photograph Tsveti this coming Thursday.

This week is supposed to be less busy. Not quite turning out that way yet, but we'll see...

Elisa

Sunday, April 10, 2011

To: Jackie Bell, David Rees, Berkley Hudson

This week was relatively slow on the internship front - most of the newsmakers were out of town at the EU Finance Ministers meeting in Budapest. Have been working on my resume and looking for places to apply for jobs.

Have been able to complete 2 portrait shoots so far. The first with someone who works on railway transport legislation for the European Parliament, the second who manages the Commission's Research Executive Agency, which is responsible for funding the EU's research initiatives, not necessarily scientific in nature but also things which involve people. Still working on getting more portraits. Am considering extending my stay here by a week or two to try to get my goal. I am very glad at least to finally have two of these done! Both only took about 30-45 minutes, and this is traveling to a couple different spots to take some sort of environmental portrait that reflects their job. I am also considering including a couple detail shots with each portrait, so have been taking those as well. I've attached an example of each person. I've taken pictures with them smiling or not, but I think I am going to go with what best fits their personality. Tsveti is a very

smiley person and Sebastiano is more serious (and likes not to smile in his portraits). So far, with the people that I've been able to schedule, it's been a really great experience chatting with them and taking their picture. This is the part of the job that I really like to do - meet people and try to capture them in an image.

Will be conducting the second of my interviews this week with an American freelance photojournalist (Thursday). He has been out of town on free lance projects for the last 2 weeks. I am still trying to arrange the interviews with my other two photographers, one which includes someone who works for a foreign news agency. I was very excited when Jock agreed to let me interview him because it will give me that American perspective amongst my interviews (everyone else is European). My interview with Thierry has been complicated by his wife recently having reconstructive surgery after a double mastectomy last year.

It's getting to the end of my stay here and I am excited about returning home but at the same time sad that it's ending - the 3 1/2 months have gone by super fast!!!

Elisa

Monday, April 18, 2011

To: Jackie Bell, David Rees, Berkley Hudson

On the internship front, I got to visit the US Embassy to photograph its recent renovations. I also covered an Ivory Coast protest on my own initiative. Virginia is on holiday and Yves was out of the office, so I went and covered it, and Yves was glad I did after the fact. I don't think any other news agency was there for it.

Thursday is the biggest day that stands out to me because Yves was also off, so I was responsible for shooting, editing, and sending straight to London all of my pictures. That was a little nerve-wracking, but I'm happy to say that London was happy with what I did because I didn't hear from them :) I checked and re-checked my caption/ITP information about 5 times before I sent it. Because it was just me, I also had to make an 'executive' decision regarding a press conference I was covering. I was slated to photograph Barroso at 1400 and then Orban at 1430. I was hanging out in the Council press area, working on my project, and the other news agency guys were also there. They weren't preparing to go cover it, so I asked and found out that Barroso's presser was probably going to overlap with Orban's and since Orban's was more important, I just skipped Barroso's presser. I'm confident that if Virginia was available, she would have said to do the same thing, because she's told me before to 'follow the other photographers' and would have asked me what they were doing. Editing Orban's take was difficult because he was very expressive when he talked!

Virginia also mentioned to me that the AP is hiring in Maryland, so I am planning on giving her my resume and applying for the job. I really like working for a news agency, so it would be nice to get it.

On the interview front, I was able to interview Olivier Hoslet, the EPA photographer in Brussels. The thing that really stuck out to me was how the Belgian outlook really influenced his photography. What I mean is, he shoots for himself and doesn't worry about anyone else. He's done a lot of stuff, but he doesn't look for recognition. He actually shot under a pseudonym for while. And he very much a 'work to live' person. He doesn't really do any work/projects on the side.

I also got stood up by my American photographer. I tried contacting him several times this past week to nail down our time on Thursday or Friday, but his phone would be off. When I finally did get a hold of him on Friday, he told me he would call me in 30 minutes because he was in the middle of something, but then never called me. So I've e-mailed him about the possibility of doing the interview over Skype or something, so that he could do it from wherever he is, rather than us meeting in person.

On the photo part, still only have 2 people that I have photographed. After Virginia suggested it, I was wondering if some of the pictures that I took at EU press conferences might work. It's them in their element. But I have e-mailed almost 70 Parliamentarians and only heard back from 5, with only one assistant thinking that her boss might be interested. If I had been able to schedule some shoots for the rest of the month, I would have extended my stay here, but as it is, I will be returning to the US on the 23rd. I feel like this whole experience has taught me a lot about how difficult it can be to meet with bureaucrats, about things I can do to find subjects, about not being so stressed when things aren't working out the way you want them to. I also feel like I learned a lot about things I would change with this - like when/how/how often I would contact potential sources and about talking with other people for more suggestions instead of just trying to figure it out alone. I'm disappointed that I haven't been successful with what I set out to do, but I can't control everything. I can only try to change things for next time.

Elisa

Friday, April 29, 2011

To: Jackie Bell, David Rees, Berkley Hudson

Final Weekly Report on Brussels.

Sorry this is a little late - I have been sick since Sunday, a fever and everything. I don't know if it was something I caught on the plane or before that, but I have not really moved much.

My last week in Brussels was relatively busy except for Thursday. I covered several events at the Commission and ended up picking up an assignment because Yves had to travel to Charleroi to pick up his press pass to cover cycling.

On Monday, I covered the Malstrom presser on the implementation of the data retention directive for the EU. I've been working on my editing time and it took me about 20 minutes to pick 3 pictures to e-mail to Yves, since he didn't come into the office that day.

On Tuesday, Yves and I split the pressers that were going on, with me staying at the Commission for the 3 of them. The 1st presser did not start on time, as usual, but it gave me to chat a little bit with Georges, the photographer for AFP. He's older and has been working for something like 40 years. He's worked for the AFP for a long time, and from our conversation I found out that the AFP requires its photographers, etc., to transfer bureaus every 4 years. His comment, because of the monotony of what you cover at the EU, "same people saying the same thing all the time," is that he didn't think he could take more than 4 years in Brussels. Maybe because it's only been 4 months, but it doesn't seem so bad to me. Yes, it's the same thing, and trying to be creative/different is a challenge, but that to me is something to stretch yourself with. Where you really have to work hard to get something different/interesting. It's always funny explaining what I do: try all presser long to get the person moving in some way, so the picture has 'energy.' That 1st

presser was really challenging because the woman swayed a lot and wore glasses so getting her to be sharply in focus was really difficult. I don't know exactly what to do to combat this. My second presser also wore glasses, but swayed less. And my 3rd event was Commissioner Damanaki greeting a delegation of African coastal fisherman. I had a heck of a time figuring out where the meet was, since when I spoke to Yves, what he said didn't mesh up with either press point in the Commission. I walked back and forth several times between the two and then texted Yves to let him know I couldn't find it. Then I left to go meet up with him at the Council building and stumbled across the event outside. And that was a mad house with people who aren't usually there getting in the way. What I mean is, what I've experienced in Brussels is people doing their job but they're going to be collegial about it. They're not going to intentionally slide up in front of your lens as you're trying to take a picture so that they can get the picture. They're not going to intentionally walk in front of you but let you know they're coming, because you extend them that courtesy. It's my understanding that elsewhere, things are more like this type of cut-throat foolishness and I am not looking forward to it. I am not looking forward to having a boom guy refuse to move the mike up about 6 inches so it's not in your shot and because he wants it right be her head. I'm not looking forward to the camera guys standing about 2 feet from the woman speaking so that they can get their shot and making it impossible not to have some part of their camera in the shot. When I did make it over to the Council building, Yves had already left to hurry and get his passes for the biking race the next day. I was able to say good-bye to Theirry.

On Wednesday, I covered a presser on the Draft budget for 2012 and had fun playing with the projected backgrounds to frame my shot of Lewandowski. I ended up sending

Yves 2 horizontals and one vertical. And this was a guy who pretty much did the same gesture in all his pictures. I tried on Wednesday and Thursday to vary which side the pictures were on, so that they weren't all taken from the left. I also traveled to the Bavarian Free State embassy to photograph Luxembourg's PM. I've photographed him before and tried to make it somewhat interesting by what I included in the background. That was interesting because when I looked up the location on Google Maps, it looked like it was at the Parliament building, so I went there and surprised the accreditation office when I asked about the presser. They were the ones who helped me know where to go. And I took a new route to walk there. It's funny/ironic that I'm discovering things like this during my last week here.

On Thursday, I hoped to see Yves, since he was scheduled for the office, but he didn't come in, so I didn't get a chance to say good bye and thank you. I tried stopping in on Friday, but I didn't realize that Yves was off. And it was really weird/sad to turn in my camera equipment for the last time. I am really going to miss that Mark III.

Overall, I feel like this internship was invaluable for my development as a photojournalist. The challenge of standing on my own two feet and making decisions like I was a professional, so I could make a mistake and learn from it, was so educational. But, it was done in such a way - where either Virginia or Yves would check my work - so that it didn't impact the London office. Virginia (and Yves) was terrific about talking through situations and it's a pity that more people aren't going to be able to learn from her. She's good, fair, and she's free with a compliment when deserved. It was nice to know that I did well. Being tasked with pressers by myself almost immediately really said to me that she felt like I was capable, which is of course a confidence booster. And

just being able to watch professionals in action - that's always so helpful. I learned a lot about editing my takes from our discussions, as well as techniques to speed up my work flow. And one of the things I'm most grateful about in terms of equipment, besides learning about custom white balancing in camera, is discovering the ExpoDisc, which aids in the camera balancing itself. So much time saved! One other thing that I really liked about the internship is that it felt very much like it was a normal photog job; what I mean is: I wasn't sitting at the desk from 10-5 every day, even if I had nothing to do. Sometimes things ran later or started earlier, but just like with Yves and Virginia, the expectation was for me to do work well, get it done, and get out of there. Most of the time, it spanned about that, but I wasn't required to be there and try to find something to do. Also, there were several times where I was called last minute to cover something, which was never a problem, but that, too, seems like something pretty normal for an employed photog. Overall, I would highly recommend this internship and it's a pity that the AP has done away with it. I think, based on comments by Reuters people, that a photo internship there would be as beneficial, but I really think it needs to be someone trained and ready to go who fills it, especially the first one. Theirry Roge is a great guy and he does good work. Most of the interns the AP has had have done well, but there was one that just didn't get the concept that they were there to work and be a grunt, if necessary. So I wouldn't want that to be their 1st experience with an MU student. Also, this experience helped me not to be so stressed about my performance. Experiences like missing the Italian minister during the end of the Summit in March helped me to put what I am doing in perspective. And Virginia was great because she the right perspective about it - that it wasn't good but it happens and it's not something to freak out about. Just getting

that through my brain is going to help me immensely in the future not to develop an ulcer.

On the photo project front - this was a little frustrating because of the 70+ people that I have e-mailed, I heard back from 6 of them. And only one was interested, but could not fit anything in before the 2nd week of May, and this I didn't find out until Friday afternoon. I tried to work out something while I was still there, but nothing came of it. And today, I heard from 3 more, 2 of which would also be able to work me in in May. It was frustrating because finally I made some sort of headway and if it had only happened earlier last week, I would have changed my flight schedule and stayed in Brussels a few weeks more so that I could photograph them.

When do I need to have a draft of my project completed and sent to you? I understand that I can only meet with my committee while school is in session, so when would be a good time to schedule that?

Elisa

Tuesday, May 03, 2011

From: Jackie Bell

Elisa, I hope you're feeling better. It sounds like you need to rest and decompress.

Are you in Columbia now? If so, I'd love to meet with you as soon as we can.

I like what you wrote about the learning experience and the internship in general. This will be helpful in the final report. The internship sounds like it was your main emphasis during your time over there. You'll need to stress this in the report, detailing shoots, interactions, edits, etc. Luckily you have a lot of this material in your field notes.

You should include examples of assignments and edits. I can talk more with you about how to put it together. This isn't uncommon, and has happened with graduate students in the Washington program (and at the Missourian). I have examples that will help you.

Your description of the three pressers (gestures, glasses...) was interesting. I'd like to see this type of information incorporated into the final report, with images. I'm curious what have you learned about covering politics in general. You've written a lot about covering press conferences and the visual challenges. What about politics in general? How do you show anything about the particular person in the press conference images? Is it possible, or is it challenging enough to just get the gestures and a good location to shoot from?

Elisa, I couldn't tell if you got the additional interviews. It sounds like the American never came through. How many did you get? Of course this is still possible from here, luckily.

And, about the portraits. I know this part has been disappointing. We can look at what you have an talk about how to handle it. You mentioned details, which sounded like a good idea. But, I think it all depends on how many you got overall (two?).

Are you hoping to defend before the fall semester begins? The problem with meeting during the summer is just that we aren't usually all in town at the same time. I'll be here most of June and can meet with you easily. That's not a problem. Summer defenses tend to be just before school begins. However, we can go over that when we meet.

Welcome back Elisa! Get some rest.

(Did you hear anything more about the Maryland AP job?)

Jackie

To: Jackie Bell

Jackie -

Glad to hear from you! I am actually in KC, staying with my parents. I gave up my place to live back in January, but coming down to Columbia isn't that big of a deal because I have plenty of friends to crash with. Is there a time that would work for you? Because figuring out just what to put in my final report would be helpful.

My field notes are pretty detailed, although some of it isn't as detailed as I'd have liked. Up until my iPhone was stolen, I was putting all my notes into it. And, unfortunately, I **didn't** back up my phone, so I have notes for about the first week of my stay there and then nothing. Which is annoying. After that, I was jotting things into my calendar and sometimes typing directly into my Word document. But I have been working on recreating what I can from memory...

What have I learned about politics? I'll have to think about that one. Because, when I think about it, I guess I haven't really learned anything. What I mean is, I know it's important to know events and what's happening, and who it's happening to, to know what the story is, but paying attention to what's said can actually be a hindrance to making to images. What I mean is, I can end up getting attached to a moment that does translate well to someone who wasn't there. And as far as trying to portray something - that's where knowing what's going on is important. So that you can be on the lookout for a moment of conversation between the Irish & Greek finance ministers talking with European Commissioner for the Economy, since there's been issues with Ireland and Greece's economies. Or so you can portray through an image a conflict that's there. You

asked about showing things about people - I would say yes, it is possible and that's what you aim for, finding something that expresses them, on top of a gesture :)

I have sent an e-mail to Jock, the American, asking about doing the interview via Skype. Or, if he tells me that wouldn't be possible, if he will answer my questions via e-mail.

As far as my portraits - yes, very disappointing/frustrating. It's so strange how the last two weeks there I seemed to discover things (not just with this) that would have been great to know 2 months earlier! Like a staircase down to the subway which would have saved a lot of time and hassle. Or a different way to walk over to the Parliament building... I was only able to get two. And I have about 3-4 detail shots per person.

I haven't heard anything more about the Maryland AP job yet. Been trying to figure out what to put in my portfolio - arg!

Look forward to talking with you soon.

Elisa

PS - did you catch my mention a while back about the Expodisc? That thing is amazing!

From Berkley Hudson

Elisa,

I appreciate your detailed reports, even when they are late. It sounds as if you have been growing & learning by leaps and bounds, amid the press scrum.

Berkley Hudson

III. Evaluation of Project

When I left for Brussels, I had an idea and a plan for what I would be doing while I was in Belgium. I knew that I would be working an internship at the Associated Press, which would give me the opportunity to continue to learn and hone my skills. I planned on creating a photo essay of EU officials that were either Muslim or worked in fields which dealt with Muslim issues, with the possibility of creating a multimedia project. I also planned on interviewing three or four photojournalists to capture a snapshot of what working in Brussels was like.

In many ways my project was a success:

1. From the first week at my internship, I was working like a professional. I covered press conferences, or *pressers*, solo and my images were uploaded for publication. I was responsible for getting to events and making sure that I got the images that the AP needed. I was sent out to cover news stories including protests and demonstrations.
2. I was able to locate and photograph some officials from the EU. After approaching around 100 different officials, I was able to meet with and photograph Tsveti Nacheva and Sebastiano Fumero.
3. I was able to locate and interview three photojournalists working in Brussels covering EU news: Wiktor Dabkowski and Jock Fistick (freelancers) and Olivier Hoslet (staff photographer for the European Press Agency). These three fit my study parameters in terms of cultural background and type of employer.

In other ways my project was not a success:

1. My photo essay only included two EU officials, rather than 10. Additionally, the audio component of my project was scrapped. Despite contacting around 100 different officials, I was only able to set up appointments with two people. About six Parliamentarians indicated interest, but their availability was after I would have returned to the States.
2. That fourth photojournalist eluded me. I had hoped to photograph a female, but I only encountered one woman who declined to participate in my project. I spoke with and attempted to schedule with two other photographers, including another stringer who worked at the AP (Thierry Charlier), but I was never able to pin them down. Thierry, in particular, was almost interviewed, but his wife's health challenges (recovery from surgery) meant his time was very limited. Also, no one I encountered was Muslim, so I could not add that parameter.

As far as evaluating my work on the different parts of my project, I would have to say that overall, I am highly satisfied with what I did while in Brussels. While I would have liked my photo essay portion to be more successful in reaching my goals, I definitely learned a great amount about working with people in government and what I would do differently next time. This portion of my project I found to be highly challenging, partially because of some of the institutional barriers in place, but also because of the ways in which it confronted areas in my psyche, such as insecurity and being introverted. I do feel like that at times that I put off tackling this part of the project because of the

ways that it made me uncomfortable. But, as I have previously indicated, those situations taught me much and helped me to overcome some of those personal shortcomings.

The portion of my project where I analyzed the interviews of working photographers went mostly as I expected. I was able to interview individuals who met my parameters and those qualities that were lacking (religion and gender) were unavailable. Doing the interviews was fun, interesting, and relaxed. My only challenge was scheduling the interview with the American, Jock Fistick, mainly because of his schedule. I ended up completing my interview with him via Skype after I had returned to the States. I think the most challenging part of this portion of the project was the actual transcription of the interviews. I thought about outsourcing that part to someone else, but decided not to because of the language barrier. Wiktor and particularly Olivier had an accent and that meant listening to some phrases multiple times before I figured out what was said. It would be an even greater challenge for someone unfamiliar with the lingo. Jock's interview presented similar challenges, not because of his accent, but because it was recorded off of a computer speaker, meaning sound distortions and some places where phrases were indecipherable. The analysis portion of the project was rather easy, but only because I've done something like it many times before.

My internship at the AP exceeded my expectations. I knew I would be working at the EU and I hoped I would be doing things like covering assignments solo. I did all this and more from the first week of my internship. I took on previously unencountered news situations. I worked on honing my craft in tricky lighting situations and was introduced to the ExpoDisc filter, which is even better than using color filters. I got to cover an international political summit that included the likes of David Cameron (PM, the UK),

Nicolas Sarkozy (President, France) Angela Merkel (Federal Chancellor, Germany), Silvio Berlusconi (PM, Italy), and Jose Luis Zapatero (PM, Spain). I ended up photographing Prince Charles from about 10 feet away (twice). Several times, I received commendations in the form of the AP Top Pics of the Day. I was responsible for editing and sending my photos directly to the London office without having the editor (Virginia) look at them first. These situations also helped me to confronting personal shortcomings such as how I handle stress and mistakes, and ultimately, how I view the job. The ways that Virginia trusted me to do the job without supervision boosted my confidence and helped me to learn how to think on my feet and be secure. Her mentorship also helped me to be a better photographer, whether it was how I approached an assignment or how I edited a take.

As I said before, this project was a success and one that I would do again. While I'm not happy that I made mistakes, I'm grateful for the ways that its shortcomings have taught me invaluable lessons for the future.

IV. Abundant Physical Evidence

Evidence divided into two parts: (1) photographs taken as part of a photojournalism internship at the Associated Press, and (2) a photo essay focusing on EU officials.

A. Best of My Internship at the Associated Press

While in Brussels, my assignments fell into four categories: general pressers (or press conferences), special events like summits, general news, and protests/demonstrations. This afforded the opportunity to photograph many dignitaries from around the world. This included:

From the EU:

- Joaquin Almunia, European Commissioner for Competition
- Catherine Ashton, EU Foreign Policy Chief
- Michel Barnier, European Commissioner for Internal Market and Services
- Jose Manuel Barroso, European Commission President
- Jerzy Buzek, European Parliament President
- Siim Kallas, European Commissioner for Transport
- Neelie Kroes, European Commissioner for Digital Agenda
- Janusz Lewandowski, European Commissioner for Financial Programming and Budget
- Olli Rehn, European Commissioner for Economic and Monetary Affairs
- Herman Van Rompuy, European Council President

From countries that are part of the EU:

- Silvio Berlusconi, Italian Prime Minister
- David Cameron, British Prime Minister
- Nick Clegg, British Deputy Prime Minister
- Francois Fillon, French Prime Minister
- Franco Frattini, Italian Foreign Minister
- Jean Claude Juncker, Luxembourg Finance Minister
- Alain Juppe, French Foreign Minister
- Trinidad Jimenez, Spanish Foreign Minister
- Enda Kenny, Irish Prime Minister

- Christine Lagarde, French Finance Minister
- Philippe Maystadt, European Investment Bank (EIB) President
- Angela Merkel, German Chancellor
- Viktor Orban, Hungarian Prime Minister
- George Papandreou, Greek Prime Minister
- Prince Charles of the United Kingdom
- Didier Reynders, Belgian Finance Minister
- Elena Salgado, Spanish Finance Minister
- Nicolas Sarkozy, French President
- Pal Schmitt, Hungarian President
- Jose Luis Zapatero, Spanish Prime Minister

From countries and organizations not part of the EU:

- Arni Pall Arnason, Icelandic Finance Minister
- Micheline Calmy-Rey, President of the Swiss Confederation
- Patricia Espinosa Cantellano, Mexican Foreign Minister
- Howard Gutman, U.S. Ambassador to Belgium
- Ernest Bai Koroma, President of Sierra Leone
- Igor Luksic, Montenegrin Prime Minister
- Jose Antonio Grinan Martinez, President of the Andalusian Autonomous Government
- Roza Otunbaeva, Kyrgyz President
- Navi Pillay, United Nations High Commissioner for Human Rights
- Anders Fogh Rasmussen, NATO Secretary-General

For a complete list of dignitaries whose pictures appear in this report, see Appendix F.

The internship also enabled my images to be published throughout the world, including but not limited to:

- *ABC News* website
- *AgWeek* (Fargo, ND)

- *The Daily Star* (Lebanon)
- *De Standaard* (Belgium)
- *Deseret News* (Salt Lake City, UT)
- *The Evansville Courier & Press* (Evansville, IN)
- *India Times* (India)
- *Indianapolis Star* (Indianapolis, IN)
- *Kyiv Post* (Kiev, Ukraine)
- *The Spokesman-Review* (Spokane, WA)
- *The Star* (Toronto, Canada)
- *Sulekha.com* (Indian news site)
- *The Telegraph* (UK)
- *The Washington Times* (Washington, DC)

The following are some of my favorite images from my time in Brussels. Captions for the images are listed in Appendix G.

General Pressers









Summits (Special Events)









General News







Protests/Demonstrations









B. Photo Essay of European Union Officials

When I left for Brussels, Belgium, my plan was ambitious: find and photograph at least ten people who worked for the European Union, whether that was for the Commission, the Council or the Parliament. I hoped to find people who were somehow connected to Islam, whether through their job or their background. Rather than doing a traditional essay where I followed a Muslim family and showed how they lived their lives, I wanted to examine how Islam affected the political arena. I envisioned potentially interviewing them about their opinions on Muslims and the impact of September 11, 2001, and then putting together some sort of multimedia project that would go along with my photo essay. Part of my plan was making it something that potentially would be picked up and published by the Associated Press (AP).

Real life had other plans. From the beginning, my internship with the AP kept me very busy. Typically it was at least one press conference or event a day. Learning to navigate the city was a challenge; I'd never lived in a city built on a spoke-and-wheel rather than a street-block system and it was very easy to get lost. Life in Brussels was very different: from light fixtures to appliances only marked with symbols to a lack of lunchmeat, there was a lot to adjust to. Beyond those little things, the challenge of working in a city whose people primarily spoke something other than English... that was a little daunting. Food was different. Not having a car was different. Going grocery shopping was different. Dealing with trash was different.

I worked with Gareth Harding, the Director of the School of Journalism's International Program in Brussels, to try to find names of people to contact. It took

several weeks to get names and of those that I originally contacted, several indicated interest but nailing them down for a photo shoot was hard.

Beyond contacting the people that Gareth suggested, I started going through the European Union's website to find committees and officials who possibly were Muslim or worked on issues relating to or involving Muslims. Searching and navigating the website wasn't easy. Phone numbers were not readily available, so I resorted to sending e-mails. When I finally did start receiving responses, their availability dates were past when I would be leaving Brussels. I had been open to extending my stay in Brussels by a week or two, but even then, that didn't work.

Looking back, there were things that I would have done differently. I would have started blind e-mailing people from the beginning of my time in Brussels rather than waiting until my time in Brussels was almost half over. I also would have done more than just e-mailed those people who had indicated interest in participating. I think that fear subconsciously kept me from getting phone numbers and calling people directly, because rejection hurts less when it comes through an e-mail rather than from someone's voice. I would have followed up more with the two people who did participate in my project, to see if there was anyone they knew who would be open to participating as well. We talked about it, but I didn't pursue it very much.

It's disappointing that I didn't achieve my goal, but I am grateful for the two people who allowed me to photograph them. I'm also grateful for the project because I feel like I learned a lot about what I would do differently the next time around in order to be successful.

Tsveti Nacheva



Tsveti Nacheva, ALDE Policy Advisor for the Constitutional Affairs Committee of the European Parliament, poses in Gare de Bruxelles-Luxembourg as the train for Namur arrives on March 31, 2011, in Brussels, Belgium. Nacheva's work involved drafting transport legislation, specifically for Europe's railways, for the European Parliament.



Tsveti glances up at the approaching crowd as they descend a staircase while posing for a portrait in the train station at Place Lux.



Tsveti poses in front of the Brussels-Luxembourg railway station in the Esplanade of the European Parliament. The station was built in the mid-1800s and was formerly called Gare du Quartier Leopold. Its tracks were moved underground in the 1990s and station renovations were completed in 2009.



A close-up shot of an ALDE (Alliance of Liberals and Democrats for Europe) note cube in Tsveti's office. Tsveti is a member of ALDE, one of the many political parties that are part of the European Union.

Sebastiano Fumero



Sebastiano Fumero, Head of Unit “FP7 Support” (A1) of the Research Executive Agency, poses for a portrait in his office, in Brussels, Belgium, on Thursday, April 7, 2011. Fumero manages the European Commission’s Research Executive Agency, which is responsible for funding for the EU’s research initiatives, which include projects that are not just scientific in nature but ones that involve people.



A detail shot from Sebastiano’s desk, illustrating the more humorous side to his personality.



Sebastiano points to the sign for the Seventh Framework Programme (FP7). The Framework Programmes are funding programs created by the EU to support and encourage research. FP7 began in 2007 and extends through 2013.



Sebastiano poses next to a poster from his division's latest campaign. The support unit provides administrative and logistical services for both evaluations and participants validation and the Research Enquire Service.

C. Detailed Discussion of Internship at the AP

January 17, 2011

It's the first day of my internship at the AP. It's a pretty open office, with no real separation between TV, print, and photo, which I soon discovered helped to contribute to the collaboration between the three departments. I came dressed in a suit, but almost everyone else, including my supervisor, Virginia Mayo, was wearing jeans. Wearing jeans was typical and especially for photo, more practical, as photographers tend to squat and kneel on the ground.

That first day, we worked on getting me a press badge which would allow me access to the buildings of the European Union (EU)¹. I signed into the desk at the Commission to get a temporary pass and dropped off the necessary paperwork for my badge to be issued. While we were there, Virginia showed me the locations where the building's press conferences typically take place. The main press conference room is located downstairs. There, they have daily briefings as well as special press conferences. There is also an upstairs VIP area, which typically is host to more meet-and-greet type pressers.

¹ The EU buildings that I mainly took photographs in were the European Commission, the European Council and the European Parliament. The Commission can be considered the EU's executive branch, its 'conscience.' It initiates policy, is the EU's administrator, enforcer and manager. It consists of a commissioner from each of the EU's 27 countries; these commissioners don't represent their member state but are appointed by the member state's national government. The Commission drafts all legislation and creates the laws concerned with the overall EU rather than individual member states. The Council is composed of Heads of State/Government from each member state, plus the Council President. Its function is to ensure unity among member states by making sure EU's leaders are on the same page. The Parliament is closer to our House of Representatives, with its 754 MEPs directly elected by member states every five years. It votes on legislation and, along with the Council of Ministers, it approves the EU's budget.

smaller press conferences involving Van Rompuy and/or a dignitary. Larger press conferences typically happened in one of the auditoriums.

My impressions of the main press conference area was that it was large. Yves and I walked directly down to the front of the seating area, chose a seat, placed our bags, and got our equipment ready. Yves introduced me to other



photographers that were there, including the agency photographers for AFP (Georges Gobe), EPA (Olivier Hoslett) and Reuters (Thierry Roge). For this press conference, there were also several stringers (freelancers) taking pictures.

Yves pulled out and used a filter called an Expodisc, which facilitates a digital camera's white balancing. The filter is placed over the lens and then the lens is aimed directly at the light source. A picture is taken. The image that is generated shows what the color light is. Using the white balancing function of the digital camera, the camera uses this image to properly balance future images, making the colors appear natural-looking. This filter works regardless of what type of light source you're aiming at, which is very useful and time-saving in an era of ever-changing types of fluorescent lights.

I'm not sure what I was expecting for them to do, but part of me was surprised when the other photographers got up and started moving around, even to the point of getting up quite close to the speakers and moving a water bottle that ruined their shot. While I knew that shot variety was necessary, I wasn't expecting them to be quite so obvious or visible.

I mentioned this to Virginia and she explained her perspective: that we all have a job to do and everyone there knows what your job is and knows what you need to do, so they ignore you and let you do your job while they do theirs.



After the press conference was over, we returned to the AP office (which is located right across the street). The other agency photographers typically use the press rooms at the Commission and the Council to do their image selection, editing, and transmittal

because their locations are farther away. Yves went through his take first and then mine and sent three of my images to London.

Captions:

Top: Hungarian Finance Minister Gyorgy Matolcsy, center, addresses the media with European Commissioner for Economic and Monetary Affairs Olli Rehn, left, and European Commissioner for Internal Market and Services Michel Barnier, right, during the EU finance ministers meeting at the European Council building in Brussels, Tuesday, Jan. 18, 2011.

Middle: European Commissioner for Internal Market and Services Michel Barnier, right, gestures while answering a question, as Hungarian Finance Minister Gyorgy Matolcsy looks on, during the EU finance ministers meeting at the European Council building in Brussels, Tuesday, Jan. 18, 2011.

Bottom: European Commissioner for Internal Market and Services Michel Barnier stresses a point with an economic booklet during the EU finance ministers meeting at the European Council building in Brussels, Tuesday, Jan. 18, 2011. The booklet, titled "Your

disrupted by heavy snows. One of the EU's largest hubs, Heathrow Airport, was closed several times. The problem across the EU was particularly significant because it happened at the start of the Christmas holidays and left thousands stranded.

Caption: European Commissioner for Transport Siim Kallas speaks during a media conference at EU headquarters in Brussels, Wed. Jan. 19, 2011. The European Commission announced Wednesday that they could possibly set up a European standard for airports and ground handlers during severe weather situations such as the snowstorm that hit several countries over the Christmas holiday period last year.



Virginia and I talked about my color balance for the presser. What I had done is tried to balance it some and then decided to just tweak my pictures back at the office. Virginia explained that it's best to take the time to tweak in camera rather than after the fact because of the time it saves. We also discussed mystery appendages (the way I photographed Kallas with partial hands rather than showing all of the hands) and how that is a no-no for successful pictures. VA submitted two of her pictures.

An example of before and after adjusting on my laptop, which took quite some time and isn't as successful as just doing it in camera.



Lessons Learned:

- Mystery appendages (the term used to describe photographing someone with partial hands rather than showing all of them) are not desirable when taking pictures and can make the viewer subconsciously uncomfortable.
- How to color tweak in camera: under the Menu function, there should be something called “WB SHIFT/BKT.” By adjusting where the cursor sits, I can make the image more or less red, green, blue, or yellow so that the image captured by the camera matches what I see with my naked eye.
- Color balancing in-camera instead of on the computer is less work and gives a much faster output.

Nicolas Buytaers



I traveled with Virginia, Mark and Andy to photograph Nicolas Buytaers, a broadcaster for French Regional Television. Buytaers is credited with originating the *Beard for Belgium* campaign, calling for the men of Belgium to grow a beard to protest Belgium's lack of federal government. His idea, announced earlier that week, had been embraced by many, including Benoit Poelvoorde, one of Belgium’s best known actors.

We met Buytaers at Parc Royale, which is located across from the royal palace of Belgium. Once we were there, Mark (the cameraman) and Andy began to interview Buytaers. Virginia told me to stay far enough back to make sure

that the microphone on the camera didn't pick up our shutter clicks. I ended up using a zoom lens in order to not be within microphone distance.

While out on this assignment, I got to see how the AP people interacted with their subjects. Professional, cordial, relaxed; they had no problem directing where Buytaers should stand or what he should be doing.

Virginia ended up not submitting any of the images that I took, even though she did like the shots that I took with the Belgian flag behind the subject. We talked about making sure to have clean backgrounds when taking portraits, something I tried to be mindful of on my next assignment.



Caption: Broadcaster for French Regional Television Nicolas Buytaers poses across from the Parliament building in Brussels, as the Belgian flag blows in the background, Wednesday, Jan. 19, 2011. Buytaers has been credited with the idea behind the 'Beard for Belgium' campaign, one of the many initiatives cropping up



from a public who have had enough of government negotiations which seem to be heading nowhere. Belgium has been without a formal government for over 200 days.

Lessons Learned:

- When going out with a television team, make sure that you are far enough away from their camera so that your shutter does not get picked up by their microphone.
- Remember to be mindful of backgrounds even when they are blurry; light and dark can still be distracting.

- Once people have agreed to be your subject, they're pretty at ease and amenable to being directed and to moving around. They want the photos to be just as successful as you do and are relying on your expertise.
- When photographing a subject at a location, pick something that relates to or is symbolically linked to the topic of coverage.



Caption (left): Broadcaster for French Regional Television Nicolas Buytaers pinches the chin of a statue in Parc Royale in Brussels, Wednesday, Jan. 19, 2011. Buytaers has been credited with the idea behind the 'Beard for Belgium' campaign, one of the many initiatives cropping up from a public who have had enough of government negotiations which seem to be heading nowhere. Belgium has been without a formal government for over 200 days.

January 20, 2011

Beard for Belgium Website

Beard for Belgium is an initiative which protests Belgium's lack of formal federal government. A caretaker government had been running the country since June 2010 when a dispute over state reform and the controversial electoral district of Brussels-Halle-Vilvoorde left seats split between the New Flemish Alliance and the Socialist Party. No agreement regarding a coalition could not be settled on, so the king of Belgium was forced to appoint a caretaker government.

I volunteered to do this assignment, my first where I was the only photographer there from the AP. Like the Buytaers assignment, this was done in collaboration with the television crew, again working with Mark and Andy. This assignment was first thing in the morning and, rather than traveling into the office just to leave, I went to meet them at the location, since it was very close to my flat.

Caption: Stephane Opdenbosch, left, and Cedric Tielemans, center, tease Benoit Berghmans, right, about his beard on Wednesday, Jan. 20, 2011. The three men contributed to the development of the 'Beard for Belgium' website, in response to Benoit Poelvoorde and Nicolas Buytaers' call



for men to grow beards until Belgium forms a federal government.

I arrived at our rendezvous location and waited. And waited. I finally called the office to get Andy's number (which I had forgotten to get when we spoke the day before). I discovered that I was an hour early, since the time had changed. Instead of going back home, I stopped at a café and had a hot chocolate while I passed the time. Then I returned to the rendezvous spot, only to wait some more. After about 15-20 minutes, I called Andy and discovered that they had already gone inside the building. I realize I'd also neglected to get the name of the place we were going, so even if I had wanted to, I wouldn't have known where I was supposed to be.

As I was lead through Polygone's offices back to where the camera crew was, I surveyed the location to figure out where the best place to take some pictures would be. It was a modern, industrial-style office, very open and bright. I photographed Cedric Cauderlier,

managing partner of Polygone Group Communications Agency. While he was being interviewed, trying to make sure that I was far enough away that the microphone didn't pick up my shutter sounds. It was challenging because of the limited walking space.



Caption: Cedric Cauderlier, managing partner of Polygone Group Communications Agency, in Brussels, discusses the development of the 'Beard for Belgium' website, on Thursday, Jan. 20, 2011. The website was not done for political or economic reasons, but rather was to have fun with Benoit Poelvoorde and Nicolas Buytaers' call for men to grow beards until Belgium forms a federal government.

I also photographed three of the other men who were involved in both the protest and the design of the website:

<http://www.beardforbelgium.be/en/>. That was challenging because the three kept trying to pose for pictures instead of just letting me take their photo. I had to encourage them several times to just go about their business, ignore the camera and pretend I wasn't there in order to get the shot.

Caption: Stephane Opdenbosch, center, and Cedric Tielemans, right, examine the computer screen of Benoit Berghmans, left, at Polygone Group Communication Agency, on Wednesday, Jan. 20, 2011. The three men contributed to the development of the "Beard for Belgium" website, which calls for Belgian men to grow their beards until Belgium forms a government.



In reviewing my take, we talked about the tight framing of my images. It's been my habit to try to compose and frame my images exactly, but Virginia encouraged me to step back a little and later crop in during my edit.



I edited the image, on previous page, into a vertical to create the image, left. This edited image was uploaded for use by the AP.

I also tried to get a few verticals, including the image, below, so that clients would have their choice of orientation.

Lessons Learned:

- Looking back, I probably could have also pulled Cauderlier aside for some other portraits besides the ones I took while he was being interviewed.
- When going out with or meeting up with other people, make sure that you have their contact information before you go. Get more than the general location; beyond just an address, know the business. It could be an office building. Also, make sure that you know their plan instead of assuming what you'll be doing. Don't be afraid to ask.



- Add a little space beyond the image you are seeing to allow for cropping and editing.

Reaction of Belgian Barbers



After we finished at Polygone, Mark and Andy set off in search of barber shops as an added facet of the story: whether the *Beard* protest was affecting the barber business. We stopped in several locations before ending up at Salon Rodolphe, an upscale barber shop on Avenue Louise. We spoke with the owner and coiffure, Rodolphe Le Provost.

Unlike the other locations, Rodolphe was aware of the protest and was willing to comment on the situation. Andy conducted the interview in French. Rodolphe agreed to let us film him at work. It was a little intimidating having to approach the customer to ask about taking his picture. Mr. Maucq was initially hesitant, but after I explained that it was a for a news story, he was fine with being part of my pictures.

Caption for all pictures: Rodolphe Le Prevost, owner of Salon Rodolphe, a barber shop in Brussels, gives Serge Maucq's hair a trim on Thursday, Jan. 20, 2011. Rodolphe reports that while he is aware of the 'Beard for Belgium' protest, he had not seen an affect on business, but says that "if the beards begin to be as long as ZZ Top's, I might start to worry."



The images ended up not being uploaded, since the story didn't go anywhere, and had no print story associated with it, but it was still good practice.

Lessons Learned:

- Even though they're bystanders, people will typically be willing to be photographed, as long as your photo is not for exploitive reasons.
- Grabbing a business card can be helpful when needing caption information.



January 24, 2011

Virginia was in Davos, Switzerland, for the week to cover the World Economic Forum, leaving the photo assignments for me and Yves.

Ilse Aigner



This press conference took place in the German press room at the European Council. I arrived early in order to get prepared. The room was mostly empty, giving me time to work on getting the white balance in my camera correct. By

the time the presser began, the room was mostly full. Aigner's conference was about dioxin contamination of animal feed affecting the egg, pig and poultry sectors.



Caption for all images: Germany's Agriculture Minister Ilse Aigner, addresses the media during an EU agriculture and fisheries council, at the European Council building in Brussels, Monday, Jan. 24, 2011.

During the conference, Aigner gestured toward a man standing off to the side. Not knowing if he was important, I took several pictures of him. It turned out that he wasn't important (just an aide). Yves edited my take and uploaded three images for publication.

Lessons Learned:

- When covering a press conference, associates of the person you're there to cover are typically not important, so don't waste your time, even if the subject talks to or about them. Images the consumer is interested in is the subject and if there's someone else to look out for, your editor will let you know.
- Don't be shy about doing what you need to do to figure out your white balance.



January 25, 2011

Van Rompuy and Hungarian President Pal Schmitt



A typical meet and greet that I covered with Yves. I was able to use his ExpoDisc to balance my camera. The action happened quickly with no sort of presser attached. Yves ended up submitting one of my pictures and three of his.

Caption: European Council President Herman Van Rompuy, right, welcomes Hungarian President Pal Schmitt at the European Council building in Brussels, Tuesday, Jan. 25, 2011.

I also tried to get some out-of-the-box pictures like this one. It was taken while Van Rompuy was waiting for Schmitt to arrive.

Lessons Learned:

- Try to get some of those unposed moments, whether it's while they're approaching the podium or afterwards.
- Anticipate where the handshake will be so that your white balance is right. There is a wide range of colors in the lights at the Council building, so even in the same room, the light might change. This is very true of the VIP Corner, where the lights of the atrium have a warmer hue than the lights on the podium where the handshakes and pressers take place.



- Use someone under the light to determine your adjustments for your white balance. This is a typical practice and employees will either volunteer or agree to be a test subject.

Anti-Semitism in Europe



After the Schmitt presser, I headed to a presser in a hotel given by European Jewish Congress leader Moshe Kantor and Israeli Minister of Public Diplomacy Yuli Edelstein. I enjoyed photographing them, because they were very expressive. A noticeable number of Russian journalists attended the presser, which I found interesting (not sure why). It was held in a smaller conference room which ended up quite crowded. I

ended up getting stuck in the center aisle of the room because a camera guy set up behind me and blocked me from getting out.

It was reassuring that I was sent out on my own in the first week. Two of my images were submitted for publication.

Caption (horiz): During a press conference on anti-Semitism in Europe, European Jewish Congress President Moshe Kantor, left, and Israel's Minister of Public Diplomacy and Diaspora Affairs, Yuli Edelstein, called for a stronger stand by Europeans against anti-Semitism and the Iranian nuclear threat, on Tuesday, Jan. 25, 2011. While both men endorsed a policy of support for any moderate religious group, Kantor warned that a nuclear Iran quickly would lead to terrorist groups like Hezbollah having the same capability.

Lessons Learned:

- A high ISO is okay for news images. Throughout school, the push was to use as low an ISO as possible, because they are less grainy. With news images, this is less of a concern. It's better to use a higher ISO and not flash.
- Be mindful of where you plant yourself so that you don't get boxed in.
- Conversely, sometimes being in the best spot means you will get boxed in.



January 26, 2011

13th Floor: Barroso & Andalusian Autonomous Government President Martinez

Typically at the Commission, after going through security, you would go through the turnstiles on the left to get to the press areas. But for Barroso photo ops on the 13th floor, you go through the area on the right and wait near the elevators. The Assistant to the Spokesperson attached to the President, Kristyna Hamrikova, comes down and escorts the photographers upstairs. Then you wait in the hall outside Barroso's reception area. Visiting dignities will enter before you, providing an opportunity to get a photo beforehand. Then you enter. Barroso and the dignitary may or may not stop to do a handshake and then they will sit with their entourage in the seating area for a few moments. There are 'red carpet' ropes that you line up behind to get your photographs and after about a minute you are ushered out.

Caption: European Commission President Jose Manuel Barroso, right, visits with the President of Andalusian Autonomous Government, Jose Antonio Grinan Martinez, at the European Commission headquarters in Brussels, Wednesday, Jan. 26, 2011.



I was the only AP photographer there and none of my take was submitted because it was a mess. I had never done anything like this before so it was very challenging. It was really hard to adjust everything in such a short time. There were several mistakes that I made which contributed to my problems:

- I needed to bump up my ISO (only 800) so that my shutter speed would be faster.
- I accidentally had my camera set on the Aperture setting instead of Manual, so I ended up with a shutter speed of 1/15, which made most of my images blurred.
- I didn't think of bringing my flash with me. It would have helped with the shutter speed.

Beyond the issues relating to mechanics, I got a really bad spot for taking pictures because I wasn't aggressive enough in how I was standing. I basically got pushed out of the way by another photographer when I should have stood my ground. When I spoke with Virginia about this later, she encouraged me to just declare my place. She also wasn't disturbed by my lack of useable images, viewing it as a learning opportunity.

Lessons Learned:

- Even if it might be grainy, use the fastest ISO in a situation like this because you won't have that much time to take pictures, let alone make adjustments.

- Check your camera settings so you're in control (of the exposure)!
- It's better to go a little dark on your pictures than to miss something.
- Always have your flash handy.
- Declare your spot and don't be afraid to push back or say something to the jerk who's stepping in front of your camera.

Joaquin Almunia, European Commissioner for Competition

After the Barroso press op, I went downstairs and attended a presser given by Joaquin Almunia, the European Commissioner for Competition. This was a very well-attended conference because there was a ruling on the proposed merger between Greece's largest air carriers, Olympic Air and Aegean Airlines. All of the news agency photographers were there, plus several stringers.



Caption: European Commissioner for Competition Joaquin Almunia addresses the media at the European Commission headquarters in Brussels, Wednesday, Jan. 26, 2011. Europe's top competition regulator on Wednesday blocked the merger between Greek airlines Olympic Air and Aegean Airlines, saying a combined carrier could monopolize Greek air travel.

The Commission blocked the merger on the grounds that it would create a quasi-monopoly and lead to higher fares for two-thirds of its passengers and 90 percent of the domestic Greek air transport market. Rarely does the Commission veto mergers; the last one occurred in 2007 when it ended a merger of two airlines in Ireland. There have only been twenty blocked mergers since 1990.

Two of my images were submitted for publication.

Lessons Learned:

- Even if there are a lot of reporters in attendance or video cameras set up, don't worry about their shot. Just do your job.
- Unlike spot news events, at press conferences try to take pictures of your subjects when they are looking in your direction. If they are limited in the place they look, say typically to their right, then move so that you are in their eye line so that you can get them looking in the camera's direction.



Barroso and Hungarian President Pal Schmitt



It was a meet-and-greet with Hungarian President Pal Schmitt in the Commission's VIP Corner. I worked the assignment with Yves, who submitted one of my images and three of his.

Schmitt was in town to discuss issues related to the Hungarian Presidency, energy issues, and Hungarian media law; in Fall 2010, the Hungarian Parliament passed a media bill that has been widely criticized as jeopardizing the freedom of the press.

Caption for Images: European Commission President Jose Manuel Barroso, right, welcomes Hungarian President Pal Schmitt, at the European Commission headquarters in Brussels, Wednesday, Jan. 26, 2011.



Lessons Learned:

- Pay attention when you're waiting for your subject to arrive; a white balancing opportunity might arise. Directly using the ExpoDisc on the light at the VIP Corner isn't possible, so adjusting your camera off of a test subject is very beneficial.
- Unposed moments happen quickly. After waiting and waiting, Barroso and Schmitt appeared very quickly, rapidly walked to the designated spot, shook hands and exited to the right.
- The handshake might happen very quickly, too, particularly when they are not doing a presser, so be ready!

January 27, 2011

13th Floor: Barroso & French Defense Minister Alain Juppe



Another attempt at those photo ops on the 13th Floor of the Commission, this time with Barroso and French Defense Minister Alain Juppe. This time I remembered to use a Manual setting and to bring my flash, but the results were, to quote Yves, "It's just not good." I'm glad that these learning experiences

aren't too high a priority as far as expected output. As Virginia explained, they're nice to have but really they're a fluff situation.

None of my images were submitted.

Caption, right: European Commission President Jose Manuel Barroso, left, meets with French Defense Minister Alain Juppe at EU headquarters in Brussels, Wednesday, Jan. 26, 2011.



After this experience, I picked Yves's brain about how he handles them. He stressed leaving my flash on the Automatic setting so that it will do the intensity calculation instead of after trial and error.

Lessons Learned:

- Know the layout of the room you're going into so that you can plant yourself in the right spot.
- Make sure that you have the right lens ready. Besides the Auto setting, Yves suggested that a shorter lens might bring me more success.

Johannes Hahn & Michel Barnier

The next two pressers at the Commission were in the daily briefing room. I worked them with Yves. They were done consecutively, without the opportunity to check my images on my computer so I ended up with an orange tinge for both of them rather than being properly balanced. Based on previous pressers, I had concluded (incorrectly) that my camera's screen was unreliable and had decided to simply make sure that it was balanced later. What a mistake, because it takes too much time and still doesn't look as good as when it's balanced in-camera.

During this presser, I observed how the other photographers worked. I took some of my cues from them, as far as where to kneel. I also noticed that they would make a noise to alert you when they were planning on moving in front of your lens so that they wouldn't make you waste a shot.

Lesson Learned:

- Trust your camera's screen when deciding on your camera's color balance. It's much faster (and yields better results) than waiting to adjust it on your laptop.
- Waiting to tweak your images on your laptop will never give you the results that you would get fixing it in the camera first.
- It is okay to take some throw away images during a presser in order to get the white balance correct. There will be plenty of opportunities to get usable shots.
- If you're going to be passing in front of someone's lens, let them know so they don't waste the shot taking a picture of your back/head.

Johannes Hahn



Because of my lack of trust in what I was seeing in my camera, nothing I shot ended up being sub-mitted for publication. While I could have fixed them, it would have taken too long. Yves ended up submitting two of his pictures.

Caption for Images: European Commissioner for Regional Policy Johannes Hahn addresses the media about the regional policy's contribution to sustainable growth in Europe 2020, at the European Commission headquarters in Brussels, Thursday, Jan. 27, 2011.

At the presser, Hahn, the European Commissioner for Regional Policy, urged EU Member States to invest in sustainable growth markets and eco-friendly ventures. As illustrated with my images, Hahn did not move very much, which makes for more static images.



Lesson Learned:

- Sometimes your subjects just don't move. Do the best you can to capture some type of expression.

Michel Barnier



Barnier's presser directly followed Hahn's. The EU was looking to modernize its public procurement process. They were inviting any interested party to contribute to the formulation of that policy. The EU's goal was to



“promote job creation, innovation and protection of the environment.”

The pamphlet Barnier raised during the presser was the same pamphlet he held during the presser on the 18th. It is part of the EU's initiative to involve the public. I was lucky to

be at the right angle to be able to catch the writing on the pamphlet, which was called *Votre Marche Unique*, or *Your Single Market*? Yves submitted two of his images.

The image below illustrates what I mean by how color balancing in post-production still doesn't end up looking as good as getting it right in camera.



Caption for the Images: European Commissioner for Internal Market and Services Michel Barnier addresses the media on the Modernisation of EU Public Procurement Policy at the European Commission headquarters in Brussels, Thursday, Jan. 27, 2011.

Lessons Learned:

- Watch out for whiteouts, like the reflection on Barnier's forehead, particularly in the horizontal image. Controlling exposure can temper this problem.
- Always make sure to leave something in the frame that makes the image identifiable with the EU.

SNAP Belgium

For this assignment, I traveled with Yves out to Grand Place with some of the other interns (television) and the TV crew to cover a SNAP Belgium event. SNAP stands for the Survivors Network of Those Abused by Priests. We arrived at Grand Place before the SNAP group arrived, which left us time to figure out where to stand.

While I waited for SNAP delegation to arrive, I practiced photographing people walking around the square. I got a few shots of SNAP as they approached and then waited to start shooting the action.



SNAP was coming to the Courthouse to present a petition to Belgium's Chief Magistrate. The petition was made on behalf of three victims of a Belgian priest accused



of pedophilia. The priest currently resides in Brazil, so the petition urged Belgium and Brazil to thoroughly investigate the accusations. Andy interviewed the main spokesperson, Lieve Halsberghe, but ultimately, no images were sent

for publication since the story didn't go anywhere.

Caption: SNAP representative, Lieve Halsberghe, right, and other members of 'The 'Survivors Network of those Abused by Priests' show placards which declare 'We will not be silent' in English, French, and Dutch, at the Grand Place in Brussels, Thursday, Jan. 27, 2011. SNAP represents victims of an alleged Belgian pedophile priest, now living in Brazil, and urge the Belgian and Brazilian government to make a thorough investigation.



Lessons Learned:

- When taking pictures of signs that are in a foreign language, provide a translation in English of what they say (unless the English translation is already provided).
- Be bold and ask for people's names, even if you see a colleague get them. They might not get all the names that you need.



January 31-February 6, 2011

I did not work this week because I was sick with the flu. Missed covering a summit, which was very disappointing.

February 7, 2011

NATO Press Conference

Held prior to a meeting of NATO foreign ministers, this press conference, my first one covering NATO, featured Secretary-General Anders Fogh Rasmussen. Most NATO pressers are held in their building, but this one was held at the Residence



Palace. For this press conference, check-in, where they check your credentials and your equipment, was in a small room adjacent to the large conference room.



Caption for both images: NATO Secretary-General Anders Fogh Rasmussen speaks at a media conference prior to a meeting of NATO foreign ministers at NATO headquarters in Brussels, Monday, Feb. 7, 2011. NATO warned Monday that continuing unrest in the Middle East could cause economic hardships and increased illegal immigration to Europe.

The presser focused on the growing unrest in the Middle East, specifically Egypt and Tunisia, with Rasmussen urging European governments to maintain their defense funding rather than risk a security crisis. The upcoming two-day meeting of NATO's foreign ministers would review progress in Afghanistan, plans for a missile defense system and troubles in Kosovo. Two of my images were chosen for publication, with the image, above, appearing in *The Washington Times*.

Lessons Learned:

- Arrive early in case there is a line at check-in. I didn't have a problem, because I came early, but the check-in desk got really bogged down close to the beginning of the presser.
- Make sure you wear layers in case the presser location is hot. I ended up being grateful that I was able to take off a few layers because I was starting to sweat.

Olli Rehn & Iceland's Finance Minister Arni Pall Arnason

European Commissioner for the Economy Olli Rehn held a joint media conference with Iceland's Finance Minister Arni Pall Arnason. Iceland has applied for EU membership, which means moving its economy to be ready to be



compatible with the euro. I worked this presser with Virginia, with one of my images (right) and five of hers uploaded for publication.

Caption for image, above: European Commissioner for the Economy Olli Rehn, right, listens during a joint media conference with Iceland's Finance Minister Arni Pall Arnason at EU headquarters in Brussels, Monday, Feb. 7, 2011.

I was really happy with the expressions that I was able to capture on Rehn's face, since he was pretty stoic and hardly moved.



Lesson Learned:

- When photographing a press conference given by two people, get both individual and pictures of both of them together.



February 8, 2011

This was a busy day of pressers, mostly featuring Micheline Calmy-Rey, the President of the Swiss Confederation and Head of the Federal Department of Foreign Affairs.

Even though it is in the heart of the EU, Switzerland is not a member. Its citizens voted against joining the European Economic Area in 1992 and EU membership talks were suspended. Since then, dealings between the EU and Switzerland have been through bilateral agreements. Calmy-Rey's meeting with Buzek, Barroso and later Van Rompuy would focus on coming to an agreement on how that relationship should be handled in the future: the EU wants Switzerland to accept changes in EU legislation automatically rather than continuing to create tailor-made accords for specific issues.

Jerzy Buzek and Swiss Confederation President Micheline Calmy-Rey

This was my first time covering an event at the Parliament building. It took me about 15-20 minutes to walk there from my flat. Per Virginia's instructions, I arrived a couple of hours early, so that I could get my credentials from their press centre. The woman there would also be able to tell me exactly where in the Parliament the presser would be taking place.²

² The Parliament and its member offices are located mainly in two buildings which sit across the street from each other and are connected by a two-floor pedestrian bridge. The press entrance, accreditation office, the debating chamber where all of the MEPs (Members of European Parliament) gather, and the offices for the Parliament's President and senior Presidential staff are located in the smaller of the two buildings, the Paul-Henri Spaak (PHS) building. It sits on the East side of Rue Wietz and abuts Parc Leopold. On the West side of Rue Wietz is the Altiero Spinelli (ASP) building, which houses the offices of the MEPs and different EU political groups.



This event took place in the PHS building. Getting there from the press centre was a little difficult; like the Council building, maneuvering to different places is a little maze-like. I waited with the other photographers to be escorted upstairs to Buzek's office. President Buzek was receiving Swiss Confederation President Micheline Calmy-Rey. It was a brief meet-and-greet, with Calmy-Rey signing the book that all visiting dignitaries sign when meeting with the President of the European Parliament. I asked some of the other photographers what she might be writing and no one knew; it was something only known to the Presidents and the dignitaries.

Less than an hour later, we were escorted to a different room where we photographed Buzek and Calmy-Rey after the end of their meeting and before Calmy-Rey went to the Commission to meet with Barroso.

Caption: European Parliament President Jerzy Buzek meets with President of the Swiss Confederation Micheline Calmy-Rey, center, at the Parliament building in Brussels, Tuesday, Feb. 8, 2011.



I liked how the images during the signing came out; the angle that I shot with made the backgrounds come out very clean. I was less satisfied with the images that I shot after their meeting was over. Because I didn't use a flash, there was a lot of contrast in the images so that I ended up with white outs on

Buzek's head and Calmy-Rey's cheek. The pictures were also a little warmer than I would have liked.

Lessons Learned:

- Try to get an explanation from your editor (or someone who would know) about what's happening during a photo op so that you can explain it in the caption.
- Make sure that you pay attention to the exposure of what you're shooting. It may mean a bit of 'chimping,' but those moments you catch will be properly balanced.

Manuel Barroso & Micheline Calmy-Rey



The next presser meant packing up and hoofing it across the street to the Commission's VIP Corner to join Virginia in covering Barroso and Calmy-Rey. Virginia ended up submitting eight of her images.

Caption (above): President of the Swiss Federation Micheline Calmy-Rey, left, and European Commission President Jose Manuel Barroso participate in a media conference at the European Commission in Brussels, Tuesday, Feb. 8, 2011.

Lesson Learned:

- Focus on the visiting dignitary during a joint press conference. Barroso gets his picture taken all the time; the dignitary is more important.
- Try to get hand movement and your subject looking in your direction at the same time.



Universal Cell Phone Charger for EU

This presser wasn't originally on my docket, but listening to the buzz and noticing that none of news agency photographers had left, I discovered that there was a presser immediately after Barroso and Calmy-Rey revealing a universal charger that had been developed and would be compatible with all cell phones sold in the EU.

This presser included something like an advertisement video. I took pictures of both Cosgrave and Tajani, but the important moment was the display of the new charger. It happened really quickly



and very unexpectedly, so I had to be quick to capture it. In reviewing my take, Virginia congratulated me on getting it, since it was so small. As shown with the shot on the right, Cosgrave and Tajani held up the charger unevenly. Virginia, by using the crop tool in Photoshop, was able to make the hands appear even, which is something I would not have thought of. While I had rotated images in Photoshop, I had never done it using the



crop tool. Rotating the hands so they were even made the image tighter and better.

Two pictures were uploaded for publication. The image, left, was chosen by as the AP's top pictures of the day (APTOPIX).

Caption: Director-General of Digital Europe Bridget Cosgrave, left, and Vice-President of the European Commission Antonio Tajani hold up a new common mobile phone charger at EU headquarters in Brussels, Tuesday, Feb. 8, 2011. European Union mobile

phone producers launch the one-size-fits-all cell phone charger which will reduce electronic waste and consumer aggravation.

Lessons Learned:

- Keep your eyes and ears open when at an assignment. You might discover other news that you should be covering.
- Make sure you get close-ups of the featured object. That will be more important than the people who are holding the presser.
- Make sure that the parts of the object displayed is visible and distinguishable. Some of the pictures where the hands were more naturally even had the tip of the charger pointing into Cosgrave's face or the tip was less visible against the blue background.
- Having the hands even is visually more comfortable for the viewer and makes a better picture.
- You can adjust the orientation of an image by twisting the crop in Photoshop. This lesson was one of the most useful things that I think I learned during my time in Brussels and one that I have used the most frequently since.

Van Rompuy & Micheline Calmy-Rey

After the two pressers at the Commission, it was back to the Council for my last presser of the day. (I'm lucky that the two buildings are so close to each other or it would even be more difficult!) I tried to capture those pre-presser moments between Van Rompuy and Calmy-Rey. Virginia really liked the moments I caught as they were walking up to the podium, in part because of the great throng of people behind them. They look so relaxed while the men behind them look so stressed.

Caption, above: President of the Swiss Confederation Micheline Calmy-Rey, center, and European Council President Herman Van Rompuy, right, share a word prior to a media conference at EU headquarters in Brussels, Tuesday, Feb. 8, 2011.



Caption, below left: President of the Swiss Confederation Micheline Calmy-Rey, left, and European Council President Herman Van Rompuy shake hands during a media conference at EU headquarters in Brussels, Tuesday, Feb. 8, 2011.

Caption, below right: President of the Swiss Confederation Micheline Calmy-Rey, left, and European Council President Herman Van Rompuy participate in a media conference at EU headquarters in Brussels, Tuesday, Feb. 8, 2011.



Three images were uploaded for publication and one was used on Sulekha.com.

Lessons Learned:

- The light on the podium and the surrounding atrium can be different. Color balance for both prior to the presser, if possible.
- Try to give context to an image (such as the flag).

February 9, 2011

This day's photo assignments centered around the one-day visit of Prince Charles to EU institutions, specifically his time spent in the European Parliament.

Prince Charles Addresses the European Parliament



Virginia and I headed to the European Parliament to cover Prince Charles's address to the entire European Parliament. Getting through security was more congested than I expected, but manageable. The room where the Parliament meets is massive (it should be as it seats over 700 people) and I took a moment to look around and take it in. Spots were designated for print, television and radio, with bottled water provided for our refreshment.



There was an empty area up front that would serve well in taking pictures, but the men who were prepping the room for Charles's arrival had other ideas. They wanted the press to stand in some really strange, awkward places (except for their photographers, of course). I watched Virginia ask and suggest where we could stand that made sense, but still provided that buffer they felt the Prince needed. What we ended up with, while not ideal, was better than what they originally were directing us to do. The Parliament photographer could go in the area in front of the first center row of tables and everyone else would go behind the tables. Only one photographer from each agency would be allowed to go down \front, so I would be covering things from the back.

This situation gave me the opportunity to watch how professional photojournalists negotiate access when public institutions (i.e., the European Parliament) are not being cooperative or are wanting the free press to just use pictures taken by their



staff photographers. Virginia was polite but persistent and certain of what she should be able to do. She didn't get intimidated when someone told her 'no' and took it up the chain to the guy who actually would be the last word. And it worked in getting a better result.

While I was waiting, I worked on getting the color balance 'just right.' The room is very weird and the light is almost burnt sienna. I used a woman with a red sweater on get the color correct and it took more than a few tries.



Caption: Britain's Prince Charles, center, addresses the European Parliament in Brussels on Wednesday, Feb. 9, 2011. Prince Charles is on a one day visit to the EU institutions. Sitting right is European Parliament President

Jerzy Buzek and left is European Council President Herman Van Rompuy.

Buzek gave the introduction and then Prince Charles addressed the Parliament, urging the MEPs not to ignore the truths about climate change and to take action to not fail the future by pursuing growth at the environment's expense. Once Prince Charles finished, Jerzy Buzek, Jose Manuel Barroso and Herman Van Rompuy all gave a small speeches.

Virginia left before everything was finished which allowed me to be able to get some nice images that were closer toward the front. During Charles's speech, I made sure to



cover both sides of the room, which resulted in the first image that was uploaded for publication and later used by *The Telegraph*. Virginia also uploaded six of her images which were also used by *The Telegraph*.

Being relegated to the back didn't mean I didn't try to sneak up the aisles to get as close as possible. At one point one of the MEPs complained about the noise from the camera shutters, which led to one of the ushers shooing a group of us back to behind the boundary that they had given us.

In anticipation of Charles's exit, I moved to the right side of the room. I was able to get some very close shots of him as he left, but my focus was off, so the images were blurry and unusable. Using the continual focus feature on my camera probably would have fixed this problem.

Lessons Learned:

- Even though people might act like they have authority, sometimes they're wrong. Stand your ground when you know you're right and find the right person to ask.



- Don't let people who are heady with their authority stop you; know what rights you have to do your job.
- When VIPs are in town, people can be extra cagey about security which can make your job more difficult because of increased restrictions on access.
- Even if an organization wants to limit your access with the excuse that they have photographers who will supply pictures, a free press doesn't agree to that. (And typically, their pictures are not very good.)
- Even when there are two of you working an event, try to get a wide variety of angles.
- In a situation where your subject is going to be on the move, think about changing your focus control to continual, so that your subject will be in focus regardless of when you snap the shutter.

Roundtable meeting with Prince Charles



After Prince Charles spoke to the Parliament, we went upstairs to wait for him to join a select group of EU officials for an afternoon tea. The area that we were allowed to stand in was a small portion of the room cordoned off near the entrance. I used my fellow stringers to get the white balance for where we were standing and I used the tablecloths for the balance where the group would be sitting for the tea.

Caption: Britain's Prince Charles, center, joins European Union officials for an afternoon tea at EU headquarters in Brussels, Wednesday, Feb. 9, 2011. Prince Charles is on a one-day visit to EU institutions.



I have to admit, it was a little exciting when Prince Charles entered the room and I was only about 10 feet away. I'm not sure why. It didn't stop me from treating him like any other dignitary.

Prince Charles was busy shaking hands with some Belgian officials while I was trying to get his picture. Unfortunately, I had chosen the wrong lens for my camera so the images I captured were not sharp enough to be usable. (My first two images are slightly out of focus.) This little meet and greet was about a minute long, which was why I didn't just change lenses. They then moved over to the table and sat down. We were allowed to take photographs for about another minute and then we were ushered from the room.

After going through her take and submitting two of her images, Virginia edited my take and did a creative tight edit of Prince Charles at the table, which she also submitted. We talked about getting the shots that you know that editors and/or customers want and then uploading a creative edit or two that just may strike someone as something they want to use, because it's interesting and/or different.



The image, right, is what was submitted after Virginia did a creative edit on the image above.

Lessons Learned:

- Practice using other things when you need a color balance and can't put down a piece of white paper to get the color reading.
- Have two cameras with different lens lengths ready for situations like this one.
- Make sure that you have the right lens on the right camera. If I'd have used the right lens, the pictures I shot of Prince Charles would have been sharp and usable.
- Experiment with your edits (when you have time) beyond what the customer typically wants. That different edit might be just what they're looking for (they just didn't know it).

February 10, 2011

Marleen Temmerman & the Sex Fast

As Belgium approached the world record for the longest period of time a country has taken to form a government (249 days, a record held by Iraq), more protests started popping up, including Marleen Temmerman's suggestion for a sex fast by the spouses of Belgium's Parliamentarians. Temmerman, a gynecologist, was inspired by a story from a Kenyan colleague; during a similar governmental crisis in Kenya in 2009, within a month of a similar sex ban, a compromise was reached and a government was formed. Temmerman had jokingly suggested that a sex ban could have a similar impact in Belgium.





I went out with the TV crew (Mark and Sandra) to the Belgian Parliament. The press entrance is around the back of the building. Before going to meet Temmerman, we had to check in with security. They asked for our credentials and, because I didn't have a press card, I had to show them the copy of my passport so that they could record my information. The whole process was very quick and when we were done, they gave us stickers that indicated we were authorized. The stickers had to be worn the entire time we were there.

After leaving security, we crammed into a small elevator and went up two flights. Then we walked through a maze of hallways until we ended up in the Belgian Senate's reading room.

Reuters was also there to interview and photograph Temmerman. They went first and then Mark interviewed her. I took pictures during both interviews. I tried capturing Temmerman from several different angles, including through the gap between Mark and Sandra.

I liked the image that Virginia chose for publication the best because of the back story that I felt the image portrayed: stuffy old politicians staring down on this female senator who was suggesting something so rife with sexual politics. That image was published in print and on the web by one of Belgium's top daily newspapers, *De Standaard*. This image originally had Mark's arm in it, but he was cropped out.



Caption: With the portraits of former Belgian Senate presidents hanging in the background, senator Marleen Temmerman speaks in the Senate's reading room about her recent call for abstinence by Belgian politicians' wives. Inspired by a similar ban in Kenya, Temmerman urged women everywhere to withhold sex until

Belgium forms a government. Belgium has been without a government since May 2010 and is close to breaking the world record of 249 days held by Iraq.

Once we were finished, I started packing up my gear and ended up getting left by the TV crew. I tried running down the stairs since I missed the slow-moving elevator, but I wasn't able to catch them. So I ended up taking the metro home; glad I bought a metro pass, it's been coming in handy in getting places.

Lessons Learned:

- Communicate with your comrades. I got left behind because I was packing up my stuff when they started to walk out and they didn't realize that I was planning on riding back with them.
- Use the background of the shot to try to communicate something.
- Make sure you get verticals, even if it might mean that you have to include part of the reporter doing the interview.
- It's pretty cool when your image gets picked up and published in the print edition of a newspaper.

February 14, 2011

Eurozone Finance Minister Meeting (2 Sessions)

The eurozone is an economic and monetary union of 17 of the EU's member states who have adopted the euro as their common currency. It is represented politically by its finance ministers, the group of which is referred to as the Eurogroup. It is presided over by President Jean-Claude Juncker, the Prime Minister of Luxembourg. (Never let it be said that the EU is short on bureaucrats.)

First Session



(1)



(2)

(1) European Commissioner for the Economy Olli Rehn, left, shares a word with Luxembourg's Finance Minister Jean Claude Juncker during a meeting of eurozone finance ministers at the EU Council building in Brussels on Monday, Feb. 14, 2011.

(2) From left, Austrian Finance Minister Josef Proell, Luxembourg's Economy Minister Luc Frieden and French Finance Minister Christine Lagarde share a word during a meeting of eurozone finance ministers at the EU Council building in Brussels on Monday, Feb. 14, 2011.



(3)



(4)

(3) From left, Irish Finance Minister Brian Lenihan, Greek Finance Minister George Papaconstantinou, Spanish Finance Minister Elena Salgado and European Commissioner for the Economy Olli Rehn share a word during a meeting of eurozone finance ministers at the EU Council building in Brussels on Monday, Feb. 14, 2011.

(4) Luxembourg's Finance Minister Jean Claude Juncker, left, speaks with German Finance Minister Wolfgang Schaeuble during a meeting of eurozone finance ministers at the EU Council building in Brussels on Monday, Feb. 14, 2011.



(5)



(6)

(5) From left, French Finance Minister Christine Lagarde, European Commissioner for the Economy Olli Rehn and Luxembourg's Finance Minister Jean Claude Juncker share a word during a meeting of eurozone finance ministers at the EU Council building in Brussels on Monday, Feb. 14, 2011.

(6) From left, Austrian Finance Minister Josef Proell, Greek Finance Minister George Papaconstantinou and Luxembourg's Economy Minister Luc Frieden share a word during a meeting of eurozone finance ministers at the EU Council building in Brussels on Monday, Feb. 14, 2011.



(7)



(8)

(7-8) Luxembourg's Finance Minister Jean Claude Juncker, right, speaks with Governor of the National Bank of Belgium Guy Quaden during a meeting of eurozone finance ministers at the EU Council building in Brussels on Monday, Feb. 14, 2011.



(9)



(10)



(11)

(9-11) Luxembourg's Finance Minister Jean Claude Juncker, left, speaks with French Finance Minister Christine Lagarde during a meeting of eurozone finance ministers at the EU Council building in Brussels on Monday, Feb. 14, 2011.

This sentence was used as the captions' second sentence: European ministers face a potential flare-up in the euro's debt crisis when they meet Monday as investors increasingly worry they might not deliver on their promise of a comprehensive solution.

Lessons Learned:

- It's okay to use the same basic caption information in multiple pictures instead of being creative and different with each one. Creative captions take up time.
- Make sure that you know who the major players of your presser are (and what they look like). When there are many important figures, be familiar with current events to know who to focus on more.
- Get a copy of the story from one of the reporters so that you can put the first sentence in your caption. It makes your images easier to find and easier to connect with the accompanying wire service story.
- The pictures of Juncker and Lagarde (9-11) would have been better if they were wider, to illustrate and emphasize that they are talking while standing off to the side and out of the action.

Second Session



(1)



(2)

(1) German Finance Minister Wolfgang Schäuble visits with French Finance Minister Christine Lagarde before a meeting of eurozone finance ministers at the EU Council building in Brussels on Monday, Feb. 14, 2011.

(2) Luxembourg's Finance Minister Jean Claude Juncker, right, speaks with British Chancellor of the Exchequer George Osborne during a meeting of EU finance ministers

regarding the euro stability mechanism at the EU Council building in Brussels on Monday, Feb. 14, 2011.



(3) German Finance Minister Wolfgang Schaeuble, left, chats with Austrian Finance Minister Josef Proell during a meeting of eurozone finance ministers at the EU Council building in Brussels on Monday, Feb. 14, 2011.

(4) From left, German Finance Minister Wolfgang Schaeuble, Luxembourg's Finance Minister Jean Claude Juncker and Austrian Finance Minister Josef Proell share a word during a meeting of eurozone finance ministers regarding the euro stability mechanism at the EU Council building in Brussels on Monday, Feb. 14, 2011.



(5) From left, German Finance Minister Wolfgang Schaeuble, Luxembourg's Finance Minister Jean Claude Juncker and Austrian Finance Minister Josef Proell share a word during a meeting of eurozone finance ministers regarding the euro stability mechanism at the EU Council building in Brussels on Monday, Feb. 14, 2011.

(6) German Finance Minister Wolfgang Schaeuble rests his head in his hand during a meeting of eurozone finance ministers at the EU Council building in Brussels on Monday, Feb. 14, 2011.



(7)



(8)

(7) German Finance Minister Wolfgang Schaeuble, left, shares a word with British Chancellor of the Exchequer George Osborne during a meeting of eurozone finance ministers regarding the euro stability mechanism at the EU Council building in Brussels on Monday, Feb. 14, 2011.

(8) European Commissioner for the Economy Olli Rehn, right, speaks with Finnish Finance Minister Jyrki Tapani Katainen during a meeting of EU finance ministers regarding the euro stability mechanism at the EU Council building in Brussels on Monday, Feb. 14, 2011.



(9)



(10)

(9) Polish Finance Minister Jacek Rostowski, left, speaks with Spanish Finance Minister Elena Salgado during a meeting of eurozone finance ministers regarding the euro stability mechanism at the EU Council building in Brussels on Monday, Feb. 14, 2011.

(10) Spanish Finance Minister Elena Salgado arrives at a meeting of eurozone finance ministers regarding the euro stability mechanism at the EU Council building in Brussels on Monday, Feb. 14, 2011.



(11)



(12)

(11) A waiter delivers food to Luxembourg's Finance Minister Jean Claude Juncker prior to the start of a meeting of eurozone finance ministers at the EU Council building in Brussels on Monday, Feb. 14, 2011.

(12) Luxembourg's Finance Minister Jean Claude Juncker rings a bell to signal the beginning of a meeting of eurozone finance ministers at the EU Council building in Brussels on Monday, Feb. 14, 2011.

This sentence was used as the captions' second sentence: European ministers face a potential flare-up in the euro's debt crisis when they meet Monday as investors increasingly worry they might not deliver on their promise of a comprehensive solution.

Total Images Uploaded: 36 by Virginia; six by me (indicated with bolded numbers); three of my images from the first session (indicated with italics) were almost identical to images that Virginia made and submitted.

Lessons Learned:

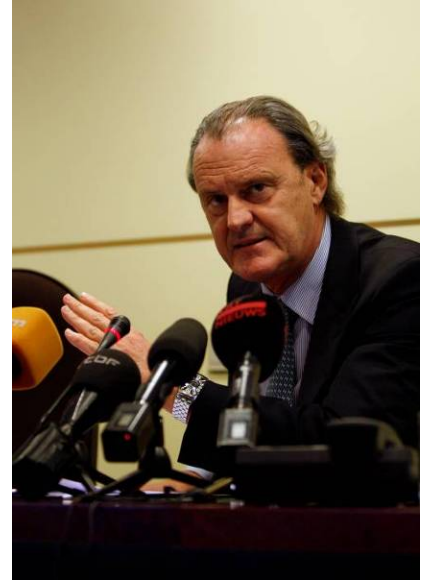
- Image #1 is a good moment, but it could have been better if it was framed a little wider so that you can see their feet.
- Remember to back up a step or two so that things aren't so tightly framed, some of my images (like #3 & 4) would have been better with just a little more space.
- For Image #9, depth of field with a layer of blurred people in the front to show that they are off to the side, could have made this better and the isolation better.
- Capturing the key players (such as the finance ministers from Ireland, Greece, and Spain) in a moment like Image #9 would have been better, because of current economic struggles.
- For special ceremony pictures like Images #11 & 12, make sure to put yourself in the right place for the best angle. The waiter carrying the food might have been a good shot, if I would have prepared for it and gotten it in focus.
- Make sure that you know the key players so that you don't waste time taking pictures of aides.

February 16, 2011

Verwilghen Before Belgian Church Abuse Commission

Belgium has been in turmoil since April 2010, when the Catholic Bishop of Bruges, Roger Vangheluwe, resigned after admitting to molesting his nephew for over 10 years. Most recently the bishop had downplayed the abuse as consensual and admitted it wasn't the only family member he had abused. The Commission was created in September 2010 after a church-backed inquiry had revealed over 475 cases of abuse since the 1950s.

This presser was held at the Belgian Senate. I went with Virginia to cover this presser in which former Belgian Justice Minister Marc Verwilghen testified before the Belgian Church Abuse Commission regarding sexual abuse by Catholic clergy. Like everywhere else in Brussels that is related to government, we had to go through security before entering, but since I'd been there before, it went rather quickly.



Caption: Former Belgian Justice Minister Marc Verwilghen testifies in front of the Belgian Church Abuse Commission at the Belgian Senate in Brussels, Wednesday, Feb. 16, 2011. The commission was set up to deal with hundreds of sex abuse victims who have come forward in Belgium with harrowing accounts of molestation by Catholic clergy that reportedly led to at least 13 suicides.



The light in the room where the presser was held was horrible. Depending on where I stood, my images would be a different color: green, pink, yellow, orange. This made having my images correctly balanced a real challenge.

What wasn't a challenge was capturing movement. Verwilghen was great to shoot because he was so expressive, both with his face and with his hands.

When we got back to the office, Virginia ended up submitting only three of her images. We discussed ways to combat this color balancing issue.

Lesson Learned:

- Make sure that you caption your images right away so that you don't forget who, what, when, where and why. I didn't with this one and really had to hunt a long time to figure out who he was and why I was there.

Van Rompuy & Sierra Leone President Ernest Bai Koroma

This presser at the European Council, featured Van Rompuy and the President of Sierra Leone Ernest Bai Koroma. It was relatively short, and I was grateful that I had previously had plenty of practice shooting darker-skinned people so that my exposure would be right.



Caption: European Council President Herman Van Rompuy, right, speaks during a media conference with the President of Sierra Leone Ernest Bai Koroma at the EU Council building in Brussels, Wednesday, Feb. 16, 2011. Koroma and Van Rompuy met to discuss topics such as next year's elections in Sierra Leone and the political unrest in Ivory Coast.

I was there solo. Covering photo shoots by myself helps me feel like Virginia believes that I am a competent photographer who can get the images that the AP needs, which is encouraging.

I would have liked to been able to get part of Koroma's country's flag in the image, but I was happy that 'European Council' was obvious from my images.



The image, right, was submitted for publication.

Lessons Learned:

- Sometimes it's not possible to get a country's flag in a picture from a presser.
- Work your angles so that things don't poke out of your subject's head.

Didier Reynders / Belgium Government Crisis

I was in the office late when Virginia called. A last minute presser had come up, featuring Didier Reynders. I had only 20 minutes to get there, but I assured Virginia that I would be able to



make it. I quickly gathered my gear and hustled down to the subway. I already knew how to get to the Belgian Parliament since I was there earlier for the Verwilghen presser, so I didn't need to look up directions.

Reynders was providing an update on negotiations to reach some sort of compromise in the government stalemate between Flemish and Francophone parties which had left Belgium with a caretaker government. Reynders had been appointed informateur, or chief mediator, two weeks before, the 7th person appointed by the king to find a solution.



The presser had already begun by the time I arrived, but I was still able to get some useable pictures. Only Olivier from EPA was there, so I was able to get the scoop on the other agencies. I've noticed that he and the other agency photographers will 'chimp,' or look at their take during pressers, to check what shots they'd gotten. An extremely practical practice given how quickly today's news moves.

While on my way home from this presser, the metro workers decided to strike and stop working for the evening, leaving me stranded at the Arts-Loi metro station when I disembarked to switch trains. I ended up having to walk down Avenue Louise carrying my camera bag (with 30 lbs. of equipment) and the briefcase with my laptop in it. They got to be really heavy, especially the briefcase. It made me wish I knew Brussels better so I could have taken a short cut home or known whether it would be worth it to catch a taxi.



Caption for Images: Belgian Finance Minister Didier Reynders speaks during a media conference at the Belgian Parliament in Brussels on Wednesday, Feb. 16, 2011. Belgium's King Albert II has given Reynders, his chief mediator, a

further two weeks to try to break eight months of political deadlock and broker a coalition government in the linguistically divided country.

Virginia was happy with the images I sent her. The two images of Reynders seated were uploaded for publication and one was used by the *Deseret News*.

Lessons Learned:

- It doesn't matter if you're late to a presser, no one will know as long as you get something useable.
- The press comes and goes, so no one thinks anything of you being late; every journalist has their own agenda.
- It's never too late to try and cover a presser, even if it's at the last minute.
- When you leave enough space, you can make a useable vertical out of a horizontal image.
- Chimping can be very practical in estimating your take before you leave a presser.



February 17, 2011

On the 17th, Belgium hit the world record for the longest time a country had gone without forming a government (previously held by Iraq). Protests were planned in several cities in Belgium. Yves traveled to Ghent to cover people who were going to 'get naked for the government.' Virginia traveled to Antwerp to cover a similar Revolution des Frites protest that turned out to be much smaller than the one I covered.

This day's photos were taken outside the Palais de Justice. I took the metro from my flat and when I reached the square, I discovered that my iPhone had been stolen. Not only was I pickpocketed, which is traumatic in and of itself, but it was traumatizing because even though my service had been suspended, I was still using my phone multiple times

on a daily basis. I lost my street map (very important in navigating the spoke-and-wheel streets of Brussels), my alarm clock, my calendar, organizer, French language dictionary and my detailed notes on events, impressions, and expenditures since I came to Belgium.

Greenpeace Protest

This photo op was something that I actually stumbled upon, courtesy of one of the other stringers. Back in December 2009, 11 members of Greenpeace had falsified papers to gain access to a summit attended by European heads of state. They were arrested after unfurling a protest banner. The 11 people were nicknamed the 'Red Carpet 11' and this protest was done to display solidarity during the group's trial.

Even though this was a scoop on other news agencies, these images were not uploaded due to Yves not having time to look at them. When I showed them to her later, Virginia complemented me on my good work, and was a little disappointed that they had not been submitted.



Caption: A group of Greenpeace protesters gathered in front of the Palais de Justice in Brussels to display their support for 11 Greenpeace members during their trial, Thursday, Feb. 17, 2011. The 'Red Carpet 11' illegally protested during a European heads of state summit in Brussels in December 2009, just before a global climate meeting in Copenhagen. The placards read "Free Speech is not a Crime."

Lessons Learned:

- Stay collegial with other photographers. Being on good terms with another stringer alerted me to this protest.
- Even though it's not why you're there, if news comes up, cover it, just in case.
- Know the schedule of the person planning on editing your take. If I'd have known that Yves was going to leave earlier than usual to go and cover a football match, I would have returned to the office sooner.

Revolution des Frites

The day before, Virginia and I had discussed the type of pictures I should be looking for (beyond the straight news action pictures): people with some sort of national connotations like beer, waffles, frites and/or the national flag. One of the things that I'd wished I would have known to ask her about was how to reduce the washout of the white stone buildings that was the result of the crowd standing in the shade. I tried a flash, but that didn't work in solving the problem.

Instead of angry or hostile, the mood of the protest was festive. A stage had been erected in front of the War Memorial monument and organizers had brought in two disc jockeys to spin music. People were dancing, chanting, and there was even a tent selling beer. Some people had their faces painted. Others wore costumes. Most were dressed in street clothes.

When I spoke to some of the event's organizers, they said that they wanted to show that Belgium was not divided. That's the reason the crowd at Place Poelaert was joined by students from ULB (L'Universite Libre de Bruxelles) and VUB (Vrije Universiteit

Brussel). The students had started marching at ULB, then marched to and joined students from VUB, and then came here.



(1)



(2)

These first two pictures were submitted for publication, with the editors picking the man in the frites costume as one of the day's Top Picks (APTOPIX). Virginia later congratulated me, telling me that I should be proud because my image was picked over work by other paid photographers.



(3)



(4)

Images 3 & 4 are from the moment that the march arrived at the square. There was a surge as demonstrators in the square ran to join with the students who had just arrived. The banner read *La division? Pas en notre nom! Etudiants ULB, or Division? Not in our name! The Students of ULB.*



Images 5 & 6 were taken after I had climbed up on things. Image 5 was taken from inside the back of a truck (which I almost fell out of when it unexpectedly started moving). Image 6 was taken from atop the stage that they had erected in front of the War Memorial obelisk.



Images 7 & 8 feature people who have draped themselves in the colors of the Belgian flag. Being a protest about the government, flags were plentiful.



(9)



(10)

Image 9 & 10 are a wide and medium shot of the protest with the War Memorial obelisk in the background.



(11)



(12)

The sign in Image 12 reads *It's not the language that's the problem, but the politicians.*



(13)



(14)

The crowd-surfing Lion and the Chicken were two of the event's organizers.



(15)



(16)

Caption for All Images: In protest of their country's lack of government, Belgians gathered in front of the Palais de Justice in Brussels for the "Revolution Des Frites/De Friet Revolutie" on Thursday, Feb. 17, 2011. The initial crowd was joined by students marching from ULB (L'Universite Libre de Bruxelles) and VUB (Vrije Universiteit Brussel). Over 1,100 students participated in the event.

The APTOPIX for the day is an example of what good editing can do. Where before (left), the Waffleman almost got lost in the crowd; after a tight crop (right), he's the center of focus.



Caption for APTOPIX: A man dressed as a package of Belgian fries, protests with students in Brussels, Thursday, Feb. 17, 2011. While politicians wallow in Belgium's longest political crisis which pits the leaders of 6 million Dutch-speaking Flemings against those of 4.5 million Francophones, people from around the country unite in celebration of crisis day number 249 on Thursday, what many see as equaling the world record of a country going without an effective government, formerly held by Iraq.

Throughout the event, I had been using both of my cameras, with the 70-200mm lens on my 20D and my other lens on the 1D-Mark III. Towards the end of my coverage of the event, the battery on the 1D-Mark III died, with no battery to replace it. So I switched lenses finished out the event with the 20D.

When I got back to the office, I started to edit my 1,000+ pictures. Yves came in briefly and edited his pictures from covering the demonstration in Ghent. He started to pack up to leave, without looking at my take and I hurriedly had to pick a few images to give to him to sort through. Only two were uploaded for publication.

Lessons Learned:

- Communicate schedules! More of my images from the protest probably would have been submitted if I'd had more time with Yves.
- Focus on moments. They tell the story the most.
- Don't be afraid to climb on things or go someplace. If they don't want you there, they'll tell you. And they probably **won't** mind.
- With an event like this, you're not expected to get names.
- Because it's a protest related to Belgian politics, look for things that people will associate with the country, like its flag, frites, waffles, or beer.

- For something like this, use two cameras so that you don't have to switch lenses in order to get the shots you want.
- Make sure that your camera's battery is fully charged (or a spare is available). My faster camera ran out of juice.
- Editing can really drive the focus and make a picture.

February 21, 2011

I was originally scheduled to cover a presser with European Commission President Barroso and Spain's Foreign Minister Jimenez Garcia Herrera, but it was cancelled.

Virginia sent me to cover the Barnier presser instead (it was originally her assignment).

Michel Barnier

Today Barnier presented the 2010 annual report on two EU services that are designed to help European citizens and businesses take advantage of the European Single Market.

Talked to Virginia about speeding up my editing time. She gave me tips on her system:



1. Go through your take in a rapid fire fashion and only tag the ones that jump out at you.
2. Go through the take again, with a slower speed and re-edit your tagged images.

Caption for Images: European Commissioner for Internal Market and Services Michel Barnier speaks during a media conference at EU headquarters in Brussels on Monday, Feb. 21, 2011.

Another tip that Virginia shared, related to working for a news agency where you use Photo Mechanic to upload your pictures:



Have a specific color for the images that you have transmitted so that if you are interrupted in the middle of editing and uploading, you know which ones have been sent in and you won't send in the same image more than once.

I didn't like any of the verticals that I had taken, so I converted one of the four images that I chose through my edit to make into a vertical, above. Two images were submitted for publication.

Lessons Learned:

- Creating an editing system will increase your efficiency. Using specific colors in Photo Mechanic or types of file naming (a for the full image, b for the image to be used by the AP) will allow you to know exactly what you've done at a glance.
- The good pictures from a take are usually the ones that, when you quickly go through them, just jump out at you. Going more slowly will probably give you more choices to weed through.

February 22, 2011

European Investment Bank (EIB)



This presser was at Martin's Central Park Hotel. The purpose of the presser were to provide a summary of the annual performance of the EIB. When I arrived at the hotel, there was a minor problem at check-in, only because they had mistakenly crossed off the wrong name when AP business writer Gabrielle Stienhauser checked in. A minor inconvenience.

I used a white piece of paper for my color balancing.

And then I had to adjust it again, once they turned the lights on/up for the table that Maystadt was going to sit behind. He briefly posed for a few pictures (like the one left) and then stood behind a podium to do the PowerPoint presentation portion of the presser.

For most of the presser, however, he was sitting behind the table

Caption, right: European Investment Bank (EIB) President Philippe Maystadt, right, shares a laugh with EIB Vice President Philippe de Fontaine Vive during a media conference in Brussels, Tuesday, Feb. 22, 2011.



It was interesting to watch the other photographers work in such a small crowded room. They had no problem crawling across the floor, moving a glass out of a shot, laying on their backs, getting up close to their subject. I tried to imitate some of their boldness and ended with some interesting angles

for my pictures. Some of the other angles that would have given good shots of Maystadt didn't work because of an ugly background. I was able to get several good shots of Maystadt, with his VP, and the VP alone. We didn't end up using any of the pictures with the VP in them, even though I think the picture above caught a nice moment between them.

About halfway through the presser, I was walking up the center aisle. A woman was coming up the aisle the opposite direction. I moved to let her walk past and because she bumped me, I almost fell over which unfortunately caused me to bump some guy's video tripod, causing it to shake. He nicely swore a rebuke at me even though it was obviously not my fault that I had lost my balance.



Caption: European Investment Bank (EIB) President Philippe Maystadt describes the 2010 performance of the European Investment Bank during a media conference in Brussels, Tuesday, Feb. 22, 2011.

I didn't stay for the entire presser because I felt like I got shots that would work. It felt nice to leave early, like I had accomplished something. One of the first times I'd left early since coming to Brussels.

The three Maystadt images were uploaded for publication and were later used by *The Daily Star* in Lebanon and on the Sulekha.com website.

Lessons Learned:

- Handouts provided at a presser may not be useful for caption information.
- Refreshments are typically provided during pressers like this.



People usually just take a glassful of water instead of an entire bottle.

- Watch out when maneuvering around someone because they might bump you and you might almost fall over.
- Unless *they're* the focus of news, VPs or other officers don't need to be included in your photographs. The pictures won't be used.

February 23, 2011

13th Floor: Barroso and UN High Commissioner for Human Rights, Navi Pillay



Since my previous tries had been less than successful, before doing this photo op, I talked to Virginia about how she approaches these things. She said that she uses two cameras, with different lenses, for the two picture opportunities.

Caption: European Commission President Jose Manuel Barroso, left, greets United Nations High Commissioner for Human Rights Navi Pillay at EU headquarters in Brussels, on Wednesday, Feb. 23, 2011.

After implementing Virginia's suggestions, for the first time, I was relatively happy with what I was able to capture in Barroso's reception area. I finally was able to balance in camera well, without having time to use the ExpoDisc. While none of my images



were submitted for publication, they were a great improvement over my prior attempts on the 13th floor, which were terrible.

Lessons Learned:

- Using a flash and controlling my shutter speed works!
- Be mindful of backgrounds so that pictures are visually balanced.

Barroso and UN High Commissioner for Human Rights, Navi Pillay

After the photo op on the 13th floor, they had an impromptu presser in the VIP Corner, which I stayed to cover even though I couldn't get a hold of Virginia. (Good call.)

Pillay was in Brussels to meet with various EU officials, including Barroso, to discuss the events happening in Northern Africa and to ask for humanitarian aid.



Throughout the presser, I focused mainly on Pillay. I played with my shutter speed until I was satisfied with how the two were lit. Instead of trying to shoot verticals, I chose to shoot horizontals and then choose a few to convert to verticals, as illustrated, right.



Caption for Images: European Commission President Jose Manuel Barroso, right, and United Nations High Commissioner for Human Rights Navi Pillay participate in a media conference at EU headquarters in Brussels, Wednesday, Feb. 23, 2011. The EU pushed Wednesday for an independent U.N. led probe into the killing of protesters and other human rights abuses allegedly committed by Libyan security forces, saying they "may amount to crimes against humanity."

I was also successful in getting an outtake from this event. Typically, they hadn't been turning out, but this time I was able to capture a nice moment: Barroso ushering Pillay from the presser area.

Back at the office, Virginia gave me another tip that would save me time: how to group similar images in Photo Mechanic. Under the View menu, there is an option named 'Make a Selection.' This allowed



me to manually sort my images, so that all the pictures of Pillay would be in one clump, the pictures of Barroso in another, and the pictures of them together in a third, regardless of when during the presser I took them. This system made editing go much more quickly by avoiding tagging similar images because they are at different spots in the take. These four images were submitted for publication and were used on the ABC News website.

Lessons Learned:

- If it's news, cover it regardless of whether it's been assigned. Sometimes things can be impromptu.
- Using the 'Make a Selection' in Photo Mechanic to group similar images together makes editing faster and easier.
- When editing, leave something in there to make the place identifiable.
- When someone wears glasses, it can be difficult to get their eyes in focus because your camera uses glasses to focus on. To combat this, use their ears or neck as a focus point so their eyes are in focus.

February 24-27, 2011

No images were taken because I had to travel to New York City to pick up my visa for Belgium.

February 28, 2011

Commission: Olli Rehn and Philippe Maystadt

The presser with Rehn and Maystadt covered the ways in which the EU and the EIB discussed using their budgets to back the funding of large infrastructure projects so as to help to make up for a shortfall caused by the current financial crisis.

I had been feeling dissatisfied with my photographic output. Not because they weren't 'good,' because they were. I'd mastered the art of capturing the feeling of movement with my pictures, but I still didn't feel like I was being creative enough, like I was not seeing ways to make some image really 'artistic.' This was a case in point.



Caption: European Commissioner for Economic and Monetary Affairs Olli Rehn, left, and European Investment Bank President Philippe Maystadt participate in a media conference at EU headquarters in Brussels, Monday, Feb. 28, 2011. The European Union said Monday that using its budget to back the funding of large infrastructure projects could help make up for a shortfall in private investment caused by the financial crisis.

I was mastering how to get good shots while moving around the room, but the challenge was coming up with something that might be unusual. To help me in this quest, I had been trying to watch the other photographers for ideas on where to stand to vary my images. But I hadn't quite yet figured out how to work with the background so that it was attractive.

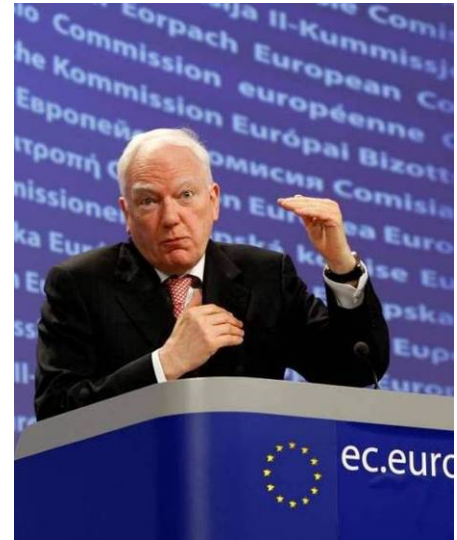


The big presser room in the Commission can be challenging, in terms of getting something unusual, because of what lies to the right or the left of the dais where the

podiums are located. To the left is an ugly-looking door and to the right is a sign with illuminated red lettering that indicates which language translations would be available to the gallery. So, images that were more to the side often had those things in the background and detracted from the image.

Additionally, I wanted to try to find angles and moments that reflect (in some way) the potential back story or subtext above and beyond what was face-value. Creative thinking was a necessity.

I made sure to work both sides of the stage so that there would be a variety in my images and I caught quite a few good moments with my pictures. These five were submitted for publication.



Lessons Learned:

- Varying where and how tall I stand can influence the images I create. By shooting Rehn at a lower angle, I was just able to capture the podium and his head, which makes for a different picture.
- I still need to work on playing around with my backgrounds.

March 1, 2011

Because there were some events that came up relating to the Belgian political crisis, as well as protests against the coal industry and a ruling requiring equal car insurance rates regardless of gender, I picked up Yves's assignments. This meant having to rush from one presser to another that started only 30 minutes after the first one began.

Van Rompuy & Kyrgyz President Roza Otunbaeva



The photo op with European Council President Van Rompuy and Kyrgyz President Roza Otunbaeva lasted less than one minute. I worked to get the Kyrgyz flag

in the shot to provide some additional context for my images. These two images were submitted for publication.

Caption: European Council President Herman Van Rompuy, right, welcomes Kyrgyz President Roza Otunbaeva at the European Council building in Brussels, Tuesday, March 1, 2011.

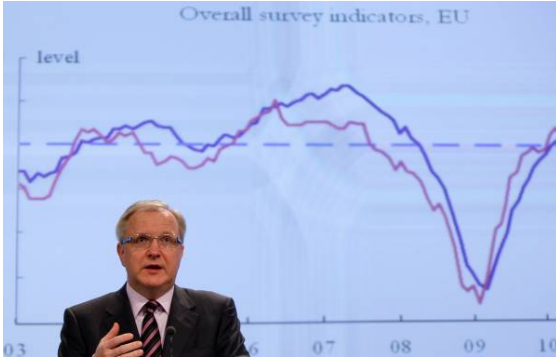


Olli Rehn, Commissioner for Economic and Monetary Affairs

Leaving the Council building, I quickly walked over to the Commission building to cover the presser that European Commissioner for Economic and Monetary Affairs Olli Rehn was giving regarding the forecast for the EU's



economy in the coming year. Recovery was expected to remain uneven among the 17 countries of the eurozone.



While waiting for the presser to begin, I started talking to a regional photographer. I recommended using the ExpoDisc, since it had saved me so much time, and he waved off my suggestion because he worked in the

RAW format. Virginia's advice about efficiency in your workflow was ringing in my ears as I thought about how this guy was wasting his time during his edit tweaking the balance on his images when he simply could have balanced them in camera.

Typically, Rehn has been really stiff during his pressers but this time, he was really expressive and animated, which made getting interesting pictures a lot easier. In addition, instead of the usual blue background with white letters, several graphs were displayed instead. This afforded me the chance to play with how I placed Rehn in the frame.

Yves was pleased with my attempts at being creative and we talked some more about ways to make things visually interesting, including playing around with the background. He pointed out that if I had been a little lower when taking the picture, right, \the difference in the perspective would have made Rehn look like he had antlers instead of it looking more like an arrow pointing at him.



Later in the day, I got a complimentary message from Virginia expressing that it was nice that everything was taken care of and turned out well without her having to be there to oversee everything. These four images were uploaded for publication.



Caption: European Commissioner for Economic and Monetary Affairs Olli Rehn participates in a media conference regarding the forecast EU's economy at the EU headquarters in Brussels, Tuesday, March 1, 2011.

Lessons Learned:

- Play with the background to make pictures interesting.
- A change in height, perspective can create something totally different. Being a little closer

and bending down a little more would have made Rehn look like he had antlers.

Barroso & Kyrgyz President Roza Otunbaeva

In 2010, Kyrgyzstan took steps toward democracy with parliamentary elections and the establishment of a new coalition government. President Roza Otunbaeva



was visiting the EU to



continue to strengthen the ties between the two entities.

Caption: European Commission President Jose Manuel Barroso, right, and Kyrgyz President Roza Otunbaeva participate in a media conference at EU headquarters in Brussels, Tuesday, March 1, 2011.



Otunbaeva was quite short and during their presser, she hardly moved at all. At this point, I don't really photograph Barroso by himself, because the agency clients don't really care about a picture of him when it comes to something like this. Even though

he's the European Commission President, it's who he's meeting with that's more important. These three images were submitted for publication.

March 2, 2011

In mid February, civilians in Libya began to protest against the government of Colonel Muammar Gaddafi. The conflict escalated and by the end of February, a full-scale civil war was happening. Gaddafi had begun to bomb civilian targets, the UN and the US had frozen more than \$30B of Gaddafi's assets, and there were rumblings of a "no-fly" zone being imposed by NATO and its allies. Middle Eastern leaders were pressuring Gaddafi to end the violence.

With every thing going on in Libya, the Commission building was quite busy. While there originally was nothing on the agenda for the day, as Virginia said, "with everything that's going on, with Libya, you know that something's going to happen." And sure enough, there were two pressers – one done by Barroso and another by EU Foreign Policy Chief Catherine Ashton and British Deputy Prime Minister Nick Clegg.

Barroso on the Situation in Libya

Barroso made a statement on behalf of the Commission regarding recent events in Libya. He was stern as he declared Gaddafi's actions 'unacceptable.' He addressed actions that the EU was taking to cope with the refugees that were arriving from North Africa. It was a typical Barroso presser.



Caption for images: European Commission President Jose Manuel Barroso gestures while speaking during a media conference regarding the humanitarian crisis in Libya at EU headquarters in Brussels, Wednesday, March 2, 2011.

As usual, I moved around the room and tried to get different angles of Barroso speaking. Always with a hand gesture. I tried to be in the right place so that I could get him looking at me, but, I wasn't so lucky. He always seemed to look some place else no matter where I stood.

When we returned to the office, Virginia had me go through my edit, practicing my speed. After looking at my edit, Virginia and I discussed really looking for pictures that express something to someone that wasn't there. One of the pictures that I had selected, right, I thought showed a stern expression on Barroso's face,



reflecting the stern stand of the EU. Virginia thought it was pretty blah since he wasn't doing anything but standing there. It was a good repeat lesson on how, as a photographer,



sometimes you can 'remember' what was being said or going on and read that into your image when it doesn't actually show that to someone cold to the situation. Virginia shared that she used to listen intently to what was

said during pressers but found that it would distract her from capturing images that actually told the story. Virginia ended up submitting two of her images.

Lessons Learned:

- Don't pay too much attention to what the officials are saying because it may distract you from getting effective images.
- Just because I think a picture shows emotion, it may not.

Catherine Ashton & British Deputy Prime Minister Nick Clegg

Ashton and Clegg's presser also focused on the ongoing political and humanitarian situation in Libya, as well as highlighting the upcoming Eurozone economic summit.



Before the presser began, Virginia and I divided up who we would be focusing on (her on Ashton and me on Clegg) and where we would be standing (Virginia up front and me on the second tier). That way, even if we took pictures of them together, one would be more in focus than the other.



Caption: British Deputy Prime Minister Nick Clegg speaks during a joint media conference with EU Foreign Policy Chief Catherine Ashton (not shown) at EU headquarters in Brussels, Wednesday, March 2, 2011. Ashton and Clegg held the media conference on Wednesday to brief the press on the ongoing political and humanitarian situation in Libya, and on the upcoming euro zone economic summit.

Virginia submitted six of her images and these two of mine.

One thing that I started doing that had helped me immensely was to save different white balances in the 1D-Mark III. This allowed me to quickly adjust the white balance of my camera at different locations. Since I covered certain areas over and over, I saved them as specific white balance settings. I designated WB1 as the large room at the Commission, WB2 as the Commission's VIP Corner, and WB3 as the Council's VIP Corner. Having these already set meant that I wouldn't have to take time to fiddle with the balance when I got there but instead I could quickly set my color balance, aperture and shutter speed and be ready for the presser to begin.

Lessons Learned:

- Dividing up the subjects of a joint press conference makes getting good pictures easier.
- When working with another photographer to cover an event, plan ahead so you don't overlap your work/coverage.

March 3, 2011

I covered three events back to back again. Storing those white balance settings saved me so much time (I'm glad I thought of it!)! It came in very handy, especially during the first presser, because Luksic arrived early.

Van Rompuy & Montenegrin Prime Minister Igor Luksic

Today, Van Rompuy met with Montenegrin Prime Minister Igor Luksic. Montenegro is a country in Eastern Europe that has applied for membership in the EU. Luksic was on a two-day visit to Brussels to meet with senior EU, NATO, and Belgian officials. This was his first visit to Brussels since taking office in December.



My policy of arriving early paid off today. It's very rare that any EU media event starts on time. Today was an exception. I arrived 15-20 minutes early for the presser. I



barely had gotten my camera out when Luksic arrived.

When I had arrived at the Council's VIP corner, a bunch of regional TV reporters had set their cameras up where the photographers are supposed to stand, basically taking up the entire space. The TV crews are supposed to set up on the platform rather than down on the ground; there's even a sign telling you where you're supposed to stand. They just ignored that.

To make it even more annoying, when I went to get the color balance for the room (not the presser platform – that setting I have saved, an idea that paid off especially today which I barely had time to get settled before Luksic arrived), one of the TV guys asked me to move out of the way so he could focus his camera. (Even though I would think they would want someone there to focus on...) I obliged, but it was annoying that they were being that demanding and they weren't playing by the proper rules (standing where they were supposed to stand).



Caption (above and right): European Council President Herman Van Rompuy, left, and Montenegro Prime Minister Igor Luksic, walk towards the podium to address the media at the European Council building in Brussels, Thursday, March 3, 2011.

Luksic and Van Rompuy first did a quick meet-and-greet and then left. They came back in about 30 minutes to do a statement. This presser was challenging, too, because Luksic stood very still for most of it. Static pictures with no movement can make for a dull shot. I was at least lucky to get him moving his hand and then sharing a look with Van Rompuy.

While my outtake pictures were fine, I wasn't quite happy with them because I didn't feel like they gave enough context to say that they were taken at the Council.

Typically all four news agencies are at these events, but Reuters and AFP were missing today. Four of my images from this meeting were uploaded for publication.

Caption (left): European Council President Herman Van Rompuy, right, and Montenegro Prime Minister Igor Luksic, address the media at the European Council building in Brussels, Thursday, March 3, 2011.



Lessons Learned:

- Always get there early, even if EU pressers always start late. This time might be the exception.
- Also, arrive early so you can stake your space!

Barroso & Montenegrin Prime Minister Igor Luksic



After that presser was done, I hurried over to the Commission to cover Luksic's meetings with Barroso. First, Luksic was going to go up to Barroso's office on the 13th floor. I arrived at the designated waiting area about 10 minutes before we

were supposed to be escorted upstairs. No one was there. I double-checked my notes in case I was mistaken about the time and they said I was in the right place. After a few minutes, I noticed Olivier and the other news agency photographers over at the VIP Corner. It turned out that there was a change of plans and there was going to be a presser.



Caption: European Commission President Jose Manuel Barroso, right, and Montenegro Prime Minister Igor Luksic, address the media at the European Commission headquarters in Brussels, Thursday, March 3, 2011.

At the VIP Corner in the Commission, there are three tiers. The bottom tier is for photographers only. The second tier is for both photographers and TV and the third tier is for TV cameras only. These areas are clearly marked with a sign and it's written on the tiers. Again, the regional Montenegrin TV guys had begun to set up in the photographer area. I pointed out the problem to the camera guys. Most of them obliged and moved but one of them didn't which was frustrating. The woman who coordinates the press points for the Commission came out and also told him to move and he still didn't.

After the quick handshake photo op, I left for the bathroom, partly to cool off since I was getting mad. By the time I came back, the camera guys had been forced to move. I guess she told him it was either that or leave. I felt grateful and gratified that covering the presser wasn't going to be a nightmare.

I found my place up front and as we were waiting, the same TV guy asked me to move again. I was about to comply, when something different happened. Georges, the photographer with the AFP



who up to this point had been pretty stand-offish with me, stuck up for me and told the guy that ‘no, we don’t do that.’

Since I’d been in Brussels, I’ve made a point to say hello to the other agency photographers and to ask how they were doing (aka being collegial). Today was the first time where Georges responded and we somewhat had a conversation. When the TV guy asked/demanded that I move, Georges told him, in an apologetic tone in French, that ‘No, we couldn’t move. He was sorry, but no we couldn’t move out of the way.’ His response to the TV guy’s demand showed me just what is proper to ‘demand,’ as far as my space when covering something.

One of the things I’d been absorbing was feeling like I’m not trespassing into space where I’m not supposed to be; instead, mentally having the brashness to go where I need to go and not hold back because I’m **sure** it’s not allowed. Since I’ve been in Europe, I’ve felt wary of doing something inadvertently rude because I didn’t know the local customs. This was one of those times where it was nice to have someone obliquely tell me – with what they do – what I should be able to do and help me grasp that brashness.

As for the presser, Luksic was better about moving while he was talking, which make my job a little easier. Four images were selected for publication.

Lessons Learned:

- Remember that everyone has a job to do. Be considerate and we all benefit.



- Know your designated area. That way when someone tries to tell you to move, you can humbly apologize, refuse, and stay where you are.
- Don't worry so much about offending or insulting someone.
- Collegiality works! Sometimes it just takes a little while for someone to warm up to you. Just be friendly, do your job, and they will respect you and help you out.

March 5-13, 2011

I spent the week on holiday in the UK, more specifically Edinburgh.

March 16, 2011

On March 11, 2011, an 8.9-magnitude earthquake struck the eastern coast of Japan. The quake, one of the largest to ever strike Japan, triggered a 23-foot tsunami that battered Japan's coast, killing over 15,000 people and destroying or damaging over a million buildings. When the quake hit, Japan automatically shut down several nuclear power plants but the tsunami caused the cooling systems to fail at the Fukushima Daiichi plant which lead to several explosions and the leakage of radioactive material. As a result of this disaster, Yves covered an unscheduled tour of a nuclear power plant and I took over his assignments at the Commission.

European Commissioner for Taxation Algirdis Semeta

This was a presser given by European Commissioner for Taxation and Customs Union, Audit, and Anti-Fraud Algirdas Semeta. The EU had proposed a new system to calculate the tax that transnational businesses would have to pay on their profits. The EU claims that with the new system, companies could save billions of euros they currently were spending on taxes and paper work.



Caption: European Commissioner for Taxation Algirdas Semeta speaks during a media conference at EU headquarters in Brussels on Wednesday, March 16, 2011. The European Union on Wednesday proposed a new system to calculate the tax transnational businesses have to pay on their profits that it says may save

companies billions of Euros spent on taxes and paper work.

Unlike most of the pressers I've covered lately, this one was heavily attended by reporters, who had a lot of questions. There were quite a few photographers there, too. I really tried to play around with the backgrounds while Semeta spoke. Two pictures were submitted for publication.



13th Floor: Barroso & Mexican Foreign Minister Patricia Espinosa Cantellano



For this photo op, Barroso met with Mexican Foreign Minister Patricia Espinosa Cantellano. After Kristyna had escorted us upstairs, I prepared both of my cameras, balancing the one with the shorter lens for the hallway outside of Barroso's office. The pictures I took outside his office (like the image, left) were too hot to be usable – the

challenge of photographing someone when they walk next to large windows.

Caption: European Commission President Jose Manuel Barroso meets Mexico's Minister of Foreign Affairs Patricia Espinosa Cantellano at the European Commission headquarters in Brussels, Wednesday, March 16, 2011.



Our wait this time between when Cantellano and her entourage entered his office and when we entered it was longer than usual with about six photographers crammed into the small hallway, waiting. When finally we entered, Barroso and Cantellano were already seated.

I finally was able to get something useable off of the 13th floor! It was still a little hotter than I would have liked, but the contrast wasn't so extreme that the picture wasn't useable. The original was a little more crooked than I liked, but I was able to I was able to straighten it using Photoshop. The image, right, was submitted for publication. I was lucky that Barroso moved his hands for this shot. Most of the minute that we were in there taking pictures, his hands were crossed and in his lap.

Lesson Learned:

- Flash can help with contrast issues in indoor situations.

March 17, 2011

Greenpeace Decision

A month ago, I covered a Greenpeace protest outside the Palais de Justice. The 'Red Carpet 11' had been arrested in December 2009 for using falsified papers to gain access to an EU summit. On March 17, they appeared in court for their sentencing.

I arrived at the Palais de Justice and took the stairs down to the courtroom. Mark from the AP appeared, planning on covering the verdict for the TV side of things.



We entered with other people to sit in the gallery. Before the Greenpeace verdict, two other verdicts were read. I took a few pictures of the officers of the court (like the image, left), and even though Virginia liked the images, we couldn't use them because they didn't happen in relation to the story we were covering. I appreciated her integrity and attitude; no one would know they weren't



connected and they happened on the same day in the same courtroom, but they would appear to have happened during the Greenpeace trial, and that wasn't kosher.

After the Red Carpet 11 entered the courtroom but before the sentencing began, we were allowed up to the front of the courtroom for a few minutes to get pictures and then we were restricted to being in the back. I was able to get the two pictures that follow, which Virginia later chose to send for publication. I was also able to get some pictures of the men on the other side of the courtroom, but they weren't usable because I wasn't able to get their names.

Ten of the 11 men were sentenced to a one-month suspended sentence and a 1,100 Euro fine.

Caption: Wouter Jacob, left, and Jean-Louis Aroui wait for the verdict during their hearing in Brussels, Thursday, March 17, 2011. The Greenpeace activists were handed a suspended sentence and a fine on Thursday for forging documents to gain access to an EU summit in Dec. 2009, where they unfurled a banner in protest at the entrance of EU leaders.



After the verdict, we were ushered out of the courtroom to wait outside. After a few minutes, the protesters came out and began giving interviews. Their lawyer gave a general statement. I tried climbing on top of a table to try to get some more creative images, but it wasn't very successful. The room was under lit and too large for my strobe to be effective. The lights from the TV cameras also threw off the white balance of my pictures, which was annoying.

I wasn't able to speak with most of the defendants, so I left without having names. I called one of their lawyers, and by describing where they were sitting and what they were wearing, I was able to get



the names of two of the men in the pictures we were going to submit. I then searched the internet to make sure that the spelling was correct.

I was able to find a picture from the Greenpeace website with them in it (as well as the correct spelling of their names), but after reading the picture's caption, it seemed like one of the names I was given was wrong. I started searching for their names individually

and eventually was able to discover that one of the two names I had been given was incorrect. I immediately asked Virginia if she had sent the pictures to London and she had.



Caption: Michel Genet, director of Greenpeace Belgium, speaks after a hearing in Brussels on Thursday, March 17, 2011. The Greenpeace activists were handed a suspended sentence and a fine on Thursday for forging documents to gain access to an EU summit on Dec. 2009, where they unfurled a banner in protest at the entrance of EU leaders.

After explaining what I had discovered, Virginia called London and arranged for them to dump the first set of images and replace them with the same images with correct names, after the names had been verified. In

trying to identify a third man, the lawyer put me in touch with one of the activists, who gave me a website to look at. He stayed on the phone and we looked at the same pages together. It confirmed what I had discovered: the man the lawyer identified as Robert Geleijnse was actually Jean-Louis Aroui. Geleijnse was the third man.

I later discovered that London didn't replace the miscaptioned images, which bothered me because I take captioning very seriously. Virginia told me not to worry about it, because it's just news and there will be something new tomorrow.

This presser was a situation where I went in expecting one thing – a protest similar to the one that happened on February 17th – and I ended up with something else – no protest, just waiting around until the verdict at 2 pm. It was quite a coup, too, because I was able to beat out Theirry, the Reuters photographer, in posting my images online.

I got this shot of the judges while they were reading the verdict. It was not uploaded because I was not able to get the name of the judge(s). I tried talking to the protesters' attorney, who didn't know, and then



contacting the courthouse to try and get it, but there the language barrier was a problem and they ended up giving me a woman's name rather than the male judge's name.

Lessons Learned:

- The internet can be very useful for identifying people.
- There's only so much you can do when trying to get caption information.
- Calling the court or speaking with an attorney may not yield an accurate name.
- Sometimes despite your best efforts, mistakes will happen. You can't stress when they do, because in the grand scheme of things, it's just news and there will be something new tomorrow.
- Communicate when having questions about a caption. I didn't tell Virginia fast enough my doubts about a name so the pictures were initially submitted with wrong names.

March 21, 2011

On March 17th, the situation in Libya had escalated to the point that the U.N. Security Council had authorized the use of force in Libya to protect its civilians from attack. The week before the Arab League had requested the Council impose a no-fly zone after

Gaddafi was reported to have used warplanes, warships, tanks and artillery to take back cities, killing civilians in the process.

Arrivals of Ecofin Ministers

The Economic and Financial Affairs Council (ecofin) is comprised of the finance ministers from the EU's 27 member states. They meet once a month and are responsible for economic matters related to the EU. I was assigned to cover their arrival at the Council building.

Up until now, the only part of the VIP Corner of the Council that I had been in and taken pictures in was the inside. There are glass doors that go outside to where dignitaries and other officials exit their cars. I'd never gone outside and I wasn't sure that it was 'allowed.' It turns out that in times like these it is actually customary to go outside. But, because I didn't know that, I ended up with not as many usable pictures as I could have.

One of the other things that was different about this time and any other time at the VIP Corner, was that, when I went to go take my light balance for the room (because I had accidentally deleted my saved setting), the staff got upset about it. Any other time, no one had batted an eye when I or any of the other photographer had entered the atrium to step on the dais where the podium and get a light reading. This time, however, I almost got kicked out.

When I talked to Virginia about it later, she mentioned that they can be like that, and we concluded it was because so many 'important' people were going to be coming that they were being particularly vigilant.



Even though I knew some faces, I wasn't exactly sure who all I was supposed to be taking pictures of. I started out photographing whoever entered the building or walked through the atrium, but I soon realized that I could watch the other photographers to know who to take a picture of (since they *did* know who we were looking for). Most of what I took wasn't usable.



Captions:

(1) European Union foreign policy chief Catherine Ashton speaks with the media prior to an EU foreign ministers round table meeting at the European Council building in Brussels, Monday, March 21, 2011.

(2) German Foreign Minister Guido Westerwelle speaks with the media prior to an EU foreign ministers round table meeting at the European Council building in Brussels, Monday, March 21, 2011.

(3) Luxembourg Foreign Minister Jean Asselborn arrives at EU headquarters in Brussels, on Monday, March 21, 2011.

(4) Czech Foreign Minister Karel Schwarzenberg arrives at EU headquarters in Brussels, on Monday, March 21, 2011.

This second sentence was added to all captions: The European Union's top foreign policy official brushed aside concerns Monday that the coalition supporting military action against Libyan leader Col. Moammar Gadhafi is already starting to fracture, saying the head of the Arab League was misquoted as criticizing the operation.

Neither Virginia nor I were satisfied with my take. But, as Virginia said, it was good practice for the afternoon. Yves was also there (outside) and Virginia ended up submitting two images from both of us (Images 1 and 2).

Lessons Learned:

- Even if you're unsure if it's allowed, try going different places. Be bold and don't be afraid to go outside.
- Have two lens-lengths ready.
- Know who you're looking for. Look at pictures of your subjects the night before.
- Embrace Virginia's healthy way of looking at what we do. It's much less stressful.
- People get a little more on edge about security when a bunch of 'important' people will be in the building. If they correct you, don't try to explain, just do what they're telling you to do. You don't want to be ejected from your presser.

Arrival of Foreign Ministers

For the arrivals in the afternoon, I went outside. There are risers which sit on the right and the left of the entrance to the Council building. Any dignitary, in this case, foreign ministers, will arrive (usually with an



escort), disembark their cars and then walk up the red carpet to the doors and go through. Sometimes, they will come over to the risers and answer a few questions. The press is only allowed behind the barrier where the risers are (usually). So it's a crush of photographers, camera men and journalists.



I started out standing on the left side because that's where most of the people were. It wasn't the best spot, more on the end farthest from the door. One of the first people to arrive was German Finance Minister Wolfgang Schaeuble. His

entourage was very protective about us not photographing him while he was being helped from his car to his wheelchair. He was almost half-way up the red carpet before his people cleared to where I could get a photo. I wouldn't have tried to take a photo anyway, because the point is not to humiliate someone when they're vulnerable.



Caption: Irish Finance Minister Michael Noonan speaks with the media during an extraordinary meeting of EU finance ministers at the European Council building in Brussels, Monday, March 21, 2011.

More ministers arrived and either walked straight into the building or stopped to talk to the reporters on the other side of the entryway. So I decided to move over to the other side. The Council staff made me wait until it was entirely clear before I could make the switch.

While I was standing on the right side, I was able to get several good pictures of Irish Finance Minister Michael Noonan. He was one of the ministers I was looking out for, because of the current problems with Ireland's economy. The two images (right and far below) of Noonan were submitted for publication.

After Noonan entered the building, the right side thinned out as the ministers started to gravitate to the left. I decided to go back over to the left side.

Virginia was happy with these pictures, even though most of the time the ministers were looking in the wrong direction. As we went through the take, we talked about to do when reporters and camera guys are in



the way. For example, with the image, right, the boom mike was hanging down, and that guy's arm is really huge. Virginia told me that it is normal to ask the guy to get out of your shot. Nicely, of course, but they should move because you need to do your job.

With this practice, I was ready to do the ‘big time’ shots for the upcoming Summit.

Lessons Learned:

- Sometimes they won’t stop, or when they do, it’s on the wrong side. There’s nothing you can really do about it.
- Sometimes other journalists will be in your shot. It’s perfectly okay for you to ask them to move a little so that you can do your job, too.
- Protecting the dignity of people is important to me. When Schaeuble’s entourage was protective about him not being filmed, I almost felt insulted that they would think I would want to take a picture of a man being helped into a wheelchair. That wouldn’t bother some people, taking a picture like that, but I’m not one of them.



EU Response to Libya

French Foreign Minister Alain Juppe

My first presser was French Foreign Minister Alain Juppe. At the Council building, three floors are dedicated to press areas for each member-state. I was one of the first people in the French press area, but the room filled up quickly. I was glad that I got there early because I was able to get a good spot to take pictures from. At one point, a late arrival came in and sat down in front of me and I politely asked him to move because I needed to take pictures. He did and I was glad for that conversation with Virginia about this sort of thing because otherwise I might not have said anything.

I prepared both of my cameras, but ended up using just the 1D-Mark III with the 70-200mm lens. One of the reporters volunteered to be our balancing/exposure guinea pig, so I was able to have my camera and exposure set by the time the presser began.

Juppe read a brief statement and then began to answer questions. One of my earliest images from this presser was the one that the AP editors picked for the day's Top Picks (APTOPIX): I absolutely loved this image and knew that it was going to be a good one from the minute that the shutter clicked. He looks completely befuddled, which lends itself to some of the tone of the day and how the EU was dealing with Libya.



Caption: French Foreign Minister Alain Juppe pauses before speaking during a media conference at an EU foreign ministers meeting in Brussels, Monday, March 21, 2011. The European Union's top foreign policy official brushed aside concerns Monday that the coalition supporting military action against Libyan leader Col. Moammar Gadhafi is already starting to fracture, saying the head of the Arab League was misquoted as criticizing the operation.

EU Foreign Policy Chief Catherine Ashton

This presser was held in the main conference room of the Council. Like the presser with Juppe, Ashton started out reading a statement and then responding to questions. In situations like this, one of her aides would indicate which journalist would be next to ask a question, and they would be passed one of two microphones.



Caption: EU Foreign Policy Chief Catherine Ashton speaks during a media conference at an EU foreign ministers meeting in Brussels, Monday, March 21, 2011. The European Union's top foreign policy official brushed aside concerns Monday that the coalition supporting military action against Libyan leader Col. Moammar Gadhafi is already starting to fracture, saying the head of the Arab League was misquoted as criticizing the operation.

When doing this presser, I tried to vary my distance, angles and framing of my images. I moved around a lot because I was trying to get images where Ashton was looking in my direction (towards the camera). Unlike the Juppe presser, moving around wasn't distracting because this conference room is large like the one in the Commission and there are plenty of rows of seats. The top two images were submitted for publication.

Lesson Learned:

- Don't worry about feeling awkward when moving around the room, they're not paying attention to you. While I was being



creative with my angles, walking up close to the table and aiming my lens from different angles, it felt like people were watching me, which felt really awkward. But in reality, no one really cared what I was doing, as long as I wasn't doing anything crazy or distracting.

- At pressers, try to get images where they are looking in your direction. It can create more connection between the viewer and the subject of your images. Don't make them all like this, but in some of them you should be able to look into their eyes. This approach is different than out-on-the-street photography where someone looking at the camera is a no-no.

Italian Foreign Minister Franco Frattini

After covering the Ashton presser, I walked quickly downstairs to the Italian press room where the presser with Italian Foreign Minister Franco Frattini had already begun. I quickly settled in, read the light, determined the exposure and got started.





The lighting in this room was a little darker than in the other rooms, and the way that Frattini was lit cast a lot more shadows than the other Council pressers. But I tried to work with that to add to the mood that Frattini was creating while he was answering reporters' questions.

One thing that I think my images caught was the fact that Frattini was almost hostile at times when answering questions. In his body language, his inflection, he was not warm and fuzzy but hard and almost harsh. So I think the lighting added to that mood in the images I made.



Caption for Images: Italian Foreign Minister Franco Frattini speaks during a media conference at an EU foreign ministers meeting in Brussels, Monday, March 21, 2011. The European Union's top foreign policy official brushed aside concerns Monday that the coalition supporting military action against Libyan leader Col. Moammar Gadhafi is already starting to fracture, saying the head of the Arab League was misquoted as criticizing the operation.

I spent about 10 minutes at this presser and then left to cover the Spanish Foreign Minister's presser. After I shot what would be my second APTOPIX for the day (image below), I knew that I had a winner and so I felt fine leaving.



Caption for above APTOPIX Image: Italian Foreign Minister Franco Frattini pauses before speaking during a media conference at an EU foreign ministers meeting in Brussels, Monday, March 21, 2011. The European Union's top foreign policy official brushed aside concerns Monday that the coalition supporting military action against Libyan leader Col. Moammar Gadhafi is already starting to fracture, saying the head of the Arab League was misquoted as criticizing the operation.

Lessons Learned:

- You don't have to stay a long time at a presser to get pictures that are useable.
- The right kind of lighting can really communicate the mood of a presser.

Spain's Foreign Minister Trinidad Jimenez



This presser was also in progress when I walked in. Again, I had to quickly read the light and balance my camera so that my images were exposed and balanced correctly.

During the presser, I worked the room, shooting from several distances and angles. I tried to get both horizontals and verticals. Jimenez was interesting to shoot because she was very lyrical in her movement. Unlike Juppe or Frattini, when she gestured, there was a delicate elegance to it, even when she was being emphatic. Where Juppe and Frattini were almost combative at times, Jimenez was welcoming. The presser lasted about 15 minutes and three images were chosen for submission.



Caption for All Images: Spain's Foreign Minister Trinidad Jimenez speaks during a media conference at an EU foreign ministers meeting in Brussels, Monday, March 21, 2011. The European Union's top foreign policy official brushed aside concerns Monday that the coalition supporting military action against Libyan leader Col. Moammar Gadhafi is already starting to fracture, saying the head of the Arab League was misquoted as criticizing the operation.

March 23, 2011

Human Rights Meeting at the European Parliament

My first assignment of the day was in the morning, covering a human rights discussion during the Foreign Affairs Committee meeting at the European Parliament. Getting my press pass for the event was relatively easy since I'd saved my pass from last time, which meant all the woman from the press office had to do was use the old information for my new badge.



The room where the meeting took place is set up in a circle with a large empty area in the middle. There were a few other photographers taking pictures, including Olivier and Thierry, but I stayed the longest because I was waiting for a shot

that would have Asbahi speaking. Before the meeting began, we got a few pictures of the two of them. I was grateful for the name placards, since I had tried to research what the two looked like the night before and didn't have much luck in finding any type of pictures of them.

Once the meeting started, I moved around the room, trying to be as inobtrusive as possible. The room was hot, so I was glad that I was wearing layers that I could remove. I was even happier when I discovered the air conditioning vents in the floor, because I could squat over them and cool off while I waited for my shots.

Also while I waited I asked one of the Parliament secretaries for the names of the primary people speaking. I had Aboushagor and Al Asbahi's last names, but I needed their first names as well. I got the idea from



when I was covering Prince Charles's visit and the Parliament had provided some handouts. I was hoping that they might be helpful like that again. The woman I spoke to was happy to help.



Caption: Spokesman for the London based opposition group of the Libyan League for Human Rights, Khaeri Giuma Aboushagor, left, and Director for Human Rights Information Center in Yemen, Ezzadine Al Asbahi participate in a foreign affairs committee meeting at

the European Parliament in Brussels, Wednesday, March 23, 2011.

That's one thing that I've come to appreciate about Brussels and the EU, they understand that this is a job that you're doing and they don't begrudge you doing it. It makes it much easier to just concentrate on the task at hand instead of doing it while ignoring feeling awkward.

While I was taking pictures of Aboushagor speaking, Asdahi kept glancing in my direction. I don't know if it was because he wasn't used to getting his picture taken or if it was for some other reason, but he seemed very conscious of getting his picture taken. It didn't keep me from taking their/his pictures because that's what I'm there for, but it could have stopped me in the past.



When going through my take later, Virginia really liked the picture of Asbahi holding up the pictures, but it wasn't used because I wasn't certain where the violence/atrocities were taking place and that would have been needed for the caption information. Two images (Image 3 & 4) were uploaded for publication. Image 3 was used by the *India Times* and Image 4 was used by the *Indianapolis Star* and Sulekha.com.



Lessons Learned:

- European Parliament staff are very willing to be helpful when it comes to supplying names and other pertinent identifying information. They understand that it goes with the job (theirs and mine).
- Even when my subject may feel uncomfortable, it doesn't make me feel uncomfortable when I know that I am doing what I'm supposed to do. One of the things that I have confronted and fought since my studies began, is feeling like the things that I think about doing, pictures I think about taking, that to act on them is doing something that's not allowed/permitted. With photojournalism, you need a certain brashness to get the pictures that mean something and that means getting closer. What I've fought for is to feel comfortable while getting closer, and part of that is feeling like I'm doing what I'm supposed to be doing.
- If someone feels uncomfortable in a press situation, that's their problem. They put themselves in this position, so it's not up to me to make them comfortable; they volunteered for the scrutiny.
- When props are involved, like Asbahi's pictures, pay attention to what they are. You'll need that information for your caption later.

NATO Briefing on Libya

My second assignment was in the afternoon at a NATO briefing at the Residence Palace, which is down the street from the AP Office, the Commission and the Council buildings. Virginia and I both went to this presser, which was heavily attended and unfortunately, unlike the presser with NATO Secretary-General Anders Fogh Rasmussen, we were crammed into a smaller room that became very warm.



Caption: From left, Canadian Air Force Brig. General Pierre St. Amand, NATO spokesperson Oana Lungescu and Italian Colonel Massimo Panizzi participate in a NATO media conference at the Residence Palace in Brussels, Wednesday, March 23, 2011. NATO warships started patrolling off Libya's coast Wednesday to enforce the U.N. arms embargo. The move comes as the alliance appears set to assume responsibility for the no-fly zone over the North African nation to protect civilians.

One thing that was different about this presser was how people were so vocal with their complaints. They complained about the temperature. They complained about an answer. It felt odd, like it was going against the decorum of a Brussels presser. But I may be the only one who thought so, since many of the people were quite vocal.

Virginia and I divided up where we would be standing during the shoot – she would be up front, I would be farther back. I picked my spot and



then, again, had a cameraman try to get my spot because he had a video camera & I was photo. Taking my cue from what Georges had done, I politely said no; I was really glad that Georges did that for me, so that people wouldn't be taking advantage of me while I'm in Brussels.

As the presser went on, it became somewhat amusing: Every time one of the three NATO representatives would speak, an aide would stand up and move all the microphones so that they would be able to pick up what the person answering was saying. Also at one point, Virginia stood up and leaned in very close to Panizzi in order to get a different angle and image for the presser (image to left illustrates both Virginia taking a



picture and the aide moving the mikes). I would have never thought of doing what she did, standing up like that, because I would have thought that I would have gotten in someone's shot, but no one said anything.

Virginia edited my take and liked my attempts at creativity, like trying to shoot through people (right). She ended up submitted six of her images and none of mine.



Lessons Learned:

- It's perfectly fine to stand up in someone's shot, just as long as it's not for the whole time and you have a reason for it.
- Sometimes the logistics of things, like the room size and temperature, moving microphones, can conspire to make a presser longer than usual.

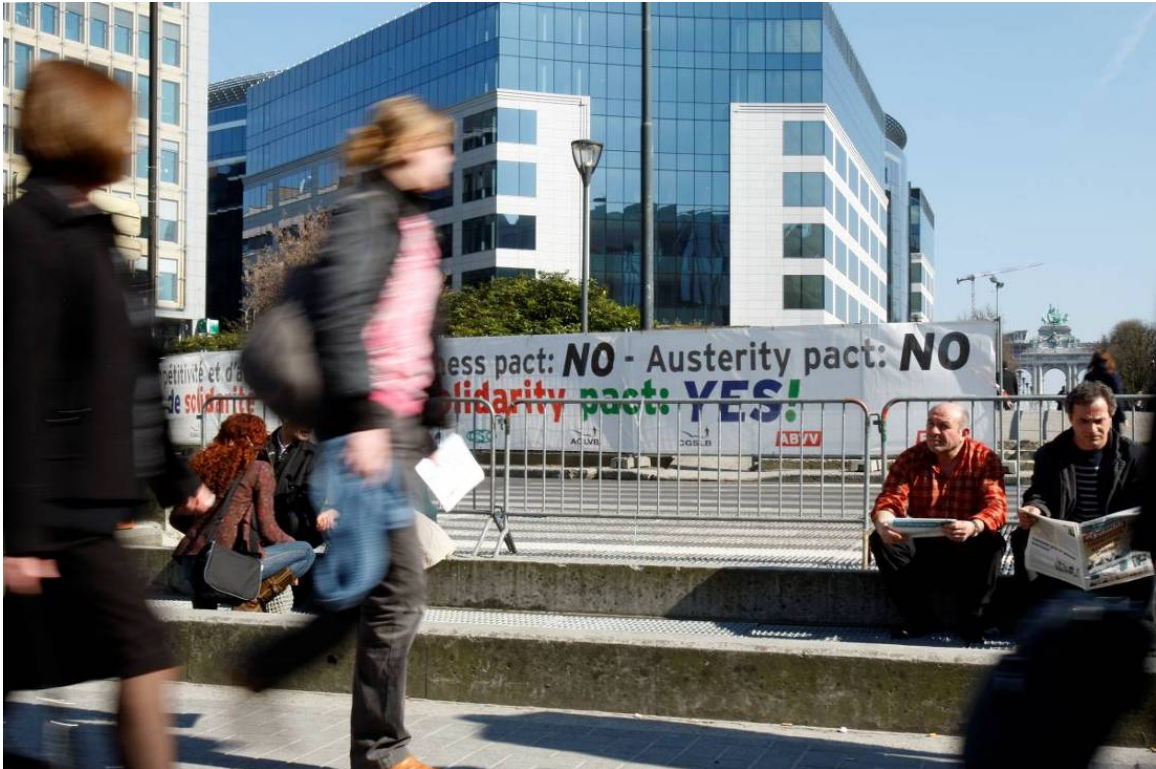
Austerity Banners Outside the EU Council Building



In an attempt to stave off a debt crisis in the euro area, the EU began to enact austerity measures, (meaning higher taxes and lower expenses) in countries facing economic crisis. In May 2010, Greece had to enact strict austerity measures to obtain a

three-year €10B loan to keep their country out of bankruptcy. Also in 2010, Ireland put austerity measures in place to combat a GDP deficit of over 30%; this cutback in government services had lead to protests and riots.

In anticipation of the upcoming summit, opponents of these austerity measures hung banners around the rotary across from the Commission and Council buildings. Virginia sent me out to photograph them. I decided to get creative and use a slower shutter speed to imply the passage of time. I took my camera and a tripod and set up in various places around the Schumann Circle.



Caption: People walk by banners which read 'no to austerity' outside the EU Council building in Brussels Wednesday, March 23, 2011. More than 20,000 demonstrators are expected to march in the city on Thursday during the beginning of an EU summit with EU heads of state.

Because I was trying to get the timing of the blurry people just right, I ended up taking over 500 pictures. But, because I knew what I was looking for, I was able to quickly buzz through my take and whittle my take down to five different ones in only 15 minutes. When I showed Virginia my picks, she was very pleased, especially with the second image (which was submitted for publication). When she saw it, she said, “This is perfect,” and explained the reason why she thought so: You have the austerity banners as the backdrop and then you have the unemployed sitting around, reading the paper, watching the employed rush by in their business attire.



Lessons Learned:

- Considering the surroundings and symbols can make a portrait-type pictures work. The submitted image was very successful because it included both obvious and unobvious elements: the austerity banner and people, the blurred working and in focus out-of-work people, with lack of jobs being something that the austerity measures are trying to combat, the lack of blur saying that time has stopped for these people with no work.

- Sometimes symbols can be too abstract: even though the barbed wire was a nice idea, there wasn't enough context (i.e., a policeman) in it to communicate something.

March 24, 2011

It was the first day of a two-day summit at the Council building. Dignitaries from the EU's 27 member states were attending. Originally, the summit was going to be focused on the economy, but with the uprisings occurring in Northern Africa, the discussion now included the conflict in Libya.

European Liberal Democrats

Prior to the start of the summit, different political parties' members got together for lunch and a presser. I was assigned to cover the European Liberal Democrats' event. This was a frustrating assignment because the lighting was extremely difficult (both inside and out)!



The European Liberal Democrats (ELD) were having a luncheon at the Palais du Egmont before the Summit. My assignment was to photograph them as they entered the building. We were going to be outside in the sunshine, so it seemed

an ideal situation: plenty of light that would make it easy for the camera to focus. Was I ever wrong! The entrance to the Palais is in the shade. The area where they disembark from their cars is in bright sunlight. So, when I balanced my camera for the shade that they're walking into, the background was completely blown out. And my lens also had a hard time focusing because it's focusing on something with a highly lit background. It

was something good to know for later, but really was frustrating. I tried to compensate. I tried standing in a different spot. I even tried to fix the problem by using my flash and nothing seemed to work.



I particularly was supposed to look out for the Danish, Dutch, Estonian and Finnish Prime Ministers, especially the Danish and the Dutch. The Dutch Prime Minister, Mark Rutte, arrived right after someone else did, so I got pictures of him but with

the weirdness of the light, they ended up not sharp enough and all hazy. My pictures of the European Commissioner for Digital Agenda, Neelie Kroes, and the Estonian Prime Minister, Andrus Ansip, were pretty much similar. I tried to use the flash outside and ended up with the pictures of Belgian Finance Minister Didier Reynders and Finnish Prime Minister Mari Kiviniemi.





At this point I was pretty disgusted at what I'd produced: way too harsh, with the backgrounds blown out. The only ones that turned out halfway decently were the pictures I took using the flash of Reynders and Kiviniemi, which Virginia submitted for publication.

Captions:

(1) European Commissioner for Digital Agenda Neelie Kroes arrives for a meeting of European Liberal Democrats on the sidelines of an EU summit in Brussels, Thursday, March 24, 2011.

(2) Prime Minister of Estonia Andrus Ansip arrives for a meeting of European Liberal Democrats on the sidelines of an EU summit in Brussels, Thursday, March 24, 2011.

(3-4) Belgian Finance Minister Didier Reynders arrives for a meeting of European Liberal Democrats on the sidelines of an EU summit in Brussels, Thursday, March 24, 2011.

(5-6) Finnish Prime Minister Mari Kiviniemi arrives for a meeting of European Liberal Democrats on the sidelines of an EU summit in Brussels, Thursday, March 24, 2011.

This second sentence was included with all captions: European leaders hope to approve what they see as a comprehensive solution to the instability of the euro. But new uncertainty loomed as the Portuguese government is forced from power by opposition parties who think the proposed austerity package there went too far.

Lessons Learned:

- Daytime outdoor photo ops can sometimes have really crappy lighting situations. This one, like the protest on February 17, had way too much of an extreme in contrasts between the light in the sun and in the shade.
- Shooting at something darker against a very bright background can cause focusing problems with your camera lens. While it can make the background very clean, it can also be too much for the lens, leaving your images out of focus.
- Even though a flash won't fix the contrast problem completely, it will give you images that are useable. Images 3-6 were made using my flash and were submitted for publication.

After all the dignitaries arrived, a small group of photographers traveled upstairs to briefly take pictures of the group sitting at a round table for lunch. I'd prepared my other camera for this photo situation. Before I'd left for this presser, Virginia and I had talked

about how to handle the room, since I was going to be in it only about a minute (it turned out to be about 30 seconds). I went in armed with my flash, which definitely helped (because of windows in the background), but the pictures weren't stellar and none were uploaded.



(7)



(8)

Captions:

(7) Finnish Prime Minister Mari Kiviniemi, left, and Prime Minister of Estonia Andrus Ansip, right, talk during a meeting of European Liberal Democrats on the sidelines of an EU summit in Brussels, Thursday, March 24, 2011.

(8) European Commissioner for Transport Siim Kallas meets with other European Liberal Democrats on the sidelines of an EU summit in Brussels, Thursday, March 24, 2011.

Lessons Learned:

- Luncheon photo ops are very fast! This one lasted about 30 seconds.
- Bring a flash for inside photo situations. More light means faster shutter speeds.
- Don't worry about balancing for windows in a situation like this; there isn't time for it.

Eventually, I was able to get some good pictures of the Dutch Prime Minister, Mark Rutte. Since everyone had arrived late, the ELD presser was going to start in about thirty minutes, at 1:30 pm. While I was waiting for the presser to begin (and



that's a lot of what photojournalism seems to be: hurry up and wait... at least here in Belgium), I noticed Rutte outside, surrounded by some people, probably giving an interview. So I hurried outside and took pictures of him. I was even able to get some good ones of him in the backseat of his car, driving away. Virginia later gave me some compliments for those, telling me that it was "hard to get." Virginia sent five of these to London.





Caption: Dutch Prime Minister Mark Rutte gives the thumbs up as he departs a meeting of European Liberal Democrats on the sidelines of an EU summit in Brussels, Thursday, March 24, 2011. European leaders hope to approve what they see as a comprehensive solution to the instability of the euro. But new uncertainty loomed as the Portuguese government is forced from power by opposition parties who think the proposed austerity package there went too far.

The Danish Prime Minister eventually cancelled his appearance, because of traffic and protests that were happening. When I found out that he had definitely decided not to come, I texted Virginia to let her know that he had cancelled and to tell her about the presser starting late. She texted me back, telling me to return to the Council building.

Because of the Summit, the Schuman and Maelbeek metro stations were closed. This meant that, instead of just hopping on the metro, I was going to have to walk. Virginia sent another text to let me know that there were violent protests currently happening in the Arts de Loi area, so that meant that I ended up taking the metro back to the stop near my flat and then walking to the Council building by way of the European Parliament. It took me 22 minutes.

Lessons Learned:

- Keeping your eyes open can help you get the job done. If I hadn't have noticed Rutte was outside, I wouldn't have been able to get the pictures I got of him, which was one of the priorities of the day.
- Always check in with your editor when plans change so that she can make the call as to what you are doing.

Arrival of the Big Wigs

Two days before the Summit, Virginia had sent me over to the Council building to stake our claim on a spot at the VIP Corner. I placed the AP stepstool on the left side, so that when all the press gathered to 'greet' the arriving dignitaries, I would have a prime photography location. This is standard practice for these types of events, and there are page-sized stickers that are given out to mark your location.¹



When I arrived that afternoon, they had moved the stepstool! I texted

Virginia for advice and she said to tell the person that was in my spot to move, since I had claimed it. I did and they moved.

¹ Later I figured out that I had put the stepstool in the wrong spot anyway, because I had misunderstood Virginia's diagram when she was giving me directions. I went back downstairs and corrected my mistake for the next day.

Working on the outside was really different: a bunch of people crammed in like sardines, all trying to get a shot or a sound bite. I was glad I was down in front by the railing because I could rest my cameras on it when nothing was happening. That 1D-Mark III with a 70-200mm zoom lens gets really heavy after a while.

Since we were like sardines, there were a few times where someone's boom mike would drop down into my shot. So I got to put the 'please move' request into effect. And like Virginia said, they moved, since I was only asking for an inch or two. In total, Virginia submitted 19 images by Geert Vanden Wijngaert, six by Thierry Charlier, and three by me.

My images (the **bolded numbers** were submitted for publication):

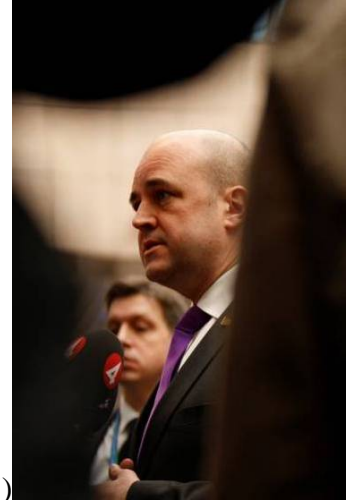




(5)



(6)



(7)



(8)



(9)



(10)



(11)

Captions:

(1) Greek Prime Minister George Papandreou speaks with the media as he arrives for an EU summit in Brussels, Thursday, March 24, 2011.

(2-4) Dutch Prime Minister Mark Rutte speaks with the media as he arrives for an EU summit in Brussels, Thursday, March 24, 2011.

(5) Luxembourg's Prime Minister Jean Claude Juncker speaks with the media as he arrives for an EU summit in Brussels, Thursday, March 24, 2011.

(6) Hungary's Prime Minister Viktor Orban speaks with the media as he arrives for an EU summit in Brussels, Thursday, March 24, 2011.

(7-8) Swedish Prime Minister Fredrik Reinfeldt arrives for a meeting of the European People's Party on the sidelines of an EU summit in Brussels, Thursday, March 24, 2011. European leaders hope to approve what they see as a comprehensive solution to the instability of the euro. But new uncertainty loomed as the Portuguese government is forced from power by opposition parties who think the proposed austerity package there went too far.

(9) Slovenian Prime Minister Borut Pahor glances at reporters as he arrives for an EU summit in Brussels, Thursday, March 24, 2011.

(10-11) German Chancellor Angela Merkel speaks with the media as she arrives for an EU summit in Brussels, Thursday, March 24, 2011.

This second sentence was included with all captions (except for the caption for the Swedish Prime Minister): Portugal's political crisis and uncertainty over the true scale of problems at Irish banks dominated a summit of European Union leaders that was designed to finally put an end to the region's crippling debt crisis.

Image #11 is an excellent example of what good editing can do. The wider image has lots of things in it to distract from the focus of the picture (German Chancellor Angela Merkel). By cutting them out, you still have the context but the eye is constantly being redirected back to her.



Lessons Learned:

- In preparation for a summit at the Council building, get the stickers they provide so that you can stake your space well ahead of time. All of the news agency photographers did this, as well as a number of regional reporters.
- Make sure that you pick a good spot for pictures. The first time, I misunderstood where Virginia wanted me to put the stepstool ladder, so the spot I claimed was farther down the line than she meant it to be. More of my pictures would probably have been useable if I had been in a better position.
- Even if you stake your space, if it's not tied down, they may still move your ladder. Even if it's tied down, they may move your ladder if they know your lock's combination. You just need to fight for your spot.

- Standing next to the railing can be a blessing for more than one reason: view/access and it provides a place to prop your camera while you wait for people to arrive. That camera and lens can get really heavy after an hour.
- People will move their boom if you ask.
- Standing in the press box can be fun because you are all in the same boat, as it builds a sense of camaraderie.
- If you don't like the space that you claimed, it is possible to move, as long as you aren't moving someone else out of the way.
- Even though these are 'important' pictures, it's not the end of the world if you miss someone.
- Good editing can make a great picture a real 'get.' It was a great moment, Merkel looking up at the microphones. Editing made the picture much tighter and more effective.

At the Summit

I'm not sure what I was expecting at the Summit, but it was definitely very cool. I really felt like I was a part of something. At the Council building there is a huge atrium, which typically is empty and, in order to get from the



building's entrance to the press areas, you either have to walk straight through it or around walk around the border of the atrium. During a summit, this area is completely

filled with tables, all crammed with journalists, sitting in their designated sections. The AP section included spots for Print, Photo, and Media.

During the Summit, after any presser, we would take our camera cards back to the atrium and leave them for Virginia to edit. Because Virginia was solely editing during the summit, the AP had put several stringers (besides me) to work, among them Geert Vanden Wijngaert and Thierry Charlier. Yves ended up covering the protests that they had over at Arts de Loi and one of his pictures ended up on the front page of the New York Times international edition.



Between the start of the Summit and when the dignitaries left for the day, I joined Thierry and Yves and went down to dinner. Food is served cafeteria-style, with different sections for entrees, salad, drinks, dessert.

There's no charge for anything, you just have to go through the line so that they can track what was consumed. I ended up eating freshly-grilled steak and frites, which were very good. There was an extra charge on alcohol, but since I'm not a drinker, I was very happy with my bottle of Coca-Cola.

The seating area was abuzz with conversations as the media all sat, ate, and visited with each other. I didn't get the sense at all that things were segregated and that's something that I think is very typical in Brussels: that collegiality, working well with

each other, together, but still doing your job (only not at the expense of someone else). It's times like these that I really like working in Brussels.

Exit of the Big Wigs

My last assignment of the day was to capture the dignitaries as they left the Council building for the night. While most of the journalists were inside, Virginia had me wait outside where I was earlier. I went downstairs to wait at around 11:00 pm and was waiting for about an hour before people started trickling out of the building.



As people started leaving the building, other photographers started coming outside, since it was the better location. Unlike in the afternoon when people arrived a little at a time, they came out pretty much all at the same time. And it wasn't just the dignitary, it was typically the dignitary and their entire



entourage. So it was a whole mob of people. Catching someone for a picture was challenging, particularly because most of them were ignoring the press and were just focused on their cars.



(1)



(2)

Captions:

(1) Irish Prime Minister Enda Kenny leaves an EU summit in Brussels, Friday, March 25, 2011. European Union leaders have given their final approval on a raft of new measures they hope will contain the debt crisis that has rocked the continent for more than a year.

(2) Portugal's caretaker Prime Minister Jose Socrates, center, waves as he leaves an EU summit in Brussels, Friday, March 25, 2011. European Union leaders have given their final approval on a raft of new measures they hope will contain the debt crisis that has rocked the continent for more than a year.

I got congratulations from Virginia for getting the picture of Socrates, because he had resigned as Portugal's Prime Minister just the day before after its parliament had rejected his latest austerity budget. Two of my images were submitted for publication.



With the metro out of service, I lucked out with a taxi for the ride home, which meant that I got home around 1:30 instead of even later. I went to bed tired!

Lessons Learned:

- When people exit a summit, it's better to be outside. There's more room which means more space and an easier time getting a picture of someone.
- People will typically leave a summit around midnight at the earliest. Still get there early.
- Unlike when the dignitaries enter, their exit will be much less orderly and more crowded. They will also most likely ignore you completely, instead of at least looking in your direction, if not waving and/or smiling.

March 25, 2011

Arrival of the Big Wigs



The way a situation like this works is this: the dignitaries arrive, one at a time, with a police escort. They disembark their vehicle and are welcomed by the greeter from the Council building. Then they walk up the red carpet and through the double

doors into the building. They may or may not stop to talk to reporters.

During something like this, you do a lot of standing around, waiting for people to arrive, so it's good to be friendly with other people; it makes the time pass more quickly. Typically, the most 'important' people arrive in the middle, rather than at the beginning or the end, so the throng of journalists will be the most crowded in the beginning.



The dignitaries were due to arrive around 10:00 am. Virginia told me to be there around 9:15 am. When I arrived, the left side (where I wanted to be) was almost completely full, mostly with TV people (which means two people, the cameraman and the person holding the boom). Geert had the premium spot by the other agency photographers, on the left up near the doors of the building. Since there was no room for me on the left, I went over to the right side and ended up standing on the second tier, almost right behind where Thierry Charlier stood the day before. After the first couple of people arrived, I noticed that Geert was no longer taking pictures, which I thought was odd. About five minutes later, I got a call from Virginia telling me that Geert had to go cover a NATO press conference so I was the only one left taking pictures. That meant I was moving to the AP spot on the left.

Virginia's call came right around the same time as the arrival of Yves Leterme, the Belgian Prime Minister. I climbed down to be able to cross over. And then I had to wait, because the arrival space needs to be clear in order to cross and Leterme was answering a bunch of questions. It was probably only 8-10 minutes, but it felt like forever. While I was waiting, I missed another arrival. I tried not to stress as I worried that I would miss

someone else. But eventually he moved on and I was able to cross over. And I didn't miss anyone. I worried for nothing.

Once I was over at the spot, I had to negotiate to get my place back, because someone else had moved in. It took a little, but the other agency guys (Georges and Thierry) backed me up and I had the fact that it was the AP's spot on my side. The AFP wasn't using their ladder so I used it instead of the AP footstool (it was taller). As time went on, I was grateful that their ladder had a bar across the top because it was something for my legs to lean on.

Being in this spot gave me the opportunity to watch the other news agency guys at work, which was really fun. When different people would walk by, they would call out things like "Bonjour! Hello! Buenos Dias! This way! This way!" to get their attention and get a picture. It also allowed me to see Thierry's camera get blocked by a boom mike from the BBC, even after he tried to get them to move it three times. He ended up missing getting a picture of Angela Merkel. He swore under his breath but stayed focused.

I also got to experience reporters from Britain be rude because they needed to get *their * story: not only did they not move out of the way so that Thierry could get a picture, even after he went as far as climbing up on the railings to try and get it, but one of them shoved his rather large head up underneath of my arm (the one that steadies the camera) in an attempt to get a quote from Cameron, who didn't even stop so that my picture was screwed up. I don't understand why people are that way, but times like these reaffirm that I don't want to be a journalist like that.

These are the images (the **bolded numbers** were submitted for publication):



(1)



(2)



(3)



(4)



(5)



(6)



(7)



(8)



(9)



(10)



(11)



(12)



(13)



(14)



(15)



(16)





Captions:

(1) Finnish Prime Minister Mari Kiviniemi arrives for an EU summit in Brussels on Friday, March 25, 2011.

(2) Danish Prime Minister Lars Løkke Rasmussen arrives for an EU summit in Brussels on Friday, March 25, 2011.

(3-4) Estonian Prime Minister Andris Ansip arrives for an EU summit in Brussels on Friday, March 25, 2011.

(5-6) Luxembourg's Prime Minister Jean-Claude Juncker arrives for an EU summit in Brussels on Friday, March 25, 2011. **Image 4 was submitted.**

(7) Slovenian Prime Minister Borut Pahor arrives for an EU summit in Brussels on Friday, March 25, 2011.

- (8-10) German Chancellor Angela Merkel arrives for an EU summit in Brussels on Friday, March 25, 2011.
- (11) British Prime Minister David Cameron arrives for an EU summit in Brussels on Friday, March 25, 2011.
- (12) Irish Prime Minister Enda Kenny arrives for an EU summit in Brussels on Friday, March 25, 2011.
- (13-14) Polish Prime Minister Donald Tusk arrives for an EU summit in Brussels on Friday, March 25, 2011. **Image 13 was submitted.**
- (15-16) Cypriot President Demetrius Christofias arrives for an EU summit in Brussels on Friday, March 25, 2011.
- (17-18) French President Nicolas Sarkozy arrives for an EU summit in Brussels on Friday, March 25, 2011. *#18 was an APTOPIX.*
- (19-20) Slovakian Prime Minister Iveta Radicova arrives for an EU summit in Brussels on Friday, March 25, 2011.
- (21-22) Spanish Prime Minister Jose Luis Zapatero arrives for an EU summit in Brussels on Friday, March 25, 2011.
- (23) Greek Prime Minister George Papandreou arrives for an EU summit in Brussels on Friday, March 25, 2011.
- (24) Maltese Prime Minister Lawrence Gonzi arrives for an EU summit in Brussels on Friday, March 25, 2011.
- (25) EU foreign policy chief Catherine Ashton arrives for an EU summit in Brussels on Friday, March 25, 2011.
- (26) Portugal's caretaker Prime Minister Jose Socrates arrives for an EU summit in Brussels on Friday, March 25, 2011.
- (27) Czech Republic's Prime Minister Petr Necas arrives for an EU summit in Brussels on Friday, March 25, 2011.

(28) Italian Prime Minister Silvio Berlusconi arrives for an EU summit in Brussels on Friday, March 25, 2011.

This second sentence was included with all captions EU leaders wrap up a two day summit on Friday focusing on the situation in Libya, the recent earthquake and tsunami in Japan, and new financial measures they hope will contain the debt crisis that has rocked the continent for more than a year.

A total of 12 of my images, 10 by Thierry Charlier and one by Geert Vanden Wijngaert were submitted for publication.

Lessons Learned:

- Anything can happen. The plan was that Geert would be in the prime spot, but then NATO called a press conference regarding the situation in Libya and I ended up there.
- People will typically follow the 'rules.' The guy who stole my spot gave it back when I asked for it, because I 'called' it and the boom guy moved his microphone when I asked, because that's common courtesy.
- Marking your spot is effective for staking a claim. The stickers and the stepstool marked that spot as the AP's, regardless if we were first there that day.
- For summits, you need to arrive *early* to get a good spot. There were only two stickers and three of us, so I was the odd man out. Plus, putting the stickers down well prior to the day is why we got the spots we did.
- A ladder with a back to lean on is very handy when you have to stand on it for a long time, especially if you don't have anything else to lean on. I definitely will invest in something like this if I am ever in this type of situation.

- It's okay to yell at people like paparazzi sometimes. I always pictured the people screaming "Look over here!" as paparazzi, obnoxious, annoying. But in this situation, it was necessary to get their attention. It was fun. And in some ways, it was expected.
- Working together can get the job done. It wasn't just one of the news agency guys that was yelling, it was all of them. I don't necessarily think they would have been as noticed if they didn't all work together.
- Sometimes people are just rude. It happens to everyone. When the BBC boom got in Thierry's way, it was something that could happen to any of us. And someone from Britain (possibly also BBC) tried to stuff his head under my arm to try and get a quote without considering who he was doing it to. Neither time was personal.

Pressers: Italy and Spain

In covering the Summit, Virginia divided up the pressers. I was assigned the Spanish and the Italian prime ministers, Jose Luis Rodriguez Zapatero and Silvio Berlusconi, respectively. Spain was set to start first at



1:30 pm and then Italy at 2:30 pm. To make sure I didn't miss the presser, I skipped lunch and got to the Spanish press room very early (a decision I later regretted because I got quite hungry). I probably could have gone and grabbed something to eat because I ended up waiting about 45 minutes for the presser to start. But, being there early provided

me plenty of time to get my white balances right (using my ExpoDisc). One of the people setting up the room volunteered to be my test subject, which helped getting things right.

Caption: Spain's Prime Minister Jose Luis Rodriguez Zapatero speaks during a media conference at an EU summit in Brussels on Friday, March 25, 2011. EU leaders wrap up a two day summit on Friday focusing on the situation in Libya, the recent earthquake and tsunami in Japan, and new financial measures they hope will contain the debt crisis that has rocked the continent for more than a year.



As I was waiting for the Zapatero to arrive and begin, I was trying to figure out where Berlusconi was going to be speaking, down in the VIP corner or in his press room (Virginia had said that it could be either). I saw a couple people setting up the Italian press room and asked them where Berlusconi was going to be. They said he would be speaking in his press room. After I heard that, I put the VIP Corner out of my mind.

During the Spanish presser, I kept looking and looking for people to start arriving for Berlusconi and no one came. That should have been my first clue that something was



fishy, but I didn't put things together.

I took both of my cameras but only used the 1D-Mark III. I varied my angle, distance, as well as orientation (horizontal and vertical). I didn't stay for the entire presser because I got enough shots with good expressions. I took my card up to Virginia so she could start editing and mentioned that the Italian

presser hadn't started. She asked if I'd checked up in the room to see if he was there, which helped me to remember the VIP Corner and realize that I probably had screwed up.



I quickly ran downstairs to see a bunch of photographers taking pictures of people leaving and then I spot Andy, one of the AP camera guys, who told me that Berlusconi was one of the first to leave. So I missed him entirely. I was not

happy and began kicking myself. I went back upstairs and told Virginia what happened, along with apologizing twice. She wasn't happy, but she wasn't harsh: "That's not good... Well, there's nothing we can do now."

When things like that happen, it's my nature to freak out about them, which I tried not to do. I decided to go down and eat lunch¹ (had steak and frites again). As I sat there, I tried to put my mistake into perspective: I don't have to be the best ever; I just had to be good. This probably was not the first time something like this has happened. I'm probably not



¹ As I mentioned before, it's typical for food and/or refreshments to be provided at pressers. A summit like this one is no exception. They provide breakfast, lunch, and dinner for everyone and there is also several refrigerators full of drinks scattered about the atrium where everyone had set up. All of this is complimentary, because at something like this you can't really leave to go get food, because at any minute something might change and something might need to be covered. They want the press coverage.

the only one working for Virginia that ever did this and it probably has happened to Virginia before. In the grand scheme of things, it wasn't that big a deal; tomorrow all this



would be old news. And it might not have been covered, anyway, if I wasn't there, because Virginia is only allowed to hire so many stringers. Ultimately, if I continued to let what happened freak me out, I would

just end up being weird and screw up other things because I was overcompensating. So I decided to stop and just to let it go.

When I got back upstairs, one of the first things Virginia said to me was: "Because you did such a good job with the Spanish Prime Minister, we'll let you live," which told me that things were all right. Later, we were even joking about it – Virginia, Thierry and I – as he told me about doing something similar. Images 1, 3, 5 & 6 were submitted for publication.

Lessons Learned:

- When unsure of a presser's location, check with more than one person, especially when it's close to starting and no one is there.
- If you miss a presser, it's not the end of the world. It's not good; but it happens sometimes. Just don't make a habit of it.



March 28, 2011

This week, I expected to be very busy because Virginia and Yves aren't allowed to do any more overtime and with the Summit, they were at their limit. So, I could expect pressers that are spread out throughout the day instead of blocked together the way they usually are when work's split between the three of us. I was glad that I was there to be able to help out.

Siim Kallas, Commissioner for Transport

Yves was home sick and Virginia's car ended up in the shop, so I took over the assignment for the day, photographing a presser for Commissioner for Transport Siim Kallas. The topic of this presser was a Commission white paper which proposes a ban on conventionally-fueled



automobiles in city centers, as well as a 40 percent cut in shipping emissions and a 40 percent reduction in carbon fuels used in aviation. According Kallas, these measures would reduce carbon emissions on the continent by 60 percent and would reduce Europe's dependence on fossil fuels.

The presser was set to start at 12:15 pm, but because the Commission always seems to run late (especially when it's adjacent to the mid-day press briefing), it actually didn't begin until around 12:30. Georges, Olivier and Thierry were also there, as well as some regional photographer who used his flash the whole time. It was annoying. Nobody uses

their flash in this room. And it showed that this guy didn't have much training or experience or he would have known that any light from his strobe would have fallen



away by the time it reached Kallas, so it would have a negligible effect on his pictures.

Caption: European Union Commissioner for Transport Siim Kallas pauses while speaking during a media conference regarding a Single European Transport Area at EU headquarters in Brussels on Monday, March 28, 2011.

I really enjoy photographing Kallas because he is very expressive when he speaks, not only facially with his hands, which can make for interesting images.

With my coverage, I moved all around the room, first starting wide images and then getting tighter. About halfway through the presser, my phone went off. I had accidentally forgotten to turn off the ringer! That was embarrassing, even though no one said anything to me. Because Kallas is good about moving his hands and being expressive, I ended up with enough images to be able to leave before the presser finished.

Because both Yves and Virginia were out of the office, I had to edit my take down before sending it to Virginia. Out of the two things I covered that day, Kallas's presser was very difficult to edit because, for some reason, I just could not get a picture that I really loved that was



completely sharp. It was very weird, since the lens was focusing in the right place and my shutter speed was 1/200. I used the 'Make a Selection' tool in PhotoMechanic to sort my take by vertical and horizontal and then narrowed it down to four images. Images 2 & 3 were uploaded for publication.

Lessons Learned:

- Always remember to switch off the ringer on your cell phone! They aren't going to stop everything, but it's still embarrassing.
- Even when you have your camera set correctly, sometimes your pictures won't be useable/completely sharp.
- Always have a backup image in case your editor wants something else.
- Sometimes you will come across photographers that do noticeable stupid things; just ignore them.



Syrian Protest

After the presser, I checked my phone and discovered that Virginia was the one calling me. I returned her call and found out that there was a Libyan demonstration going on outside, between the Commission and the Council at Schuman Circle. So I hurried outside to cover it.

Before I left, I looked to see if Georges, Olivier or Thierry were going also and it didn't look like it. It looked like we got the scoop on the news, but it left me wondering if Virginia would have told them about it. I've noticed that the photographers here can be

quite collegial, and even though we're competing agencies, we still try to help one another. So I wondered if I should have told them. I didn't because I wanted to check with Virginia first; it wasn't quite the same situation as I've observed before. When I asked her about it later, she told me that she wouldn't have, so I made the right call.



(1)



(2)

Walking from the Commission to Schuman Circle, I heard the demonstration before I saw it. Virginia had called it a small demonstration so I was expecting about 15-20 people. There were probably around 75-80 people there, all chanting in Syrian.

Where they had positioned themselves – facing the Council building right next to the taxi area – was not the best for getting great photography coverage, because any wide shot included the taxis that were parked in front of them. While some of the demonstrators were very expressive, a couple of them made things more complicated for me by slowly walking back and forth, documenting themselves with a video camera. No one wants a picture of that.



(3)



(4)

I almost left without knowing exactly why they were protesting, but I remembered to ask why. I discovered that several of the crowd were former political prisoners and they were calling for the ouster of the current regime and its president, Bashar al-Assad. While I was talking to them, a small scuffle broke out in the crowd, but before I could get a picture, it was broken up by other protesters. In total I was there about 20 minutes.



(5)



(6)

Editing this take was easier. I quickly tagged the images I like and then made a selection so I could organize the protest by wide shots, medium, and close ups. I ended sending Virginia six images. Within minutes of receiving my e-mail I got a reply from Virginia asking me what the signs said, since most of them only showed some of the phrases. I ended up translating all of them (since there were only two signs in English) and sending her two more that she might want that had signs in French.

Virginia ended up submitting the image below:



Caption: Protestors hold signs and chant slogans regarding the political situation in Syria during a demonstration outside EU headquarters in Brussels, Monday, March 28, 2011. The center pink sign reads 'Everywhere everything smells of death,' the right white sign reads 'Change is coming,' and the background yellow sign reads 'No mediation! No cameras! The city embargoed!!'

Translation of Signs:

(2) The white sign, left, reads, 'Change is coming.' The green sign, center, reads, 'Having a different opinion is not a crime.' The yellow sign, right, reads, 'Traitor: One who kills his own people!'²

² Traître: Celui qui tue son peuple!

(3) The red sign, center, reads, 'Stop the killing of peaceful protesters. The pink sign, right, reads, 'No mediation! No cameras! The city embargoed!!'³

(4) The dark yellow sign, far left, reads, 'Traitor: One who kills his own people!' The yellow sign, left, reads, 'United Nations. O.N.G. History will witness...'⁴ The green sign, right, reads, 'Having a different opinion is not a crime.'

(5) The yellow sign, left, reads, 'United Nations. O.N.G. History will witness...'⁴

(6) The sign reads, 'Having a different opinion is not a crime.'

Lessons Learned:

- Even though collegiality is important, it doesn't mean telling the competition about breaking news events. I made the right call in not telling the other agency photographers about the protest going on outside on Schuman Circle.
- Always provide translations of signs in your captions, if you can, even if the entire sign isn't visible. People will still want to know what it said.

March 29, 2011

Non-Profit Sector Demonstration on Boulevard du Roi Albert II

On March 29th, the non-profit sector of Belgium gathered to protest the absence of a Belgian federal government because it meant that nothing had been done to renew their agreement about salaries and conditions of work. Numbering about 450,000, this included nurses, social workers and childcare workers.

³ Pas d'mediat! Pas de camera! Ville sous embargo!!!

⁴ Nations-Unis. O.N.G. L'histoire sera temoin...

As much as I wanted not to be nervous in covering this demonstration, the morning seemed to conspire against me. First, even though I had checked the times the night before, as I was getting ready, I discovered that Virginia had told me 9:00 am instead of 9:30 am for start of the demonstration, so I ended up having to rush through my morning ritual. Second, taking the metro was a challenge because of train problems. Occasionally, there would be trouble with a line and the trains would not run for 15-20 minutes. Today, it was with metro Line 2/6, which meant that when it finally started working, people were crammed in like sardines. As I was standing there waiting for the train, as 9:00 am approached, I had to keep myself from stressing out about being late. I finally get to the Rogier stop and catch the tram heading for Gare du Nord. Luckily, I was paying attention to the signs on the stops instead of listening to the overhead announcement, otherwise I would have missed it because the timing on the announcement was a stop behind.

I emerged from the Gare du Nord train station, where the demonstrators were supposed to be congregating and no one was there. That really worried me, so I tried calling Yves and Virginia to make sure that I was in the right place. I got no answer. I began walking up Rue Albert II to try to catch up to the demonstration, in case I missed them, and finally got a hold of Yves, who told me that time of the demo had changed to 10:00 am.

That extra 50 minutes gave me enough time to calm down. I went back into Gare du Nord and bought a pain au chocolat and a Sudoku puzzle book. As I was waiting, people began to emerge from the trains wearing their union jackets. About 9:50 am, I went back outside and finally, people were starting to congregate, with most of them walking up Albert II towards Boulevard du Jardin Botanique, where the demonstration would begin.

(Ironically, I could have simply gotten off the metro at Rogier and walked a block to the beginning of the demonstration.)



As I walked along with demonstrators, I took pictures. The union jackets were either green, blue, or red. People were decked out in matching hats and bandanas. They also had balloons, noise makers, whistles, drums, and some people were in costumes or had props. There were also union flag and banners with slogans. About halfway up Albert II, I came across a red fire truck. I saw a photographer climbing up onto the fire truck, so I approached them as asked to go up too. I had to show them my badge before they'd let me, but they let me. I took pictures of the crowd in both directions and felt proud of myself for getting such an angle.



After I thanked them and climbed down, I moved farther up Albert II towards Botanique and took pictures of the people in the crowd. There were several other

photographers wandering through the crowd, doing what I was doing. Arriving at Jardin Botanique, I saw the Reuters photographer, Thierry Roge, doing the same thing I was. Then he headed over to stand on top of one of the large plant pots that was located across the street from the beginning of the march. Virginia had suggested standing on these, so I climbed up there, too. And then it was another situation where a regional photographer tried to horn in on my shot and I had to say something.



(5)



(6)

The march was led by a large sign reading ‘Hier komt de non-profit!’ *Here comes the non-profit (unions)!* Once the march started, it was what seemed like an endless stream of people walking by the potter that I was standing on. People would look in my direction and smile and/or wave, but I tried not to photograph them when they were doing it. I noticed that Thierry was gone and had started heading down Boulevard Adolphe Max toward La Bourse, so I followed. I ran in front of pockets of the crowd so that I could get them walking toward me and even had a few times where clumps of them rushed toward me as if to make my pictures extra dramatic.



(7)



(8)

Throughout the march, I took my cues from Thierry as far as when to move on from one location to another, first to another potter and then down toward La Bourse, where the stock exchange was.



(9)



(10)



(11)



(12)

Caption of Image #11, which was submitted for publication: Nurses working at the pediatric department of a hospital march during a protest in Brussels, Tuesday, March 29, 2011. The non-profit sector, numbering some 450,000 people, complains about the absence of a new working agreement, partly the result of Belgium lacking a fully fledged government.



(13)



(14)

Notes on Images:

(1) This was taken while on top of the fire engine. I took several images from both directions, but the ones facing towards Botanique had the backs of people and part of the image was blocked by the roof of the engine. The ABVV is the Belgian General Trade Union and the banner reads 'Social Profit: Together we are strong.'

(2-8, 11) These were taken while atop the potters at the intersection of Albert II and Botanique.

(2) A picture of the front of the protest march, taken about 20 minutes before the march began. The motorcycles and police cars went ahead of the march and stopped traffic, much like they do during parades and funeral processions.

(3-4) Pictures of the banner that was carried at the front of protest march. The banner reads 'Here comes the non-profit (sector)!'

(3) A close-up of the people holding the banner.

(4) This picture was taken right before the marching began. The woman in the middle with her arms outstretched counted to three, dropped her arms, and they were off. Once the marching began, the drummers stepped in front of the banner and led the way.

(5-6) Pictures to illustrate the volumes of people who were part of the march, as if the crowd goes on forever.

(5) The sign on the far left reads 'Just over the bridge to get a curved back.'¹ The sign on left reads 'Our ADV's, his peripherals, otherwise we do not get our pension.'² The center sign reads 'Consider this one day and now what about our pensions?''³

(6) I could not find a picture that clearly showed the wording on the sign in order to provide a translation for this sign.

(7-8) Detail shots of people in the crowd.

(7) The sign on the left, with the rock-climbing chicken, reads 'Wanted!!! Enthusiastic nightshift. Requirements!!! Agree: we all have the same pay day or night.'⁴ The sign on the right, with the chicken pushing a stroller, reads 'Do you own life and family? FORGET a social life in nursing, not "IN."'⁵

(8) I'm unsure what the significance of the octopus is.

¹ Om nog maar over de brug krijgen een kromme rug.

² Onze ADV's zyn vandoen, anders geraken we niet aan ons pensioen.

³ Sta eens 1 DAY in onze en nu wat ons pensioen?

⁴ Gezocht!!! Enthousiaste nachtdienst. Vereisten!!! Akkoord met: WE-nacht of dag allemaal dezelfde toeslag.

⁵ Wil je een eigen leven en gezin?? VERGEET het een social leven is in de verpleging niet "IN."

(9-10, 12) After leaving the potters at Albert II and Botanique, these were taken while walking down Boulevard Adolphe Max toward La Bourse

(9) I'm unsure the significance of the bunny ears. The banner reads 'Flemish Government. Putting wool in your ears. BL'JF. From our VAP or you will hear from us again.'⁶

(10) The pin on the hat reads 'Care & Welfare.' 'Not for Profit.'

(11) The scarves around the women's heads read 'Pediatrics.'

(12) The flag reads 'We stand by these actions.'⁷

(13-14) These images are examples of some of the banners that people carried.

(13) I was lucky to be able to translate the banner, because I did not get a picture with the whole banner displayed until very close to the end of the march. The banner reads 'More staff! They need to intervene to ensure decent wages!'⁸ The sign on the puppet effigy reads 'Are we flexible enough?''⁹

(14) This was taken while the marchers were running at me (unrequested). The banner reads 'Here comes the childcare workers!' The placard on the woman to the right of the banner reads 'The work in question, I am an employee who gets paid according to labor law.'

⁶ Vlaamse regering knoophetin je oren BL'JF. Vanonze vap of je zal nogvan ons noren.

⁷ Wij zijn solidair met de acties.

⁸ Meer personeel! Ze veni Bergen deftigloon!

⁹ Zijn we flexible genoeg??

Lessons Learned:

- Events like this break the rule as far as not wanting pictures where people are looking at or interacting with the camera. It's pretty much unavoidable and those 'posed' pictures can actually be more successful in being engaging and creating a connection between the image and the viewer.
- There is so much to see and photograph during an event like this. Focus on the moments when you're shooting and when you're editing your take.
- Even when you are able to make out all the words on a banner or sign, finding the translation for them can be challenging and then you have to use common sense to make it make sense in English.



(15)



(16)

On reaching the stock exchange, I found people walking up to the temporary metal barriers that had been put in place and throwing shoes they had brought, trying to hit the four effigies which included Leterme and Reynders. First I photographed them from the side and then I climbed up the steps of the stock exchange to photograph the crowd as they threw their shoes. People were nice enough to throw rotten eggs so there was a lovely smell on the steps. There were lots of shoes thrown, mostly by people in green. They weren't always the best at aiming or throwing, so I had to pay attention to avoid

being hit by flying shoes. Because the steps were in the shade, I had the challenge again of dealing with a part of my frame being in bright sunlight, but I kept the bleached out parts to a minimum.



(17)



(18)



(19)



(20)



(21)

Throughout the protest I used both of my cameras and both of my lenses. I also tried to get creative angles of the protesters and the shoes. Besides climbing on potters, I climbed all over the steps in front of the exchange, even walking out towards the statues that had been erected on either side of the steps. I took some pictures standing directly behind a couple of the effigies, as if the image was from the perspective of the effigy looking out at the crowd which was intent on hitting it with shoes. I also took pictures from the perspective of the shoe throwers.



(22)



(23)

Later in the protest, people in the crowd started using poppers and orange smoke bombs, which the breeze carried in my direction. That made things hazy and the smell was gross, so I had to wait until the smoke cleared before I could continue.

As the crowd passing by the stock exchange began to thin, and they began cleaning up the shoes, I decided to go home to start editing my take. It was sardines in the metro again, and once I was home there were about 1,100 images to go through. A lot of them were usable, either because of exposure or shutter speed. It was particularly frustrating once I was at La Bourse, because many of my pictures of the crowd walking by the steps were blown out. My shutter speed was around 1/100 instead of being 1/250 or above, which meant that I should have bumped up my ISO. (This was something that I could fix later with Photoshop, but then I had no time because I spoke with Virginia and there was a last-minute presser at the European Parliament at 3:00 pm.



(24)



(25)

It took me about 45 minutes to quickly edit everything. I sent Yves eight pictures, three of them were uploaded for publication. The APTOPIX image appeared on the ABC News, the Evansville Courier & Press, and the Spokesman-Review (Spokane, Wash.) websites, and the pile of shoes image appeared on sulekha.com.



(26)



(27)



(28)



(29)



(30)

Caption for Image #30 (APTOPIX): Workers in the non-profit sector throw shoes towards a dummy of Belgian Prime minister Yves Leterme, center top, on the steps of the stock exchange building in Brussels, during a protest, Tuesday, March 29, 2011. The non-profit sector, numbering some 450,000 people, complains about the absence of a new working agreement, partly the result of Belgium lacking a fully fledged government.



(31)



(32)



(33)



(34)

Caption for Image #33, submitted for publication: A pile of shoes are thrown on the steps of the stock exchange building in Brussels, during a protest of non-profit workers, Tuesday, March 29, 2011. The non-profit sector, numbering some 450,000 people, complained about the absence of a new working agreement, partly the result of Belgium lacking a fully fledged government. Pictured on top is a dummy of Belgian Prime Minister Yves Leterme.

Notes on Images:

(15) A general picture of people throwing shoes, including a few flying shoes.

(16) A detail shot focusing on people as they threw their shoes.

(17) A side view of the shoes flying towards the effigies of Belgian officials standing on the Stock Exchange steps.

(18) A example of the costumes that some people wore during the protest. Their signs read: 'Will you stand in our shoes?' Wil je in onze schoenen schoenen staan?

(19-23) Images taken behind the effigies.

(19) Unlike most of the pictures that I took on the steps where the buildings in the background were blown out, this one is not, thanks to a faster shutter speed and a

smaller lens aperture. Anything with a shutter speed of slower than 1/200 had part of the background blown out.

(20) This one is slightly different in that the focus is in the foreground, on the effigy, rather than the background, on the crowd.

(21) I included this picture partially because the majority of people involved in the protest and photographed by me were wearing green and I thought that it was important to have a representation of all of the non-profit union groups.

(22) This picture did a great job of capturing the moment and the flying shoes.

(23) A wider shot of people throwing shoes and reacting to when their shoes hit an effigy.

(24) The orange haze in the background is the result of the smoke bombs that people had begun to set off. This man picked up a box of shoes and threw it towards the effigies.

(25) A vertical of someone throwing shoes.

(26) A wider shot depicting members of the non-profit workers whose color is blue.

(27) A detail of those blue-clad protesters.

(28) A medium shot of red-coated protesters, reflecting how as the protest wore down it became a more festive event.

(29) A protester throwing a pair of shoes, with the shoes are very obvious in the frame. In many of the pictures that I took, the shoes were there but blended in more with the crowd.

(30) This image was selected as an APTOPIX for the day. Virginia absolutely loved this image because it not only captured the atmosphere but also the flying shoes.

(31) A member of the FGTB Centrale Generale trade union carries the union's flag and a can of beer.

(32) An image to show the end of the protest, as city workers begin to clean up the shoes. Other men walked up and down the steps, picking out pairs of shoes they might want, but these men used street brooms to clear each step.

(33) I squatted low to the ground for this picture, to illustrate just the massive mound of shoes that had collected underneath the effigy of Yves Leterme.

(34) A detail of the effigy of Yves Leterme at the end of the protest.

Lessons Learned:

- Even if I was stuck in one place, using perspective and different distances can create different types of images.
- Using depth of field can change the story that an image tells.
- Using a higher ISO, faster shutter speed and smaller aperture will help combat the contrast problem that I've encountered in earlier assignments where I am outside in the shade on a sunny day.

EP's Decision about Food from Cloned Animals

Gianni Pittella, Chair of the European Parliament delegation to conciliation, Kartika Liotard, European Parliament rapporteur on novel foods, held a press conference regarding the breakdown in talks focused on the use of food taken from cloned animals. The Parliament was ready to drop their demand for a ban on the sale of food from the offspring of cloned animals, in return for mandatory labeling for all such products. The European Council had rejected this compromise, saying it risked dragging the EU into a trade war with countries that already export food products derived from cloned animals.



Caption: Gianni Pittella, Chair of the European Parliament delegation to conciliation, right, and Kartika Liotard, European Parliament rapporteur on novel foods, left,

speak during a media conference at the European Parliament in Brussels on Tuesday, March 29, 2011. The European Parliament and EU governments have failed to reach a compromise on new legislation that would have banned cloning animals to produce food.

After finishing my edit of the protest, I made my way to the European Parliament. When I arrived, I headed to the credentials office. Since my first time at the Parliament, I've held onto the badge that they provide that shows that I have authorization to be photographing there on the day indicated on the badge. As a result, all I have had to do is show her the previous badge she filled out and she creates a new one. Today was no different and saved me a lot of time that I didn't have, since I found out about this presser at the last minute.

Since being in Brussels, I have not been in the same room twice to cover a presser at the Parliament, so it took me a few minutes to find my way to the room where this presser was taking place. Luckily, it had not started yet, so I was able to go and get my white balance. After Pittella and Liotard entered, I was able to tweak my color



balance and exposure so that I was happy with how the images looked.



As I was taking their pictures, I could tell that they were not used to getting their picture taken because they kept glancing in my direction. I tried to vary the side of the room that I took pictures on, but ended up staying mostly on the right side of the room. I also tried experimenting with the angle that I used, shooting them from below. Because they were seated, I worked on getting some good verticals and varied my distance with my horizontals.

I was able to edit this take in about 15 minutes. During my edit, the images that I ended up choosing had them looking in my direction but not directly at me. I sent two horizontals of them together & one vertical of each to Virginia and the image, right, was submitted for publication, which used on the *India Times*, *The Star*, *Ag Week*, *Day Life*, and *Kyiv Post* websites.



Lessons Learned:

- Keeping a credentials badge issued by a press office can really save time!

March 30, 2011

Sex Abuse Decision by Belgian Parliament

Initially I was supposed to be covering Commission President Jose Manuel Barroso meeting with European Parliament President Jerzy Buzek, but as things can, the plan

changed when Virginia called and said that we were going to cover a presser at the Belgian Parliament related to sex abuse by Catholic clergy.

When we reached the Parliament building, we went through security as usual and then were escorted back to outside the room I had been in before when former Belgian Justice Minister Marc Verwilghen had testified before the Belgian Church Abuse Commission. There were about 20 journalists and photographers crammed into this very small area, waiting to be able to go inside after the victims gave



their testimony. The Parliamentary Committee on Child Sex Abuse in the Belgian Catholic Church would be making a decision about how to deal with addressing and possibly compensating the victims of this abuse.

While I waited and Virginia chatted with some of the other journalists, Lieve Halsberghe, a member of the group SNAP (Survivors Network of those Abused by Priests), arrived. Virginia had spoken with her earlier about getting her picture, so we chatted with her for a while. As we were talking with her, Virginia pulled out her camera and started taking her picture. It was cool to see how easy it was for her to do that and how absolutely normal it felt. After Virginia, I followed suit and got the picture, above.

And then, all at once, it was time to go in. As we've done before, we split the coverage. Virginia would be taking general pictures and I would be concentrating on Halsberghe. She and another member of SNAP would be watching from up in the gallery above the room. As spectators, they were not allowed down on the Parliament floor. If

the decision didn't go in their favor, they were planning on standing up and saying something like "We will not be silenced!"



The light in that room is terrible (as I mentioned before)! I practiced taking pictures of Halsberghe so I could get the balance right. I was using the ExpoDisc, but because it wasn't being aimed at the light source, it's a little less accurate.

Thierry Roge from Reuters was also there and, unlike Virginia or me, he brought his laptop so he was editing and transmitting images while he waited for the decision to be announced. There were several speeches by different parliamentarians, so Virginia left to go transmit pictures, including a picture she had taken beforehand of Halsberghe holding a sign that. I stayed and waited for them to announce their decision.



And I waited... and waited... and waited. Finally, right after Virginia texted me to go home, they voted to unanimously to approve the measure to seek sanctions against the Belgian bishop who molested children. So there was no SNAP protest.

By the time that I left, it was raining quite hard. Walking just one block from the Belgian Parliament to the Metro station, I got drenched. I went back to the AP office to grab my laptop and made the mistake of deciding to download some Microsoft updates for my computer. That extended my stay there another 2.5 hours. A long day!!

None of my images were submitted, partly because the meeting and decision were pretty uneventful.

Captions:

Top: Lieve Halsberge, a member of the group SNAP (Survivors Network of those Abused by Priests) waits before entering the gallery of the Belgian Parliament prior to a decision by Parliamentary Committee on Child Sex Abuse in the Belgian Catholic Church, in Brussels, Wednesday, March 30, 2011. The Belgian parliament is calling for an independent arbitration committee to deal with years of child abuse by Roman Catholic clergy and possible compensation for victims.

Middle: Members of the Parliamentary Committee on Child Sex Abuse in the Belgian Catholic Church listen to discussion before taking a vote at the Belgian Parliament, in Brussels, Wednesday, March 30, 2011. The Belgian parliament is calling for an independent arbitration committee to deal with years of child abuse by Roman Catholic clergy and possible compensation for victims.

Bottom: The Parliamentary Committee on Child Sex Abuse in the Belgian Catholic Church take a vote during their session at the Belgian Parliament, in Brussels, Wednesday, March 30, 2011. The Belgian parliament is calling for an independent arbitration committee to deal with years of child abuse by Roman Catholic clergy and possible compensation for victims.

Lessons Learned:

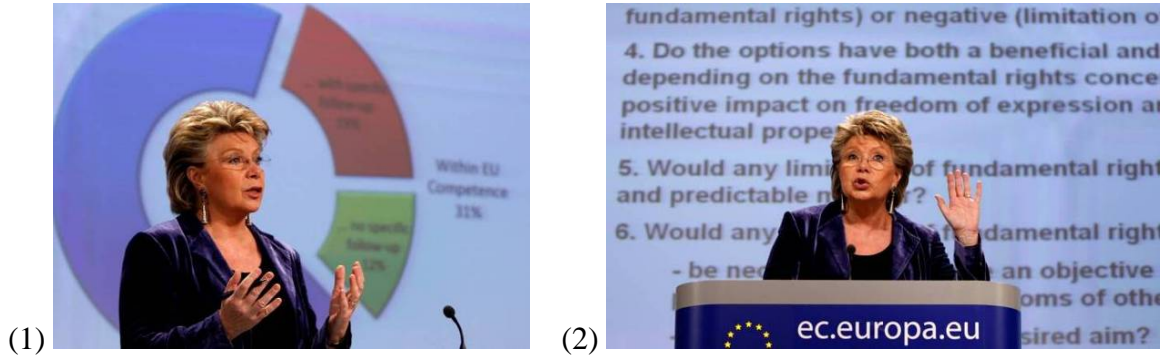
- Sometimes things don't go the way you expect them to go. There was no SNAP protest which made for a less exciting time at the Belgium Parliament.
- It can be a good idea to bring your laptop on location. If we had, we could have been editing and transmitting as we waited, like Thierry did.
- If you're interviewing them, it's understood that you might photograph them, too. You don't necessarily need to even ask if they would mind their picture taken, when they know you're a photographer.
- Bring something to do for those times when you will be sitting around waiting. I had the Sudoku puzzle book I had bought while waiting for the Shoe Protest to start so it helped pass the time.
- Court privacy laws in Belgium are different than in the U.S. We were not allowed to photograph any of the people giving testimony before the committee, even when they were not in the Senate room. Even in the hall, they were off limits.
- Parliamentary proceedings can be really boring and really long.

March 31, 2011

EU Charter of Fundamental Rights

The EU Charter of Fundamental Rights, adopted in 2010, applies to EU institutions like the Commission, the Council and the Parliament when they are preparing new laws and also to member states when they are implementing EU law. In order to make fundamental rights more part of its citizens' daily lives, the Commission released an Annual Report which highlighted how those fundamental rights are to be applied and how to redress

problems when they occur. Reding, during her presser, declared that the EU wasn't a fundamental rights 'supercop,' but also that 'people need to know their rights and how to apply them so that justice can be done.'



I had fun playing with the placement of Reding in my frame, because of all the different slides and graphs that she used during her presentation. I tried to use the graphs to give her a halo, to point to her head. Yves chose to submit the more standard images for publication, probably because she was looking towards the lens as compared to a side view of her face. Images 2, 4, and 5 were submitted for publication.



Caption: Viviane Reding, Vice-President in charge of Justice, Fundamental Rights and Citizenship, speaks during a media conference at the European Commission in Brussels on Thursday, March 31, 2011.

Lesson Learned:

- When playing with the backgrounds, try to get your subject looking in your direction.

April 4-8, 2011

The week of April 4th, I had no assignments and instead worked on putting together a photographic list of the royal families of Europe and other royal dignitaries who would be covering the upcoming marriage of Prince William and Kate Middleton. Most everyone was gone in Luxembourg because that was the week that the EU was meeting there.

April 11 & 12, 2011

It was another slow week with no assignments. On the 12th, I said my goodbyes to Virginia because she would be going on holiday and would not be back before I leave for the U.S. I am truly grateful for all that she had done and taught me.

April 13, 2011

Joaquin Almunia, European Commissioner for Competition



This was an important presser, because of the topic: price fixing of powdered laundry detergent by U.S.-based Procter & Gamble and British-Dutch-based Unilever NV. The two companies are the leading producers for laundry powder in Europe. The Commission

found that the companies had fixed prices in eight EU countries between 2002 and 2005.

Joaquin Almunia, the Commissioner for Competition announced that Procter & Gamble

would be fined €11.2M (\$306M) and Unilever €104M (\$150M). This was the third cartel case that the Commission had settled this year.

Caption: European Commissioner for Competition Joaquin Almunia speaks at a media conference at European Commission headquarters in Brussels, Wednesday, April 13, 2011. EU regulators on Wednesday fined consumer products companies Procter & Gamble and Unilever a total of euro 315.2 million (\$456 million) for price-fixing on powdered laundry detergent together with Henkel in eight EU countries.



I showed up early, as usual, to cover this presser and while I was waiting, Yves showed up, too, even though I was the only one scheduled to cover it. He had missed that it was my assignment and this was an important EU decision. This presser was well attended, because of the subject matter. I was able to get good pictures at different angles. Yves ended up submitting 4 of his images, many that were very similar to my own.

Lessons Learned:

- It's normal to sometimes make a mistake about assignments. During my time in Brussels, there have been a couple of times where I have almost missed going to an assignment because I wrote



down the wrong information. My laptop has saved me, because I was able to look at Virginia's e-mail(s). This day, Yves made a similar mistake, and he's been working for the AP for several years.

- The most important thing is that news gets covered. It doesn't matter who does it as long as it gets done.

Barroso & Commissioner Michel Barnier



In another initiative designed to move the EU towards a single market rather than one divided along national lines, the European Commission announced a dozen measures that it was proposing to facilitate dismantling the barriers

obstructing the flow of goods, services, and people among the 27-member states of the EU. Measures such as recognizing professional qualifications across the EU were designed to encourage doing business. The proposals would require new legislation or the revision of existing laws, but the Commission was hoping that these measures would be completed by the Single Market's 10-year anniversary on January 1, 2013.

Yves also decided to cover the presser involving Barroso and European Commissioner for Internal Market and Services Michel Barnier. Unlike when I worked with Virginia, we didn't divide up who we were photographing, so both of us took pictures of Barroso and Barnier.

Caption, Right: European Commission President Jose Manuel Barroso gestures as he addresses a media conference on the Single Market Act and Unitary Patent Directive, at the European Commission headquarters in Brussels, Wednesday, April 13, 2011.



Yves had missed the moment, below, so I was glad that I got it because it's a nice moment of action and interchange between the two. I was only partially paying attention to what Barnier was saying before he gave this gift, so I wasn't sure what he said. I thought it had something to do with patents, but because I wasn't sure, In the caption that was transmitted to London, Yves described the papers as documents to make sure that the captioning was accurate. After some research I figured out that Barnier gave Barroso a replica of the first patent for beer production given to Louis Pasteur, which makes sense



since one of the things that Barnier discussed during the presser was a unified patent system. Yves ended up submitting five of his images and two of mine (Images 2 & 3).

Caption: European Commissioner for Internal Market and Services Michel Barnier, right, hands over a document to European Commission President Jose Manuel Barroso, left, during a news conference on the Single Market Act and Unitary Patent Directive, at the European Commission headquarters in Brussels, Wednesday, April 13, 2011.

These are a few other images that I liked from this shoot:



Lessons Learned:

- When in doubt about caption information, only include the information that you definitely know. I was almost certain what the papers were, but because I wasn't completely positive, we didn't include it.
- Sometimes with caption information, you have to



weigh the time it takes to verify as compared to that time that you should be taking to submit your images (versus the competition). Investigating what the papers were took too much time, and even though I did eventually find the right answer on the Commission website, the image was already sent.

Ivory Coast Demonstration

As I left the Commission, I heard a commotion and discovered that a group of Ivorians were protesting the arrest of former President Laurant Gbagbo by the supporters of the Ivory Coast's legitimate president, Alassane Ouattara. Last November, Gbagbo had refused to give up the presidency, alleging voter fraud and despite exceeding the 10-year

constitutional term limit. The conflict escalated to civil war, with the UN and French troops becoming involved and ultimately facilitating Gbagbo's capture at the presidential compound.



Caption for Above: Supporters of arrested former Ivory Coast President Laurent Gbagbo demonstrate in front of the European Commission headquarters in Brussels, Wednesday, April 13, 2011. Banner at right reads: 'Free our African hero Gbagbo', poster at left reads: 'Stop slaughter of the Ivoirians'.

The protest was being held on the street island between the Commission and the Council buildings. Luckily, they were rather spread out instead of being clumped beside where the taxis park facing the Council (unlike the Syrian protest). It gave me a lot more options of what I could photograph.



One thing that I tried to get pictures of was the little boy who was participating in the protest, because it seemed unusual for a child to be there. I wasn't able to get his name, but I was able to get several pictures of him.



Caption for Image Above: The banner on left reads 'Sarkozy murdered democracy and peace in the Ivory Coast.' The middle banner reads 'Sarkozy stop bombing our families.' The banner on right equates Gbagbo with Lumumba.

Next two images:

Image on left: the banner equates Gbagbo with Patrice Lumumba, the first legally elected Prime Minister of the Republic of Congo who was deposed and later executed by a Belgian-led firing squad. The sign reads 'Stop slaughter of the Ivoirians!'

Image on right declares that her family was slain and lists their names.



When Yves returned to the office, he was very happy that I took the initiative and covered the protest. The first image was submitted for publication.

Lessons Learned:

- Sometimes, despite your best efforts, you may not get a name for a caption.
- Cropping an image can tighten up the focus.

Renovation of American Embassy



My final assignment for the day was going to the American Embassy to cover the presser with U.S. Ambassador to Belgium Howard Gutman and U.S. Ambassador to Finland Bruce Oreck. The embassy

had just completed a series of green (environmentally friendly) renovations, coordinated by the Alliance to Save Energy and the U.S. State Department's League of Green Embassies. Renovations included installing LED lighting, wireless radiator controls, water conservation products, energy-efficient appliances, and window film. By replacing

lighting and kitchen appliances, as well as adding insulation and digitally-controlled thermostats, the embassy expected to save at least 25% of its costs in the first year.



In order to get to the embassy, I took the metro and then walked a few blocks. About half a block from the embassy, I was stopped by security and I had to show them my press credentials to get any further.

When I arrived at the embassy, I was met by more security, which escorted me across the courtyard to the correct door to enter. The AP cameraman, Mark, was already there. We were told that we could photograph almost anywhere. We talked to the attaché who was coordinating the event about getting a picture of the outside of the embassy and she arranged it, as long as we didn't create images that showed the top of the embassy or the full size of it. I tried to capture people entering and exiting the embassy, since that would make it seem more relevant and engaging to an external viewer. But, because I didn't have a flash to illuminate the shaded parts of the entrance, I ended up choosing an image without people in it. I really wished I could have gotten a shot of the whole building, but I understand it's a security precaution.



I also took some pictures of the new lights installed in the dining rooms. It's amazing that they're LED lights instead of incandescent. I tried to photograph the rooms at various

angles to show the expanse of the room and then settled on these two images, capturing the chandelier in the mirror.

Before the presser started, I photographed the placards with the ambassadors' names that had been placed in their respective chairs so that I would know who was who and would have the correct spelling of their names. I also collected some press materials so that I would have details for my captions.



Caption: U.S. Ambassador to Belgium Howard Gutman discusses the embassy's recent renovations while a representative from Danfoss adjusts the embassy's heating system during a media event at the American Embassy in Brussels on Wednesday, April 14, 2011. The new digitally-controlled thermostats will

allow the embassy to reduce heat waste in unoccupied rooms.

The event started with an introduction and then speeches by Ambassador Gutman and Ambassador Orcek, who spearheaded the green initiative as a model for similar renovations in American embassies across the world. Then, the press was led on a tour of the embassy with the ambassadors, photographers first, reporters next. Some reporters



had to be told to wait their turn, since space was going to be tight in some areas.

The tour took us downstairs to look at the new furnace system and the new digitally-controlled thermostats which would

allow the embassy to reduce heat waste in its unoccupied rooms. It was difficult to get

many pictures in this space because it was such a cramped area; I was glad that I was using my shorter lens. I was also glad that I had my ExpoDisc with me, since there were different types of light in the hallway and in the furnace room.

Then we went upstairs to the ambassador's living quarters, specifically the kitchen, where a representative from Whirlpool discussed the efficiency and safety of the embassy's new Green Generation induction cook top and other appliances. Again a tight space to be taking pictures in, where only about five people could be in there at one time.

Throughout the presser, I tried to vary the distances of my images – from wide shots to detail images. Unlike most of the pressers I'd covered in Belgium, this one felt more like a picture story. None of the images ended up being submitted, because the AP decided that the story wasn't really going anywhere.

Caption: U.S. Ambassador to Finland Bruce Oreck discusses the Belgian embassy's recent renovations during a media event at the American Embassy in Brussels on Wednesday, April 14, 2011. Oreck spearheaded the green initiative and stressed the ease and quick return on investment in its cost-cutting and energy-efficient measures.



Lessons Learned:

- Even after you cover an event, sometimes it doesn't go any further, because there isn't really a story that would interest many customers.
- Taking images of the exterior of an American embassy is allowed as long as you do not show how tall the building is or its roof.

- Security at an embassy is quite heavy.
- Pictures of people speaking behind a podium is visually much less interesting than pictures of those same people in the context of what they're talking about.
- Taking a few pictures to make sure that you can identify your subjects and that their names are correctly spelled makes captioning a lot easier.

April 14, 2011

With Virginia on holiday and Yves on vacation, I was responsible for not only shooting but editing and sending my pictures to London on April 14th. Before she left for vacation, Virginia and I created a sample caption so that I wouldn't forget anything that London needed included in the captions. I had gotten in the habit of putting everything they needed in there already, but it was a good thing to have just in case. Before I sent any of my images in, I checked and rechecked my caption and ITP information about five times and even then I had a slight mistake in my image numbering. But I think London ended up happy because I didn't hear from them with any issues.

Van Rompuy & French Foreign Minister Francois Fillon

My first assignment of the day took place at the VIP Corner of the Council building. Van Rompuy would be receiving French Prime Minister Francois Fillon. Fillon was on a one-day trip to visit EU institutions.



In preparation for their meet-and-greet, I prepared both of my cameras, the 20D with the shorter lens balanced for the room and the 1D-Mark III balanced for the photo op.

As usual, this type of presser lasted only a few minutes, with Van Rompuy greeting Fillon, escorting him to the podium, posing with a hand shake, and then leaving together through the doors to the left.



Caption: European Council President Herman Van Rompuy, right, speaks with French Prime Minister Francois Fillon at EU Headquarters in Brussels on Thursday, April 14, 2011. Fillon is on a one-day trip to visit EU institutions.

After the presser was over, I went up the Council's press area instead of going back to the office and started editing my take. I converted a horizontal of the handshake to a vertical and cropped another horizontal for that unposed moment between them, with the French flag in the background. These images were submitted for publication.

Because it was just me, I stuck with the other photographers when deciding which pressers I attended. This meant I pulled at least one audible when something came up that was more important than what I was originally scheduled to cover.

Originally, I was slated to cover Barroso's presser at 1400 and Hungarian Prime Minister Viktor Orban's presser at 1430. I was hanging out



in the Council's press area with the other news agency photographers, working on my project to pass the time. It was almost time for the Barroso presser and I noticed that none

of them were packing up to go. I asked Theierry (Roge) and Thierry (Charlier) and found out that the time had changed for Barroso's presser, which meant that it would overlap with Orban's. Orban's presser was more important, so I decided to stay at the Council. I felt confident that Virginia would have done the same thing, if she were there, because she'd told me that 'when in doubt, follow the other photographers.'

Lessons Learned:

- Typically a crowd can indicate where the news is. I could have gone to Barroso's presser, but the Orban presser was more important, and that's where the rest of the agency photographers went.
- Hanging out with colleagues can sometimes tip you off to news events.
- Don't be afraid to ask questions, because that can help you do your job.

Viktor Orban

Viktor Orban became Prime Minister of Hungary in May 2010. In fall 2010, the Hungarian Parliament passed a new media bill, viewed internationally and among many in the EU as jeopardizing freedom of the press; those



concerns were part of the focus of this presser as well as the Presidency of the Council of the European Union, which Orban's cabinet held from January to June 2011.¹

¹ The presidency's function is to chair meetings of the Council, determine agendas and facilitate dialogue at various EU institutions. It rotates to a different member state of the EU every six months, in a predetermined order.



This presser was one of the most fun that I'd attended while in Brussels, because Orbán was so expressive. I didn't move around as much as I might typically during this presser, because getting interesting shots was simply a matter of waiting for Orbán to say something. Yves had mentioned before about trying to center the subject in the circle of stars on the blue screen, so I worked on framing Orbán that way.

When I sat down to edit my take, it was quite challenging because he was so expressive! There were so many great expressions; it took a long time to choose the ones that I wanted to transmit. I was planning on sending only three images to London, but ended up sending five, because they were just too good.

After I submitted my images, I realized I'd made a small mistake with the Transmission Reference numbers of my pictures: instead of sequentially continuing the numbering after the images I sent of Van Rompuy and Fillon, I started the Orbán images with the same number from that presser. Fortunately, it didn't cause a problem.





Caption: Hungary's Prime Minister Viktor Orbán speaks at a media conference at EU Headquarters in Brussels on Thursday, April 14, 2011.

These other three images were among those I debated submitting:



Lessons Learned:

- Make sure you pay attention to all ITP data when submitting photos. I accidentally forgot to increase the numbers so that they would continue my daily take's sequential numbering. It didn't cause any problems, but it was still a mistake that I would have liked to have avoided.

- Sometimes, crop even more tightly. The two images that are very tight on Orban's face are the result of a tighter crop by the editors in London. I think it made the images much more impacting than the way that I initially cropped them.

April 18, 2011

Cecilia Malmstrom



Law enforcement agencies had been pushing for laws that would force internet service providers (ISPs) to collect and store records of the online activities of users. In 2006, the EU adopted the EU Data Retention Directive, which compels all telecommunications service providers and ISPs operating in Europe to retain a subscriber's incoming and outgoing phone numbers, location data and IP addresses for between

six months and two years. Since its passage, it had faced intense criticism and several member states had ruled it unconstitutional because of the invasion of an individual's right to privacy. This presser by EU Commissioner for Home Affairs Cecilia Malmstrom focused on an evaluation report of the Directive, which found that there were inconsistencies in how the legislation has been implemented within individual member states as well as inconsistencies regarding which authorities can access the data collected.

During this presser, I practiced getting her eyes to be sharply in focus, since she was wearing glasses and my camera liked to focus on the lens rather than the eye behind it.

Caption: EU Commissioner for Home Affairs Cecilia Malmstrom speaks at a media conference about the EU's Directive on the retention of telecommunications data at the European Commission headquarters in Brussels, Monday, April 18, 2011. The Commission found that since the Directive's has been adopted in 2006, it has been unevenly applied amongst Member States.



My edit of the take took about 20 minutes. I had been working on getting my editing time down and I think the system I've devised, based on Virginia's suggestions, has really helped to speed things up. I ended up e-mailing my pictures to Yves, since he didn't come into the office that day. These two images were submitted for publication.

Lesson Learned:

- Using a system works to decrease editing time.

April 19, 2011

Today, Yves and I split the assignments, with me staying at the Commission.

Neelie Kroes , European Commissioner for Digital Agenda

A new telecommunications law for the EU was going into effect on May 25th. As a precursor, Kroes used this presser to focus on practices by ISPs that were viewed as using anti-competitive practices, such as unannounced blocking or throttling certain types of internet traffic (i.e. Skype calls) or advertising broadband speeds that would only be available if a person was the only person in their neighborhood online. Kroes threatened to publicly name ISPs with 'doubtful practices.'



Caption: European Commissioner for Digital Agenda Neelie Kroes speaks at a media conference at the European Commission Headquarters in Brussels, Tuesday, April 19, 2011. The European Union said Tuesday it has asked the bloc's 27 member countries to probe whether Internet providers block or slow down services in a way that harms consumers.

The first presser didn't start on time, so it gave me time to chat with Georges, the photographer for AFP. He's older and has been working as a press photographer for over 40 years. He's been with the AFP for a long time and during the course of our conversation, I discovered that the AFP requires its photographers to transfer bureaus every four years. Georges had a more jaded view about covering the events at the EU: "Same people saying the same thing all the time." He didn't think he could take more than four years in Brussels, which I found interesting since I like what we're doing. It may be because I've only been doing it for 3 months, but even though it's the same thing, trying to come up with images that are creative or different or interesting is what makes it challenging.



Once it finally got underway, the presser was really challenging because Kroes swayed a lot and wore glasses, which made getting her to be sharply in focus was really difficult. Both of the images submitted for publication were taken after she had taken the glasses off.

My total editing time was 20 minutes, 45 seconds. Two images (one horizontal, one vertical) were e-mailed to Yves for publication.

Androulla Vassiliou, Commissioner for Education, Culture, Multilingualism and Youth



Detailing the educational performance and achievement of students in each of the EU's 27 member states, as well as Croatia, Macedonia, Iceland, Turkey, Norway and Liechtenstein, the Education Benchmark Report found that education levels of in EU

had risen in the last ten years, with more people completing secondary education and graduating high school. Early education was still found to be lacking. During the presser, Vassiliou urged the EU's member states not to make education budget cuts.

This second presser was better, even though she also wore glasses, because she swayed less, so it was easier to get her eyes in focus.

Caption: European Commissioner for Education, Culture, Multilingualism and Youth Androulla Vassiliou speaks at a media conference about the Education Benchmark Report, at EU headquarters in Brussels, Tuesday, April 19, 2011.



My total editing time for this presser was 13 minutes 30 seconds. I sent Yves a horizontal and vertical and let him know that I had alternatives if he wanted them. I

picked the horizontal because of her expression and the moment I got, even though the very tips of her fingers on her left hand are showing.

Lesson Learned:

- Use someone's ear or neck when they are wearing glasses so that their eyes are sharply in focus.

Maria Damanaki, Commissioner for Maritime Affairs and Fisheries



Finding this presser was a challenge. It was at the Commission but didn't happen at either of the normal press points. Neither looking at the schedule nor speaking with Yves helped to clarify where it was located.

After walking back and forth several times between the Commission's two press points, I decided to walk over to the Council building to meet up with Yves and stumbled across the event outside.

Covering this presser was a mad house because I was dealing with a bunch of journalists who were from out-of-town. My experience in Brussels is that people do their job but they're going to be collegial and considerate about it. They're not going to intentionally slide up in front of your lens as you're about to take a picture so that they can get their picture instead. They warn you they are moving in front of your lens instead of just walking in front of you, because you also extend them that courtesy. It's my understanding that elsewhere it's more like this, but not in Brussels.



Caption: EU Commissioner for Maritime Affairs and Fisheries Maria Damanaki, right, meets with representatives from Greenpeace Africa and a delegation of African coastal fisherman, including Ameth Wade of Senegal, left, and Harouna Ismael Lebaye from Mauritania, center, as well as,

to speak with them about their concerns about overfishing and the effect that it has on coastal communities, in Brussels, Tuesday, April 19, 2011.

Beyond people being rude, they also crowded around the people we were covering meaning that the whole group was about 2.5 feet from her the whole time. And that's not just photographers, but camera men, holding their cameras about two feet from her face so it was nearly impossible not to have a camera in any picture I took. And beyond that, the boom guy... I asked him to lift his microphone up about two inches and he wouldn't, despite me asking him for just two inches.

None of my images were uploaded for publication.

Lessons Learned:

- Sometimes, even when you're polite, people are no going to cooperate or be reasonable. The boom operator wouldn't move his mike 2 inches up so that it wouldn't be in my shot, even after I specifically just asked for 2 inches.



- If someone gets pushy, you need to push back or they will walk all over you and continue to stand up in front of your lens when you're trying to take your picture.
- I hate when people think that what they're doing is more important than what you need to get done. Remembering to let it go will keep you from terse words and high blood pressure.

April 20, 2011

Janusz Lewandowski, Commissioner for Financial Programming and Budget

In something that he described as an anti-crisis package, European Commissioner for Financial Programming and Budget Janusz Lewandowski presented the 2012 Draft Budget for the EU on April 20th. While member states facing austerity measures were asking for the Commission to freeze spending, it instead requested a 4.9 percent increase for its budget, mainly to cover the costs of projects it funds across Europe.



Caption for Images: European Commissioner for Financial Programming and Budget Janusz Lewandowski, presents EU's draft budget for 2012 at a media conference at the European Commission headquarters in Brussels, Wednesday, April 20, 2011. The European Commission said Wednesday it is seeking a 4.9 percent increase in next year's EU budget at a time it is pushing national governments across the continent to make painful spending cuts of their own.

I had fun playing with the backgrounds during this presser. I tried to vary which side of the room I was on, so that they all weren't all taken on the left. I particularly ended up liking the top image because it made me think of space exploration and the endless possibilities that exist.

Two images were submitted for publication.

Jean-Claude Juncker

My last assignment for the AP; it was a bittersweet time. Getting to this presser was a little challenging. When I looked up the location of the consulate on Google Maps, it looked like it was inside the Parliament building, so I went there and surprised the accreditation office when I asked about the presser. After explaining what I was looking for, the woman there was very helpful in directing me to where I need to go; it was a little



farther down the street at the Free State of Bavaria's consulate, adjacent to Parc Leopold and surrounded by a tall fence.

Caption: Luxembourg's Prime Minister and President of the Euro Group Jean-Claude Juncker participates in a media conference at the consulate of the Free

State of Bavaria in Brussels on Wednesday, April 20, 2011.

After passing through security at the gate, I walked up the drive and up to the consulate building. There were several tall tables standing out front, with journalists

standing around them, talking. While we waited for the presser to begin, the consulate provided refreshments, cold water and two flavors of this really good mousse.

Gabriele Steinhauser, the AP Business writer, was already there and I visited with her and some of the other journalists she knew. After about 10 minutes, the presser started. I was grateful because it was starting to get hot standing out in the sun.

Juncker was introduced by another member of the European Movement and I used that time to tinker with my white balance so that Juncker wouldn't look bleached out when he started to speak. The set up was that of a typical presser, with Juncker standing behind a podium talking; nothing too exciting. I tried to vary my angles and what I included in my pictures, but as usual, despite being in a new place, they were pretty typical images.



I ended up taking less than 100 images during this shoot, but decided to leave early because I got enough pictures that I thought would be usable.

One image, top, was uploaded for publication.

Lesson Learned:

- When going someplace new, give yourself a little extra time to find it, even if you did look it up on Google Maps and knew exactly how to walk there.

V. Analysis Component

A qualitative analysis of how professional photojournalists in Brussels, Belgium, navigated their jobs and how their perceptions of Islam and Muslims could potentially influence their photographic images.

A. Statement of Topic

In my investigation into how Muslims are portrayed in the media, I noted (through observation) and discovered (through scholarly research) that Western press typically approaches this minority group in a very Orientalist way. Edward Said (1978) created this theory, which basically delineates the ways in which Western thought can categorize the Middle East in negative terms. I wondered if this negativity had been exacerbated by 9/11, or if it was just more noticeable because of the increased amount of coverage due to the attacks and the subsequent war in Iraq and Afghanistan. For my research question, I used textual analysis to compare the interviews of three photojournalists with the realities of what is occurring in print, to note if there is any disjunction between the perceptions of those photojournalists and what research has found is occurring in the portrayal of Muslims in the media.

Research Questions for Textual Analysis:

1. How does the photojournalist view the profession of photojournalism? Its importance?
2. Does the type of photojournalist (freelancer versus staff photographer) change how he works?
3. How much control does the photojournalist have over his images?
4. How does the photojournalist approach stories involving Muslims?
5. How does the photojournalist perceive his work is used by his editor/publication?
6. Does the way that his/her work is used concur or conflict with his perceptions, attitudes, and/or beliefs about Muslims and/or how they should be represented?

7. What, if any, changes would the photojournalist make with how his work is used?
8. Has the approach of the photojournalist changed since September, 2001?
9. How does the photojournalist's perception of the portrayal of Muslims in the media concur or conflict with conclusions from my research?
10. Are there differences between the American and European perspectives for any of these questions?

Relevance to the Field:

My project's relevance to my colleagues in journalism is due to two factors: (1) continued American involvement in the politics of the Middle East, and (2) the projected growth of Muslim populations in the United States and in Europe. While the vast majority of both countries' citizens are Christian – 241.2M in the US and 450.5M in the EU – Muslims accounted for 4% of the EU's total population in 2000 (Marechal et al., 2003), 7% in 2008 (Islamic Population, 2010), and 0.6% of the US's total population in 2010 (CIA Fact Book, 2010). Most of Europe's Muslims are immigrants from Africa and the Middle East and have arrived within the last 60 years (Fetzer & Soper, 2005). Initially, these migrants were welcomed as temporary workers, but as they have transformed from single transients to families seeking permanent relocation, European governments have increasingly confronted assimilation issues (Fetzer & Soper, 2005).

Because Islamic clothing, customs, and religious practices are so dramatically different from the status quo, problems have occurred. Many times, conflict has arisen. Part of this conflict stems from a realization that Muslim acculturation to the values of the state will not mean that their alien identities will disappear (Koenig, 2007). In France, “two thirds of the French [population has confused] Islam with fanaticism” (Viorst, 1998,

p. 278). In 2005, rebelling Muslim youths, dissatisfied with class conditions, set off rioting which lasted several days and destroyed millions of Francs worth of property (Murray, 2006). British discrimination against minority groups like Islam came not just because of skin color, but also from cultural differences that stem from certain norms and practices (Modood et al., 1997). In Britain and Australia, incidents of anti-Muslim racism increased after the events of September 11, 2001 (Poynting and Mason, 2006). Muslims in Britain and the United States attributed this increase in racism-related attacks to the bias in Western coverage and the use of negative Islamic stereotypes and derogatory language (Ahmad, 2006; CAIR, 2006).

Studies have shown that media coverage influences American opinion and in turn, America's political agenda (Price, Tewksbury, & Powers, 1997; Willnat, Graf, & Brewer, 2000; Brewer, Graf, & Willnat, 2003; Wanta & Hu, 2003; Woods, 2007). As a result of these above factors, an educated and multi-dimensional portrayal of Islam in the media is a necessity. Providing insight and understanding into the actions of a foreign culture will allow better reporting and in turn create a better understanding of Islam and the Middle East. At present, media coverage gives a cursory look at the exoticness of Islam, but almost always from an Orientalist viewpoint, with the differences being highlighted as bad, rather than just different. By promoting greater understanding of tenets such as the separation of the sexes and the social mores that surround them, the role of the imam and the mosque, Western media can provide its viewers with adequate perspective and understanding.

B Theoretical Framework: Framing

Framing

Benford (1997) defined a frame as “an interpretive schemata that simplifies and condenses the ‘world out there’ by selectively punctuating and encoding objects, situations, events” and framing as “the process associated with assigning meaning to or interpreting relevant events and conditions in ways intended to mobilize potential adherents” (p. 415–6). Entman (1993) similarly defined it as, “select(ing) some aspects of a perceived reality and mak(ing) them more salient in a communicating text in such a way to promote a particular problem definition, casual interpretation, moral evaluation, and/or treatment recommendation” (p. 52).

Kosicki (2003) defined framing as the way a journalist packages a story. Gamson and Modigliani (1987) defined framing as “the central organizing idea or story line that provides meaning to an unfolding strip of events” (p. 43). Tuchman (1978), Gitlin (1980), Entman (1991, and Shoemaker & Reese (1996) posited that the news media framed public issues and events by making certain aspects more salient than others through what was emphasized. In 1991, Entman postulated that frames are created within the structure of the news report: “the specific properties of the news narrative that encourage those perceiving and thinking about events to develop particular understandings of them” (p. 7) They are “constructed from and embodied in the key words, metaphors, concepts, symbols, and visual images emphasized in a news narrative” (Entman, 1991, p. 7) and “call attention to some aspects of reality while obscuring other elements, which might lead audiences to have different reactions” (Entman, 1993, p. 55). In his 1997 study,

Tankard concluded that, in news media coverage, framing stems from a process of selection, emphasis, exclusion, and elaboration by the news organization. According to Iyengar (1991) and Nabi (2003), framing lies in the subtle differences in the way a topic is presented; the type of responses that individuals have to an issue are influenced by the way in which that information is presented. Studies by Iyengar (1987) and Gilliam et al. (1996) show that slight alterations in the framing of the same information lead to different responses and evaluations.

How Framing Influences Audience Perception

Framing asserts that the way something is portrayed directly impacts the perceptions of that frame's audience. In 2000, Willnat, Graf, and Brewer found that reading stories which directly linked Iran, Mexico, and Colombia to negative incidents, led participants to negatively judge those nations along those lines. Willnat, Graf, and Brewer also found that stories which only indirectly linked these nations to these incidents had no effect on how the nations were judged, suggesting that it is only through direct efforts by the media that perceptions are formed or influenced. Similarly, in 2003, Brewer, Graf, and Willnat found that linking an issue to a foreign nation did influence attitudes, but linking it to a national context did not have that affect.

In 2006, Brewer found that a country's framing directly influences how that country is perceived. By comparing and contrasting the framing of China and Russia to the United States, Brewer found that, when set in competition with the U.S., China and Russia were perceived in a more negative light. Noakes and Wilkins (2002) also found that how a group is portrayed by the media influences how other people view that group. In a study that analyzed the ways that the United States' media framed and portrayed

Palestinians between 1984 and 1998, they found that while some framing was sympathetic, “Palestinians were still slightly more likely to be characterized as violent or as terrorists than as victims” (p. 665). In a similar study done in 1996, Sheikh, Price, and Oshagen evaluated articles from *The (London) Times*, *The Los Angeles Times*, *The New York Times* and *The Detroit Free Press* as to the types of stories written, their tone, and how Muslims were characterized. They found that coverage of Muslims – whether positive or negative – was determined by the events to which they related.

After examining *The New York Times*, *The Washington Post*, *The Anchorage Daily News*, and *The Lincoln Journal* to determine how they covered terrorism between 1997 and 2005, Woods (2007) found that one of every five articles associated Islam with the threat of terrorism (p. 16). His analysis also illustrated that how an issue or incident is framed influences and strengthens an individual’s attribution of characteristics to a group, and concluded that newspaper coverage increased the perception that Islam equaled danger due to terrorism.

Nacos, Bloch-Elkon, and Shapiro (2007) examined nightly news broadcast abstracts of the major American networks (ABC, CBS, and NBC) over a 39-month period. They found that there were strong correlations between mass-mediated terror alerts and the public’s perception of terrorism as a major national problem. They also found that this reporting, as well as similar stories, increased public support for the war in Iraq and for the president. Similarly, Willnat et al. (2006) examined pre-war news coverage, surveying 1787 students in six countries in Europe, Asia and the Middle East. They found that the coverage influenced American support for Bush’s invasion of Iraq and that framing can affect audience decision-making regarding matters of public policy. Through

linkages among society, politics, and government, Gerges (2003) also found that the media influenced American perception and policy making towards Islam.

Kaid et al. (1993), in a study of the coverage of the first Gulf War, found that there were substantial differences in themes chosen by five leading international newspapers from France, Germany, Great Britain, Japan, and the United States, with the papers focusing on different people and different settings, so as to localize the event and make the war a “national” story.

How the Type of Media, Specifically Newspaper Media, Influences Framing

Price, Tweksbury, & Powers (1997) specifically investigated how framing can influence the thoughts and feelings of newspaper readers. Using two studies, they focused on how student responses changed depending on the frame. Participants received one of four differently-framed stories about a possible reduction in university funding. The first study found that the type of frame significantly affected the focus and evaluation of the issue and the second study found that the type of frame also affected public policy decision making. Both studies supported the idea that how an issue or incident is framed directly influenced and strengthened an individual’s attribution of characteristics to a specific group, incident, or issue. Cho et al. (2003) compared print media to television media. They found that how something is framed, whether in print or on video, can affect how the topic is perceived; and, while television news was more influential in determining public sentiment, newsprint also had an influence.

How Photographs Influence Framing

In 1978, Baxter et al. found that the appearance of images with news articles had a significant impact on the way those articles influenced an individual's memory and cognitive perceptions. The use of an image, particularly a larger image, increased a reader's awareness of a news story, as well as that reader's recall of the information in the story. Huh (1993) found that picture size effected readers' attention, recall, and comprehension. Huh used three versions of a front page of the student newspaper to evaluate whether the size (or inclusion) of a photo influenced readers. Huh found that attention, recall, and comprehension increased because of the use of images. Additionally, larger images (rather than small or no picture) led to greater reader consumption of the accompanying story and resulted in greater reader recall and comprehension.

Wanta and Roarck (1993) found that newspaper photographs affect the cognitive and affective responses of their readers. Analyzing 204 high school students from Illinois, Wanta and Roarck examined their responses to the front page of different American newspapers. They found that images influenced readers both cognitively and affectively: the comprehension of stories was influenced by the relevance of photographs included in the paper, and the evaluation of future events was effected by the images and accompanying stories.

In two studies, one in 1993 and one in 1996, Josephson found that images influences retention of information. In 1993, he found that the use of color images influenced both the order of examination of articles, as well as the amount of information was retained upon completion. In 1996, Josephson found that images led readers to spend on average

fourteen more minutes reading articles. Readers read more of the publication and there was an increase in the recall of stories when images were included.

C. Research Methodology: Interviews & Textual Analysis

My research involved examining the perceptions and attitudes of individuals in the field and comparing/contrasting those with what is produced. In order to ascertain what working photojournalists think and believe, I conducted individual interviews, focusing on their experiences as a photojournalist and their opinions about Islam and its portrayal in the media. Those interviews were transcribed (Appendices A-C) and analyzed using textual analysis.

The photojournalists chosen for my study were selected from professionals in Brussels, Belgium, who worked in covering the European Union (EU). I had planned on interviewing between 2 and 4 individuals who fell into the following criteria:

- At least one, but not all, will be working for an American publication.
- At least one, but not all, will be working for a European publication.
- At least one, but not all, will be an American.
- At least one, but not all, will be a European.
- At least one, but not all, will be Muslim.
- At least one, but not all, will be female.
- All of the photojournalists to be chosen will have been working in the field of journalism for at least ten years, so that they can adequately speak to whether the types of stories on Islam have been affected by the attacks of September 11, 2001.

The requirement regarding the type of publication was altered to solely be focused on those individuals who worked for wire services, such as the Associated Press (AP), Reuters, European Press Agency (EPA), and (AFP), because those are the photojournalists who consistently worked at NATO and the EU.

I ended up interviewing three male photojournalists who, among the three of them, fell into the following criteria:

- At least one worked for an American news agency.
- At least one worked for a European news agency.
- At least one was American.
- At least one was European.
- All of the photojournalists had been working in the field of journalism for at least ten years, and at least five years as a photojournalist.

I have chosen to vary the national background of both the publication and the individual photojournalist to address the affect of culture on perception and on the demand for type of story/image. See Appendix D for the list of interview questions. These questions were open-ended and at times included follow-up questions that were not asked to other interview subjects.

Textual Analysis

My research involved examining the connections in the meanings communicated with the photographs published in newspapers – not the meanings created by the individuals who view those images, but rather on what the photographers, editors, and publishers intended to communicate. Textual analysis was chosen as the method of inquiry, as it is the best means of making “an educated guess as to some of the most likely interpretations

that might be made of that text” (McKee, 2003, p. 1). Texts are considered anything that might hold meaning; beyond the written word, it can include television programs, films, a piece of clothing or furniture, and/or a photograph. Textual analysis focuses on the messages contained within those texts, and how “cultures and subcultures make sense of reality” (McKee, 2003, p. 29). The textual analysis of this study will be of the transcripts of interviews conducted with working photojournalists.

Interviewing

I chose interviewing because of its ability to illuminate “what is in and on someone else’s mind” (Patton, 1990, p. 278). While participant observation might reveal some useful information, it would be colored by my perspective, that of an American and not that of someone who has been a working professional photojournalist in Europe for the past ten years. In order to delve into similar topics when speaking with each photojournalist interviewed, I chose a hybrid of the interview guide and the open-ended interview technique. The traditional standardized open-ended interview “consists of a set of questions carefully worded and arranged with the intention of taking each respondent through the same sequence and asking each respondent the same questions with essentially the same words” (Patton, 1990, p. 282). This technique is limited, however, because it does not “permit the interviewer to pursue topics or issues that were not anticipated when the interview was written” (Patton, 1990, p. 286). The interview guide, in contrast, uses questions that are less defined, but instead “provide a framework within which the interviewer would develop questions, sequence those questions, and make decisions about which information to pursue in greater depth” (Patton, 1990, p. 284). Because of its less defined nature, however, topics can be overlooked if those interviewed

don't wander that way with their answers. That is why I decided on a hybrid of the two techniques.

While I planned on asking each person the same set of questions (Appendix D), I didn't plan on limiting my questions solely to the ones devised beforehand. Unlike the interview guide, my questions attempted to anticipate the best-suited wording to gain the information I seek. And unlike the traditional standardized open-ended interview, my clarifications and elaborations were not pre-planned, but flowed out of the answers being generated.

Prior to the interview, I notified my participants of the types of topics I planned on covering during the interview, as well as offering a preview of my list of questions, so that my participants might be able to consider their answers. None of them asked to see the questions. By knowing what topics I planned on covering, I believe my participants gave more considered, thought-out responses.

Interviewing has been used in similar studies to discern the attitudes of or towards a group. Read and Bartowski (2000) used interviewing to discern how Muslim women defined their own meaning of adopting the headscarf. Gurbuz and Gurbuz (2006) conducted a similar study, examining how Muslim women in Austin, Texas, negotiate their gender identities. In 2003, Killian interviewed North African women in France to discern their perceptions of the "headscarf affair" and their place in French society. Like these studies, I am looking to see how my participants define themselves and the issue of coverage of Muslims in the media.

Esser and Spaner (2003) interviewed political journalists, PR professionals, and observers of the political process in Britain to assess the perceived predominance of

metacoverage of the news media. They found that there was a growing tendency towards news reports about the news media, news management and government publicity. Also in 2003, Avraham conducted in-depth interviews of editors and journalists to discover how the social-political environment of Israel affects the way in which the news media organizations cover its Arab citizens. Pritchard and Stonbely (2007) used interviews of journalists to examine racial profiling in the newsroom and discovered that widespread belief that being racial minority helped newsrooms to provide better coverage of minority issues. Like these studies, I plan on using interviews to discern how the media more abstractly views itself and the challenges of covering Muslims.

Similar Cases of Textual/Content Analysis

When examining framing in the context of September 11th, the Iraq War, and Muslims in the media, textual/content analysis is a method often used. In 2004, Merskin used textual analysis to examine media and cultural portrayals of Arabs in the context of post-September 11 speeches by President George W. Bush. Shaheen (2003) examined how Hollywood personifies Arabs and found that typically, “filmmakers have collectively indicted all Arabs as Public Enemy #1 – brutal, heartless, uncivilized religious fanatics and money-mad cultural "others" bent on terrorizing civilized Westerners, especially Christians and Jews” (p. 172).

Dixon and Linz (2000) used content analysis to examine television news coverage to make conclusions about its role in defining race and victimization. Semetko and Valkenburg (2000) used content analysis to study the framing of European politics. They found that the type of news frame depended on both the news outlet and the topic covered.

In 2003, Avraham examined how politics enters news coverage and how social-political environment affects the ways minorities are covered by news organizations in a divided society. De Vreese (2004) did a cross-national comparative qualitative and quantitative content analysis to examine how the EU was framed, when covered. They found that EU politics was marginally represented, but that when it was covered, it was presented more prominently than other political news.

In 2006, Stromback and Dimitrova used content analysis to examine how news coverage framed election campaigns in Sweden and the United States. They found that the U.S. typically framed elections with politics as a strategic game, rather than using the frame of politics as issues used in Sweden. This study highlights how different countries can frame news. Similarly, in 2007, Ruigrok and Van Ateveldt examined how American, British, and Dutch newspapers framed terrorists attacks, both foreign and domestic. Also in 2007, Kim, Su, and Hong used content analysis to examine the influence of geopolitics and foreign policy on coverage in American and Canadian newspapers.

In 2006, Lee, Maslog, and Kim examined news coverage of the Iraq War and conflicts in Asia by eight newspapers in India, Pakistan, Sri Lanka, Indonesia, and the Philippines to compare the framing of local and international conflicts. They found that the papers' hard news coverage was predominantly done through a war journalism frame and their features and opinion pieces instead reported using a peace journalism frame.

Dunn, Klocker, and Salabay (2007) examined contemporary racism and Islamophobia in Australia using content analysis. They found that negative treatment in the media resulted in antipathetic attitudes in the government, which in turn results in a poorer quality of life for Australian Muslims. Uribe and Gunter (2007) used content analysis to

examine how the type of news story (and its frame) triggers the emotional response of its audience. Edy and Meirick (2007) studied how media frames influence public support for the war in Afghanistan. They found that the use of framing influenced their understanding of issues and their support for the war in Afghanistan.

In 2009, Kolmer & Semetko, in their study of frames used by American, UK, Czech, German, South African, and Middle Eastern news in the context of the war in Iraq, used a cross-national comparative content analysis. They found that reporting of the war was mediated by the national and international contexts in which it was produced. Also, in 2009, Esser used content analysis to analyze how the press framed the role of news in the 1993 and 2003 wars in Iraq.

D. Review of Literature

Both the scope and the focus of international news coverage in American network news may be of great significance when considering that most Americans rely on television as a key information source for international news (Larson, 1982). Indeed, news exposure has been found to be a key predictor of international knowledge (McDevitt and Chaffee, 2000). Exposure to international news can influence not only knowledge of nations but also viewer perceptions. McNelly and Izcaray (1986) found that news exposure significantly related to positive feelings toward countries and to perceptions of those countries as successful. In addition to public opinion, international news coverage has been found to have an effect on government foreign policy (Gilboa, 2003; Piers, 2002).

The Western Perception of Islam

Whether by intent or by accident, in its treatment of Islam, Western reporting typically portrays this multi-faceted religion monolithically and homogenically (Runnymede Trust, 1997; Halliday, 1999; Poole, 2002; Saeed, 2007). Its modern-day coverage features

representations [that] have become fixed on family structure, international political disputes and the rise of politico-religious Islamic groups... These perceptions, in the case of Denmark, have been perpetuated by the media, which have concentrated on ‘negative’ depictions of visible minority ethnic communities, in particular Muslims. In aiming for sensational headlines, sections of the Danish media have played a fundamental role in...stereotyping minority communities while failing to delve into the deeper social and political issues which have given rise to certain ‘negative’ attitudes. Similarly, in early 2000, sections of the British media influenced public opinion. (Husain & O’Brien, 2000, p. 1-2)

Islam is associated with terrorism, fundamentalism, threats and danger, a clash of civilizations, and characterized as a form of subversion (Ahmad, 2006; Rigoni, 2007).

Rather than working to discover Islam’s diversity which is often based in regional differences, news media reporting tends to promote the “implicit belief that all Muslims are responsible for the reactionary cultural practices of the few” (Abbas, 2007, p. 724). Regardless of the fact that “regional factors outweigh religious ones” (Minkenberg, 2007, p. 903), news media treats Islam as one monolithic Borg-like entity. Instead of distinguishing “between region and religion... [examining] whether it is regional or

particular political and cultural factors, rather than simply religion” (p. 902) that motivates groups, news media tends to simply promote Islam as a backward, violent, oppressive religion. Additionally, despite the fact that only 12% of Muslims worldwide are Arabs (Weston, 2005), this is the predominant image shown American audiences when acts of terrorism are discussed. In her study of post-9/11 coverage, Weston (2005) quotes Michael Suleiman, who noted that Americans have “a general picture of Arabs which, though vague, is distorted and incorrect, and, invariably, negative, at time bordering on racist” and that “Western writers of Islam have often presented Islam and Muslim in an unfavorable light. As most Americans do not distinguish between Arabs and Muslims and think the two are synonymous, negative reporting about Islam and Muslims automatically tarnishes the Arabs” (p. 119).

This pattern of treatment has been termed Islamophobia (Poole, 2002). Islamophobia is defined as a dread or hatred of Muslims and Islam (Runnymede Trust, 1997). It “denotes systematic discrimination against both the religion of Islam and Muslims” and describes the increasing isolation and victimization of Muslims living in the West (Akbarzadeh & Smith, 2005, p. 2). Because discourses are constructed and re-constructed by the media, Ahmad (2006) argued that these frames “exert a profound influence though populist, essentialist images of Muslims and Islam, [leaving them to be] perceived as a global threat” (p. 963). This pattern varies little between the United States and the European Union.

The United States

Looking historically, Gerges (2003) found that the United States was not hindered by colonial, historical, or cultural precedent and therefore established “dynamic and cordial

relations with Arabs and Muslims” (p. 74). The Iranian revolution had a profound impact on American views of Islam: “the Iranian experience extremely conditioned US thinking about the violent, anti-American nature of fundamentalist Islam” (Gerges, 2003, p. 76). The 1993 bombing of the World Trade Center linked “Muslims and domestic terrorism in [American] minds” (Gerges, 2003, p. 79), with the American media showing an Islam that was monolithic, hostile, and unchanging (Bulliet, 2003).

The Runnymede Trust (1997) found that while there was a global community of Muslims (the ummah), it was not the monolithic entity, unified in tradition and fundamentalist in nature; instead, the ummah encompasses a wide range of practices and ideologies. The Trust found that American media’s portrayal of Muslims did not reflect this, instead using images that were narrow and stereotypical and often which portrayed the Muslim as a barbaric terrorist.

Gozenbach, Arant, & Stevenson (1992) analyzed the content of almost 10,000 television news network stories from 1972 to 1989. They found that network news coverage had painted a consistent image of international affairs with very little variance across networks. Foreign coverage was geographically unbalanced, focusing mainly on Europe, and was more likely to emphasize disruption – that is, “natural disasters, accidents, terrorism, and political violence” (p. 64) – than reporting on national news. The geographic region next most covered was the Middle East, with a large percentage of stories featuring disruption. More recent studies show that Gozenbach, Arant, & Stevenson’s results are typical of the media’s representation of the Muslim, dangerous and potentially an enemy of the West. Poole and Richardson (2006) found that

mainstream Western representations and discourses presented Islam and Muslims in a negative and hostile light.

Sheikh, Price, & Oshagen (1996) examined articles appearing from 1988 to 1992 in *The (London) Times*, *The Los Angeles Times*, *The New York Time*, and *The Detroit Free Press*, evaluating the types of stories written, their tone, and how Muslims were characterized. They found that coverage of Muslims – whether positive or negative – was directly correlated to the events to which they were related. Unlike most studies, Sheikh, Price, & Oshagen found that a majority (53%) of articles explicitly discussed a particular country or nationality, rather than dealing with Islam monolithically. Forty-one percent of these stories focused on Muslims in the Middle East, while only 12% focused on Muslims in Asia, reflecting the imbalance in Western media reporting.

Wanta, Golan, & Lee (2004) analyzed all coverage of foreign nations on ABC, CBS, NBC, and CNN, focusing on the manner in which each country was covered (either positive, neutral, or negative). American television news media focused its international coverage on a limited number of nations and regions. While “more powerful core nations consistently receive coverage from US news media, small peripheral nations remain largely uncovered” (p. 366). They found a significant correlation between the coverage and those countries deemed “of vital interest to the United States” (p. 371). The Pearson correlations for positive and neutral coverage did not correlate with or influence public opinion, but did correlate with negative public opinion. This echoes findings from an earlier study by Hashem (1995), which found that, because of its strategic location, and oil, gas, and mineral abundance, the Middle East was considered of great importance: “Consequently, events such as the Gulf War, the Arab-Israeli conflict, and oil crises or

prices affect significantly U.S. interests in the Middle East... [Newsweek and Time] rarely dealt with other topics... and when they did, it was to cover what they deemed related to those important issues” (p. 154).

In 2004, the Council on American-Islamic Relations (CAIR) sponsored a public opinion survey which examined American perceptions of Islam and Muslims. It re-administered the survey in 2005; and in 2006, it published a comparison of those polls. CAIR found (2006) that one in four Americans held negative stereotypes and attributed this statistic to recent events and their subsequent media coverage.

The European Union

Islam is Europe’s second-largest religion (Rigoni, 2007). Despite this, countries within the European Union portrayed Muslims in a negative light. Allen and Nielsen (2002) found that the media had “an inherent negativity towards Muslims and Islam” (p. 47).

In Britain, the majority of news coverage reflected negative conservative attitudes toward Islam and typically focused on global terrorism; the image was predominantly that of something foreign (Poole, 2002). In addition, the debate focused on whether “Islam is a progressive/rational or a barbaric/irrational religion” (Rigoni, 2007, p. 110). Modood et al. (1997) found that British discrimination against minority groups like Islam came not just because of skin color, but also from cultural differences that stem from adherence to certain norms and practices. While Muslims made up three percent of Britain’s total population in 2001, with the vast majority (80 percent) are of Pakistani and Bangladeshi origin (Ahmad, 2006). Muslims are typically viewed as un-British. Saeed

(2007) found, in his analysis of previous research, that “the press portrayal of British Muslims shows that they are represented as the ‘alien within’ British culture” (p. 444).

In France, Muslims face similar challenges. French media typically depicts Islam as “a threat to the laws of the Republic, secularism, freedom of expression, women’s rights, and, because of the terrorism with which it is often associated, to the safety of the country or ‘the West’ as a whole” (Rigoni, 2007, p. 9). Rigoni further noted that it is “presented as a new totalitarianism, comparable with Nazism or Stalinism” (p. 9). Murray (2005) examined the riots of November 2005 and the subsequent response by the French government in the context of French secularism and republicanism and its resulting state-sanctioned Islamophobia. Beyond these episodes of violence, the debate centered on the compatibility of Islam with the French ideal: “Numerous politicians and intellectuals claim that Islam, France’s second religion, is incompatible with les valeurs republicaines” (p. 40). In an opinion poll from 2003, Murray found that 62 percent of respondents considered Islamic values incompatible with those of the French Republic. In examining the turmoil of the wearing of the hijab, or veil, Murray highlights the disconnect between the acceptance of Western standards and symbols, such as revealing clothes, the Christian crucifix and nun veil, the Jewish skullcap, and the distrust of Islamic ones. This echoed Viorst’s (1998) earlier results which found that, after conflicts arose over wearing the hijab, that “two-thirds of the French confuse Islam with fanaticism” (p. 278).

Typical Portrayals of Muslims in Western Media

Muslims as the Other (Orientalism)

In examining the state of Muslim integration into Europe and the conflicts that have arisen because of their failures to completely assimilate, Husain and O’Brien (2000)

found that the “current situation of Muslims settled in Europe is one of guest worker and immigrant, asylum seeker and refugee, but rarely of citizen and national” (p. 1). This persistent embrace of the Muslim as a nomadic entity has led to conflict; the majority rankles under the idea of adjusting for these ‘temporary’ residents. This juxtaposition of identities, the West and the “Other,” is known as Orientalism.

In 1978, Said posited this theory of Orientalism as a means to interpret the power relations between the West and Islam, relations that were embedded with biases sprung from Western imperialism. Essentially, Western thought and civilization was viewed as superior to that of the East. These views were not based on facts but upon imagined constructs that establish the East as the West’s negative opposite. Kabir (2006) found that the West constructed itself as the negative of the Oriental, with the West equated with civilization and modernity and the Middle East with mystery and danger. As it reports on terrorism, the media invokes images of Muslim men praying at mosques. Muslim women are wailing in grief, reinforcing the idea that the Middle East is overrun with uncontrolled hysteria. “The tone of certain media reports implies that all Muslims are the same” and therefore all are fundamentalist terrorists (Kabir, 2006, p. 313). In invoking this image of the “Other,” media coverage reinforces the perception of the Muslim as something bad and dangerous.

Orientalism is also described as the “historically situated Western construction of non-Western cultures as the Other, as alien, distant. Antiquated, irrational, sensual...” (Akbarzadeh & Smith, 2005, p. 5). Abbas (2007) reports that after “[over] 500 years of imperial and colonial endeavours, parts of ‘Old Europe’ [continue] to hold on to a cultural memory that systematically demonized Islam and Muslims” (p. 733).

In 1991, Cooper found this Orientalist perspective at work in media portrayals of Islam: “Despite the feigning of objectivity and despite many journalistic crusades against ethnocentrism and racism, mainstream journalists largely partake of a worldwide view in which terrorism is not associated with one’s self but comes from “the other” (p. 13). Lum, in his 2003 article, links the discourse surrounding the attacks of September 11th with this idea of the Other as alien:

For most Westerners, September 11 proved and confirmed the age-old oriental discourse that views Islam as anti-West, and diametrically opposed to the Western values of secularism, liberalism, and the democratic progress... The events of September 11 reaffirmed this proposition in the psyche of the occident, and hence shaped the way the West acted towards Muslims and the Muslim world. (p. 4-5)

He concludes that this attribution led to the negative coverage and linking Islam with the terrorist attacks. Poynting and Mason (2006) found that this “othering,” in the form of ethnic targeting and racial profiling, led to the racialization of security threats.

Muslims as the Bad

In examining Western perceptions of Islam, Poole and Richardson (2006) found that Muslims were typically seen in a negative or hostile light. When examining news articles post-September 11th, Saeed (2007) found that the number and type of American news articles published dramatically increased and that these articles were predominantly negative. Saeed also found that this media coverage was typically narrow and stereotypical, with emphasis on the Muslim as terrorist. A public poll performed in the “aftermath of September 11th” to examine American perceptions of Islam found that that Americans “possess lingering resentment and reservations about Arab and Muslim

Americans” (Panagopoulos, 2006). Manning (2006), Elmasry (2002), and Akbarzadeh and Smith (2005) found similar trends in Australia and Canada. Fekete (2002) goes so far as to argue that September 11th increased Western Islamophobia, “defined as dread or hatred of Islam – and therefore leading to fear and dislike of all or most Muslims” (Husain & O’Brien, 2000, p. 5). Similarly, Allen and Nielsen (2002), in their examination of Islamophobia in the European Union after September 11th, found an increase in incidents that involved prejudice or discrimination against Muslims.

Muslims as the Enemy of the West

Ahmed (1982), Bulliet (2003), and Poole and Richardson (2006) all found, through their analyses, that Islam was portrayed as the evil Other, monolithic, unchanging, and hostile to the United States. News media is static in its representations, sticking with these clichés. After analyzing almost 10,000 stories from between 1972 and 1989, Gozenbach, Arant, and Stevenson (1992) found that across America’s three television networks, news coverage had been consistent in its coverage of the Middle East. A high percentage of stories on the Middle East featured disruption, reinforcing the association of violence with the region.

Husain and O’Brien (2000) assert that this prejudice, these “negative attitudes towards Muslims have been historically ingrained in the European/Christian consciousness since the first Crusade” (p. 1). Those attitudes led to fear of that Other, of Muslims, as illustrated in the reactions “to Muslim women and the hijab (headscarf) and recognition of Muslim holidays” (p. 2). The polarization between cultures has become such that it has bled into the debate over identity.

Abbas (2007) reports that the struggle for identity among European Muslims has become a choice between a national identity and a Muslim one: the discussion of Muslims focused on “the Muslim who is disloyal, who seeks not to integrate, Muslim women who wish to regress to wearing the face veil, and a body of Muslim youth that is out of control whether through ‘Jihadi’ sensibilities or criminological misdirection” (Abbas, 2007, p. 724). Similarly, Husain and O’Brien note that “the trend has become to identify oneself first as a Muslim and then by ethnicity or nationality” (Husain & O’Brien, 2000, p. 4).

The Influence of September 11th on Western Perceptions

There are some studies indicate that the perception of the Muslim and of Muslim women was poor prior to September 2001. Abbas (2007) found that “there were both external and internal forces at work affecting the positions of British Muslims before September 11th” (Abbas, 2007, p. 728). In their analysis of almost 10,000 stories from 1972 and 1989, Gozenbach, Arant, and Stevenson (1992) found that Middle Eastern coverage consistently focused on the violence in the region. In 1989, three teenage Muslim girls were expelled from a high school in Creil, France, for wearing the hijab (Viorst, 1998). The 1993 bombing of the World Trade Center portrayed Islam in this negative, monolithic light. Weston (2005) found that prior to September 11th, Arab Americans were not prominently in the news, but when they were, they were linked with Arabs and Muslims abroad, in a negative light. Poole and Richardson (2006) found that Western media’s representations and discourses of Muslims prior to September 2001 tended to be negative and hostile. Saeed (2007) describes a dramatic increase in the

number of news articles about Muslims, post September 11th. All these studies point to negative views of Islam prior to the attacks.

A majority of studies, however, argue that the violence of the attacks on the World Trade Towers shifted how Islam was viewed. Husain and O'Brien (2000) found that discrimination against Muslims is prevalent and anti-Muslim sentiments continue to be tolerated and sometimes encouraged in many sectors of society" (p. 5). Van Ginneken (2007) found that September 11th and subsequent events reinforced stereotyping and discrimination against Muslims. By examining both national and international perceptions of the threat of terrorism and the perceptions of Muslims, Van Ginneken was able to provide insight not only into the Western perception of events but also the Muslim perception. Many scholars noted a marked increase in the United States and the European Union.

The United States

Woods (2007) stated that the "events of 9/11 transformed the way Americans think and talk about terrorism. In the years following the attacks, references to and speculation about this strategic danger were offered by all spectrums of society..." (p. 16). After September 11th, terrorism became a top concern and was considered one of America's most important problems. In the first three months following the attacks, The Washington Post and The New York Times published three times the number of articles related to Islam than it had in the preceding four years; unbalanced portrayals increased in the wake of 9/11.

Brennen and Duffy (2003) compared news articles, editorials, images, and advertizing in The New York Times, analyzing the first four months after Pearl Harbor

and after September 11th, to discover if the ways in which Muslims were framed were comparable to the frames used on the Japanese after Pearl Harbor. In both instances, the groups were framed as the 'Other,' perpetuating a "climate of fear" (p. 13) for their readers.

Panagopoulos (2006) analyzed public opinion data to assess public sentiment about Arab and Muslim Americans and Islam. He found that Americans possess "lingering resentment and reservations about Arab and Muslim Americans" in the wake of 9/11 (p. 613). Americans increasingly thought that Islam was "very different" from their personal religion, that it encouraged violence against non-Muslims, and a third of respondents thought Islamic fundamentalism was a "critical threat to national security" (p. 611). The Pew Research Center found similar trends when it surveyed Americans in 2003. Almost half (44%) of Americans agreed that Islam was more likely than other religions to encourage violence, fewer thought their religion was similar to Islam, and almost half thought Muslims held anti-American views.

Van Ginneken (2007) found that September 11th and subsequent events have reinforced stereotyping and discrimination against Muslims. "Arab-Americans reported widespread victimization, suspicion, and surveillance threatening their civil liberties, as a result of the 'Patriot Act' and the 'Special Registration' programme, which had fingerprinted, photographed and questioned no less than 80,000 immigrant men – mostly Arabs and Muslims" (p. 326).

The European Union

Several studies show that the events of September 11th caused an increasingly close association between Islam, terrorism, and fundamentalism. Rigoni (2007) found that in

several countries of the EU, harassment and violence directed against Muslims and those perceived as Muslims rose in the wake of 9/11. Allen & Nielsen (2002) found that the number of Islamophobic incidents increased in EU member states, with the Italian prime minister going so far as to declare that “Western culture is superior to Muslim culture” (p. 47). In Western Europe, “racist violence often [had] a clearly religious dimension” (p. 112). This trend became more obvious in Britain, France, and Sweden.

In the 12-month period following September 11, 2001, the Middle East editor of the British newspaper, *The Guardian*, noted that references to Muslims in Britain’s broadsheet newspapers increased between 219-658% (Whitaker, 2002). While Muslims were portrayed somewhat negatively before 9/11 (partially as a result of the 1991 Gulf War and the Rushdie affair), after 9/11, Muslims began to be represented in the media as “separatist, insular, and unwilling to integrate with wider society” (Saeed, 2007, p. 452). Ahmed’s study (2006) noted the “inseparable, inextricable” linkage between Islam and terrorism in the British press after September 11th (p. 962). Ahmed surveyed a small sample of British Muslims regarding their perceptions of media coverage and its influence on the perception of Muslims. Respondents reported bias in news coverage, complained of a decline in journalistic standards regarding reporting to Islam, and connected these deficiencies to public demonization of Muslims without fear of prosecution. The study’s respondents blamed the use of negative stereotypes and derogatory language to the increase in anti-Muslim attacks after 9/11.

Poynting & Mason (2006) found that September 11th and its aftermath had a negative influence on the marginalization and perception of Muslims in Britain and Australia. Increasingly, Arab and Muslim populations are perceived as potential “fifth column”

threats and their citizenship, identity, and patriotic loyalty are brought into question. While the racism apparent after the attacks wasn't new, have been present a decade earlier during the Gulf War, it "underwent a marked upswing" (p. 384) after 9/11 and the Bali and London bombings.

Saeed (2007) found that "post 9/11 has seen a dramatic increase in newspaper coverage about Islam and Muslims" and that, while at times this reporting "included supportive and more balanced views of Islam/Muslims... the increase in overall representation was on the whole not indicative of a more positive view of Islam or British Muslims" (p. 454).

In 2007, Muslims composed eight percent of France's total population. The majority [of racial incidents] that look place were related to 9/11 (Rigoni, 2007). In his survey of Swedish Muslims, over 90 percent of Sander's (2006) respondents believed that the attitudes of non-Muslim Swedes that were negative toward Islam and that negative or discriminatory treatment had increased since 9/11. Almost 90 percent also believed that media reports were more negative.

E. Research Findings & Conclusions

As part of my graduate project, I decided to interview photojournalists in Brussels and then do a textual analysis of the transcripts of those interviews. I hoped to compare how language, cultural background, education, gender, and professional experience might influence a person's perspectives on the craft of photojournalism, the profession, and finally, how these factors might influence the perceptions of Muslims and their portrayal in the media. I set out with the goal of interviewing several different types of people. First, those I interviewed would need to be people who consistently worked events at the

European Union (EU). These would be the people that I would see and interact with on a regular basis. This meant that I would be interviewing professionals who worked for a news agency rather than an individual newspaper. Second, I sought to interview a Belgian, since I was based in Brussels and wanted to see how a native might interpret events. Third, I wanted to examine how a foreigner might experience life in Brussels, so I looked for at least one American and at least one European or some other type of non-Belgian. I also wanted to interview a woman as well as Muslim professional, to highlight the differences gender and religion can have on perception.

I was successful with three of my five criteria. All of the photojournalists I spoke to worked typically EU events. Olivier Hoslet is a French-speaking Belgian and has worked both as a freelancer and staff photographer for Belgian newspapers and now an international news agency. Jock Fistic is an American freelancer with a background in the newspaper industry in the United States. Wiktor Dabkowski is a Polish freelancer with a background in radio. I was unable to obtain either the female or the Muslim perspective: I encountered only one other female consistently working at the EU and she declined to participate. The photojournalists that I met were all from some sort of Christian background; while there are Muslims working in the field, they just aren't working as photojournalists in Belgium.

Personal Background

The three men I interviewed have all worked as freelance professionals. Only Olivier currently worked as a staffer rather than a stringer (freelancer) for a news agency, the EPA (European Press Agency). All three have worked in Brussels covering EU events for five or more years. All three had worked as journalists in places other than Brussels, but

Wiktor's experience was in radio. Wiktor was the newest photographer professionally with only five years experience.

Two of the three men (Jock and Wiktor) had studied journalism; Olivier had some education in basic photography, but his "training" was practical experience. Jock's education was the most specific to photojournalism. Two of the three men were married (Jock and Wiktor).

All three men enjoyed photographing politics. Two of the three have worked in combat situations (Jock and Olivier). One of the three has won awards for their photography (Jock).

These differences seemed to influence their perspectives on the craft and what they hoped to achieve with their images.

Perspectives on (Photo)Journalism

In order to gain some insight into how the men approached their profession and the images they created, I asked them for their thoughts on journalism, its relevancy, and how it fits into society.

The Craft of Journalism

In order to determine their thoughts on journalism, I asked them what they perceived was the purpose of journalism, how they saw it fitting into their community, and whether they felt education was necessary to do it well.

Purpose of a Journalist

All three men defined journalism in terms of communicating events and reporting the truth. Wiktor saw this role as a means of empowering his countrymen: "It does an important role of controlling the politicians... [T]he press was made for this, to show the

people reality. Because nobody from Poland can be here – maybe not nobody, but not so many people can be here inside [events]– and [do] what I do.”

Olivier felt that journalism’s obligation was to inform: “Its main task should be to tell the truth, to give this free information.” He just didn’t know how well newspapers were doing it anymore:

But, as for this [being as true as possible], I am not sure. More and more and more under this lobbying, this... pay by advertising. And I’m not sure the truth is still going through every time... Take this Wikilink... I think that newspapers are just little something, say ‘Aw! This is big news!’ Then forgetting and going to something else. You are going from Libya to Cote D’Ivoire and forgetting the Libya. It’s still on, but, you know, there is... something is missing in the press. So, this may be why I like this website [Wikilinks], because it’s more and more. You have many, many, many angles and you can really say, ‘Okay. Libya is still on.’ It’s not only the cover.

Jock thought that the purpose of journalism was to document history and to tell the truth with those images:

[The purpose of a photojournalist is] the same as any journalist, to communicate. I mean, you’re recording history to get a moment in time.

I think the obligations [of the press] are still the same: to be... as objective as humanly possible. And to be, even if you’re not objective, to be fair and unbiased in your reporting. And that’s all you can strive to do. And that’s the obligation the press has. To be honest.

All of them saw journalism's role as providing information for the world and were mindful of that responsibility,

Importance of Education on the Craft of Journalism

I thought I might gain insight into how the men felt about journalism education by asking them about their training. Wiktor only briefly mentioned education in the context of being a journalist. He seemed to get more knowledge from looking at his peers' work. Olivier felt that formal education was unimportant; the real value laid in doing: "From my sight, I think not very useful. Yes, you need some practice for your eyes, to know what is picture, but you don't need school. You need to open your eyes on what you are interested in." Jock, however, seemed to utilize his journalistic education the most: beyond getting him started in the profession by providing a posting which led to his first job, his formal education also seemed to inform his choices while performing his craft:

I think the obligations [of the press to the public] are still the same: to be as objective as humanly possible and to be, even if you're not objective, to be fair and unbiased in your reporting.

One thing I think that struck me, that I've never seen happen in the U.S. ...I was shocked that the press officers of all the high-ranking people expect the publication to give them an advance on the story... We'll let them possibly see quotes that we're using... but to give them an actual advance on the story, [we] don't do it. So I was quite shocked to see that's kind of status quo for European publications... I found it very odd. Because with our American journalistic ethos or ethics.

European countries have national press cards... [Where in the United States] the idea was that, 'How can we, as the fourth estate, report on the government fairly and without bias, if they are, in fact, handing us our license to do our job, via press card?' And I understand that... need for separation.

Community

While each man defined his community differently, each had an idea of his obligations to it.

Wiktor defined his community not as his local community, but as his countrymen. His feelings of obligations to this community seemed to be influenced by his past experiences:

When I was in Poland, people started to talk about the European Union a lot...we wanted to go into the 'club' [EU membership] and people talk a lot but nobody knows exactly what it is and how it works, who makes decisions, etc. So, I think it's important to show it... I want to show what is inside [the workings of the EU to make it understandable].

Wiktor saw his job as one to provide his community with insight and factual information, so that they could make informed decisions. "I think people can see something through my pictures. It's not just an illustration but something more."

While Wiktor wanted to communicate with other people through his pictures, Jock wanted to move people:

I think that everybody that does this job wants to communicate, wants to touch people with their images in some way... Think of some iconic images from the

past. Eddie Adams picture from Vietnam of the suspected spy being executed... Nick Gunn's picture, Napalm Girl. Images like that, that are kind of etched on the memory of society. And especially, we all want to make an image that's that powerful.

Olivier's focus was more internal: to find personal satisfaction in the work and to "have a bigger boat" because he has "other activities. I don't have only photography so, I have occupation and I prefer when I finish my job, I prefer to close my laptop [and] go out the middle of the sea where there is nothing to shoot."

Because his purpose was not to please those who used or consumed his images, Olivier felt that a separation from this personal connection with his community was necessary and important:

I was working for six years... for this local newspapers, really [covering], like you said, local community, and really checked, 'Ah, what are you doing? Ah, I saw you!' I really don't like it... I think you need- you need this break in between, you know, this space in between you and what you are shooting. You should not be involved.

He went as far working under a pseudonym so as not to be personally associated with his images.

I think you need this, this really space between you and the work because it can really... affect you and your family... Also I was not using my name, Hoslet, [in order] to not be linked straight to [my family]. My mother was this well-known politician and I don't want to have my name next to her name. And sometime I

had to shoot her. Nobody knows. But it was really good, really good because I keep this distance. [It can cause complaints] and all this between families and people surrounding you. I really don't like. I prefer to be really out of this.

Olivier found that when he was associated with his images, it caused problems with his family and made his life uncomfortable. In contrast, Jock thought that the discomfort caused by the job was part of the job:

I was thinking about covering the new event in front of me. And, the idea of making those kind of pictures [ones which were more stock in nature], I found it very distasteful, too. I don't want to make pictures, mug shots of buildings and signs. That's not why I go into photography. And, you have to learn that that stuff will help pay your bills later on. And, you know, it's a get over yourself kind of thing.

Part of the reason this discomfort was essential is because of how Jock saw the importance of his work in the community it was involved in:

I've had the opportunity to cover local Belgian politics and do feature stories in Belgium and in the community I live in. But I think... that I did a good job and [they] were well received. I mean, I hope somebody found some enjoyment from them. I mean, that's all I can hope for. Maybe they learned something from it that they didn't know before. Or felt something... enjoyed it in some way. That's the most I can really hope for.

When Jock considered his work, it was that impact on the community that was important. As a result, feedback from the community was also important, and something he missed as a freelancer:

[Y]ou don't see that impact on the community in the same way that you do when you're working for a newspaper every day, living in the community, seeing the pictures published, consumed by the people that you live with. You, obviously, get feedback from readers. [T]here's an exchange going on that doesn't really occur when you're a freelancer... you don't see most of the pictures that are published. And, of course you don't know how the readership is reacting to the pictures.

For Jock, there was an obligation to those who consumed his work. Olivier's sense of obligation was to himself: "This may be selfish or whatever, but I'm just thinking to me... I don't care about clients... I'm just happy to see the picture on my computer and to say, 'Okay, I did a good job,' for myself."

The Relevancy of Photojournalism

There were differences in how the three men saw photojournalism and the relevancy of its product (still images). Wiktor saw his work as "an important role to show people.. what is inside [of the EU], what's the truth." In his mind, his work "show[ed] the people reality" and was necessary for "controlling the politicians." Even though he had worked in other media, he saw his role as a journalist as vital to the public consciousness. Olivier, on the other hand, saw this relevancy as becoming more and more fleeting. While he believed in the power of the image to crystallize important events, he saw that job becoming superseded by video images:

I think [photojournalism is] more and more out of fashion.. it's more and more this short-term pictures. Picture is dead really quickly. Maybe in the past. Take this picture of this big economic crisis in the United States, like one year ago. It was really nice picture, really great... But, in ten years, who will remember the pictures? How many pictures do you remember right now from the time last years? I really don't think there are a lot. Yes, it's TV pictures a lot, in your brain. You remember this crash of plane in towers, something like that. But this is no more pictures.

In turn, he saw photojournalism as losing its relevancy because of the increasingly instantaneous, 24-hour nature of the news:

[The role of a newspaper is to] inform, but too late. [chuckles] So, my feeling is that, when I say I'm reading the newspaper, I'm watching the newspaper to see where I am in print or where there is print photographer, but I think it is always too late. It's finished. For my side, I'm checking the web... But the newspaper itself, the daily newspaper is finished. At the moment, this [web presence of the news, including newspapers] is really the main source of information, I think. If it's not, it will become, because it's so fast. Push... You have the article in the 3 next minutes following the news conference, any announcement. Three minutes later, you see it on the website. And 10 minutes later, your picture are in. And that's it, you know? This is actual. This is immediate. And this is— It was the role of the newspaper in the past. For people it was really fresh news. Waking up in the morning, taking the newspaper, everything is inside. Now, I open this website at six in the morning, and I read the latest news from around the world.

Jock also noted a change in photojournalism's relevancy due to the 'digital age':

I think the role of a newspaper's changed a lot. I think the digital age has changed what a newspaper does. It's not the same as it was when I started in the business. And the internet's changed a lot of that. What is a newspaper's role? It's— I mean, just so many mirrors.. the variety of things we see on the web... of the parodies, of the sensationalists, to the legitimate news sites. It gives us... a lot of information to wade through.

I don't know if that's fair to say. I mean, I'm kind of painting the news industry with a big, well, overly-broad brush. It's not necessarily just the newspapers... We're just shoving as much information down the tube as we can. You know? Be it pictures or text or whatever... It's just... this huge machine that can't get enough. [laughs] That's what I think maybe a newspaper does for you, for the reader, is try to give all this information some kind of context. [A good newspaper takes] a lot of this information that's we're flooded with every day and [makes] sense out of it for the common guy. Because... we're just inundated with information.

The Influence of the External on One's Craft

During my interviews I encountered a difference in attitude regarding how external things affect an individual's work, whether as information, inspiration, or recognition.

Information

There was a difference in the way that the photographers viewed their contemporaries and current publications. Wiktor seemed to look at his contemporaries more as people to

imitate or learn from: when asked why he is attracted to the work of photographers in the White House, he remarked, “I don’t know if they are more free or maybe they are just better photographers, but they show not politicians like actors but like people with emotions.” This was important to him because that is what he aspired to achieve with his work, showing “the real personality of politicians.” Jock read things like *The New York Times’ Lens* blog and looked at multiple publications to stay aware of how the current news marketplace is operating and how journalism is unfolding. Olivier looked at contemporaries in order to understand current trends so that his work is saleable.

[I look at current newspapers] to see what they are using. And the fashion of the moment because there is fashion in the newspaper. Pictures were not the same 10 years ago then now and will not be the same in 10 years. So maybe this way to do by yourself this point of view and what is a picture. And that’s it.

Inspiration

Wiktor and Jock looked at contemporaries, such as Harrington, White, and Nachtwey, for inspiration. Olivier’s inspiration came out of self-motivation. “I don’t need a name. [At one point], I choose to work under a pseudonym, because I really didn’t care. I don’t care to see my name in the paper. For my side, it’s just, ‘Okay, I did it.’”

In his opinion, professional accolades like the Pulitzer Prize or an award from POYi were unimportant and/or pointless:

Everybody knows in the media who was signing. But, puf, who cares? This is photography and [I] look objectively, ‘What is it? Is it nice or not?’ That’s it.

[W]hen you have the scene in front of you, you can have [a picture that could win an award]. And I don't think it's a 'great' photographer or whatever. No, I think that we are, everybody here at Brussels... If we are facing the scene, I'm sure we can all have it. But I'm not searching to be in such a scene. I did some war picture... But what's the goal? Just to say, 'Oh, look at me. I was in this place.' We have this case, like two months ago at EPA, one of the young photographer of Paris was really hunting for this prize... He was in Tunisia. He get this tear gas in the face. Just a bullet in the face. He's dead. So, what's the goal? I'm not searching for that, you know. It's just not my business to do that. I will not. Yeah, it could be a really great picture... But, I have something else to live [for] than just this, you know.

Recognition

For Wiktor, publication was the confirmation of his skill and success. For Jock, recognition through professional accolades brought success because of future job opportunities.

[Y]ou get a talented photographer that's also really good at marketing and self promotion... that person obviously will be come very successful. Somebody that wins a Pulitzer or wins a POY does some really kickass work and gets recognized for it. I mean, that makes the marketing thing so much easier than to have it done for you. You can ride that wave.

But for Olivier, it was the experiences – rather than the recognition – that were important, the satisfaction he derived from his work that mattered:

I was following a lot politician [for] six months, foreign ministers. In every plane, in every car ... And it was really interesting to see. But I'm not talking about photography. ...I'm talking about what you can live there. Just see the life of somebody else. This is stupid, but I don't care about the picture I did. I was for six months living with these people... Every day flying, discovering, [Seeing] what is under the politics. The goal. And for me, I enjoyed that. Pictures, yes I did it... some [were] exceptional picture... this is not what bring me the more pleasure. It was [experiencing the life of] this foreign minister, just rushing around the world, going everywhere... I did nice picture with that. Really nice, but what I was living was much better.

I don't care about my publication... I don't care what is published or not. But, in the case of all the wires, I think you are working for yourself. Then if it's published, it's good. But [if] it's not, that isn't what is important.

The goal is just to give a service. For my side I take it like that. I give a service. I enjoy what I'm doing and that's it... if you enjoy, it's the best. If you can be paid, enjoying ... nothing else [matters].

The Differences in Being an American versus a European Journalist

I asked an additional question to the American, to highlight the ways that European journalism might be different than American journalism. I found that several standard practices might be deemed questionable by American journalistic ethos. For example, the standard European practice of providing an advance copy of an article:

One thing I think that struck me, that I've never seen happen in the U.S. before... the press people turn into reporters and say, 'Okay, you're gonna fax us the story so we can approve it, so we can look at it...' I was shocked. That the press offices of all these high-ranking people expect the publication to give them an advance on the story... I was quite shocked to see that that's kind of status quo for European publications. They do that. They give high-ranking people advance look at the copy before it's printed.

Jock found that Americans in Brussels will possibly provide quotes to confirm things but they will not seek article approval the way European publications do.

Another common European practice – the eating food provided at events – from an American perspective is considered unethical because of how it may impugn a journalist's integrity or objectivity. In Europe, they have no such qualms.

You know, you're trapped in a building all day, covering [the politicians'] every move, and you have to be there, you know, things happen so unpredictably at these things, that if you step out, at a non-dinner hour, you risk missing something. And that's not why you're being paid to be there. So with that idea in mind, [the food is] made to provide you with some refreshment while you're trapped in their building, covering their event. I don't think that's a– that it influences anybody's [objectivity].

Other practices, such as government-issued press cards or using government-provided transportation to an event, are also common. Where American journalism might view

these as things that might compromise objectivity, in Europe neither is considered a threat to a journalist's ability to thoroughly report the news in an unbiased manner.

European countries have national press cards... Be you a staffer for a newspaper or a wire agency, TV station... Or freelance writer, photographer, camera man. It doesn't matter. If you meet the requirements and you qualify to have a press card, you have a press card... Where in the United States, we don't have that [because it might cause bias]. I understand that need for that separation. [But] I don't think... it's influenced anybody's objectivity in Europe. I don't see *Le Monde* pulling any punches because their journalists have a French press card, when it comes to criticizing the government... I'll go across the board in all of Europe and say that I don't see any newspapers being influenced by the fact. And I don't think the governments that hand out those press cards expect any... preferential treatment. They're not threatening to pull somebody's press card just because they didn't like what somebody wrote or said.

If the royal family or any of the politicians are planning a trip abroad and they send out a press invitation [regarding the trip], you're invited to come along... Now, the plane flight is free. You have to pay, of course, your own ground costs. Your hotel or whatever. But, ...if I think there's something interesting about that trip, I have my press card.

Even though he was an American, Jock did not feel that using these things influenced his ability to live up to American standards and ethics in reporting.

The Mechanics of the Job

One of the things that I was interested in exploring was the potential differences in how a European news agency might work compared to an American one. I was also interested in how the photojournalists did their job.

Image and Editorial Control

The standard procedure for image editing was for the three men to whittle their take down to typically five to 10 images and then submit those to their agency or client for publication.

Wiktor took a lot of pictures every day, 100 or more, so he would edit down his take and then “send mostly all of them.” Olivier edited down his take so as to not waste his effort or his editor’s time: “You should not send 20 pictures, for nothing. So if you are smart enough to select like 5 picks for global coverage and send what you think is the best one, you can be sure the 5 pictures will be in the 10 next minutes in the wire.”

His work and reliability gave him some autonomy:

[I have] full control, full control... I’m the boss of the production. So, possibly I can send and they will check for the autograph in the caption, or things like that [when I send in my pictures]. But, that’s it. There is no, no other control, and, no other.

But even then, “there is a lot of boss. But I can say that it’s really, really free in the editorial line.”

Jock also edited his take because he understood the challenges faced by his editor: “[You] made a selection before you went to your editor, ‘cause your editor’s probably a

busy guy who doesn't want to see your take of 500 images. So, you've edited it down to your 10 best and you've taken them to your editor." This policy gave him ultimate control over his images:

When I was a newspaper photographer... you boil it down to one or two pictures pretty quickly. If you feel strongly about one, then you're only hurting yourself if you're showing them three or four. Now, if somebody comes back to you and says, 'Well, I want another choice.' Then you think, 'Okay.' [Laughs] But if they accept the choice you've made, then you've got ultimate control in some regards.

As a freelancer, he provided an edit of a take, but often a much larger one:

Now, on a freelance basis, obviously you want to please your client. ...Servicing the client... I want to give them lots of different options. I might have my favorites... 'These are my 10 best and this is a second selection for you to look at...'

It may be also providing pictures that weren't asked for but could be used to garner future business:

I was covering an event... a press conference at a company's facilities... besides photographing the press conference, [I] also took the time to set up a couple of lights off to the side [so I could get some nice portraits of the company's executive officers]. It's doing a job doing a job thoroughly, but doing something that your client values... 'Oh, wow! We didn't ask for these, but you gave us these pictures, too. That's nice.'

Political Bias

While many European news agencies are affiliated with a political group and report with a political agenda, none of the photographers encountered any type of political bias when selling their work, although Olivier had encountered that previously while working as a staff photographer for a Belgian publication. To him, political involvement in news agencies was unavoidable: “[M]y agency is just working like with all the national agency in Europe. It means that for some countries, I will [be covering news for agencies] paid by the government.”

Even though there was this link between his agency and politics, it was not something that influenced the type of pictures he took:

Yes, there are link... Not the straight one but this complicate way. Yes, there is. But, I think we are still really free of the editorial line, in the editorial line. I’ve never– Okay, some time I have this question, ‘Ah, don’t you have a better picture?’ But I said, ‘Better it means?’ ‘More smiling picture and whatever.’ When I say ‘No, that’s what I got.’ ‘Okay.’ It’s okay.

He felt no pressure to try to emphasize a particular type of picture in order to please the people buying his pictures. As long as he was working, along the lines of his agency’s global vision and expectations of his performance, he never worried about issues related to political bias.

Wiktor echoed this idea. The agencies he worked for “are just the sellers of [his] pictures and we share the money and that’s it.” They did not dictate his assignments nor

influence his finished product. Jock, too, had this type of arrangement, with regards to his news images:

I don't think I've ever been asked to make pictures look a certain way, outside of an aesthetic... *Der Spiegel* [is] very, very straight in their aesthetic. They don't like the camera tilted. They don't like really harsh, kind of strange crops on people. They like things very straight and normal. ...I have other clients that say, 'We like it loose. We want this to have a different feel, a lot of motion.' ...But, no one's ever tried to, or I don't think I've ever tried to shoot something in a way that makes somebody look more sinister than they are [or try] to editorialize the photograph in that way. ...I've never had a client ask for that.

Working as a Freelancer (AKA a Stringer)

Two of the three men had worked as staff photographers. The three photographers differed in their opinions regarding working as a freelancer. Wiktor saw being a freelancer as a positive: "It's a freedom. [laughs] Nobody can tell me, go and do this or that. And, maybe I do not earn so much money as somebody's who's employed but I'm more free." Olivier, in contrast, did not like working as a freelancer and preferred working a staffer at a news agency. He saw it as freedom.

I have my weekends. I'm working, basically 40 hours a week. And, I've a private life that I didn't have before... [As a stringer] you have no more life. For my side, when we finish this interview, I am going on holiday for 12 days and I'm paid for that. That's the main difference.

Jock had mixed emotions about freelancing:

[I]t's not for the faint of heart, that's for sure. It's a difficult life... it's stressful [and it's a small business problem, not] a photography-specific problem... [S]mall businesses have huge cash flow problems. [Sometimes] you're working for a company that pays you in 60 to 90 days... [Y]ou have some clients that pay right away, some that take forever and your cash flow is consistently up and down...It's a really difficult beast to manage.

You know, right now, things are very busy due to springtime...So I've been very busy and those jobs usually pay very nicely. But I know that we're almost to June now and pretty soon in Europe... everything here [will just come] to a screeching halt [because of everyone's lengthy vacations]. And, so I have 6 to 8 weeks with virtually no work [which means] 6 to 8 week gap in any cash... [Best scenario,] I'm not going to get paid for those assignments until, at the soonest, the end of October. So you're really talking about a gap from like July, August, until September, November, where you have... no money. You have to figure out how to manage that. And it's hard. It's really hard. So that's my biggest complaint is the managing the finances of it. The work I like.

His conflicted response came mostly because of personal considerations:

Somebody like me goes [into a situation like that], I don't have [a guarantee of a sale]. I'm not on assignment. Then you're just hoping something sells, ...financially it's not very responsible and I don't have the option... I have 2 kids and a mortgage, and I can't just be that frivolous with spending money to go cover something, in hopes that I might sell a few images. Yeah, if you're on

assignment, it changes the picture financially, but still personally, with the family, I'm not sure I can do that type of shooting now, anymore.

[H]ad I not gotten married, and I was just a single guy running around with a camera, my answer [about covering the events in someplace like Libya] might be different... But, when your life changes and you start getting other responsibilities, your priorities change.

Even if he were presented with a staff position to be on assignment, Jock doubted he'd change his answer.

I think it would depend on the situation. Am I like, 'Oh, I would love to be an AP staffer or Reuters staffer' ...I definitely would consider it and I would consider where. A lot of things would go into that decision. The quality of life for my family and the kind of work I'd be doing. I wouldn't want to be an AP staffer if all I were doing is 'grip and grins' or chasing celebrities around. That's all fun, but the day-to-day stuff is really what makes your life either enjoyable or not enjoyable.

Difference in newspaper vs. freelancing

Jock spoke the most about the differences between working as a freelance photographer and being on staff. Wiktor saw the difference between them as being one of control over what assignments he took; from his perspective, as a freelancer he had the choice of what to cover while those on staff were told what situations to photograph. Olivier did not like freelancing because of the impact it had on his personal life:

I've a private life that I didn't have before working [as a stringer]. It's not the fact to be working for a news agency. It's the fact to not be stringer. Stringer... as soon as you have a job in front of you, you take it. And finally... you are really rich but you have no more life.

But for Jock, there were several differences:

You're used to having a certain infrastructure, when you work for a newspaper. Even if it's a very loose... compared to somebody that goes to a 9 to 5 job, ...we're out and about. Sometimes you're not even going into the office, you're getting a phone call or an e-mail with your assignment on it, you're going directly there. [There's also this huge support infrastructure there.] You have editors and reporters and people you can call for information... And when you're a freelancer, that's all gone. And you have to create that on your own. And if you're not a really motivated person, a real go-getter, ...you'll struggle. That's just the reality of it.

Any time I shot an assignment at a newspaper, outside of a photo story... you were usually looking for one image to tell the story. Maybe a two or three picture package if there was a huge fire or something but basically [it was] a one picture deal. [Freelancing is different.] This was really hard for me to learn as a freelancer. [I was sent to cover the Hoegaarden beer strike over the closing of its original brewery.] The photo editor, when I came back with my pictures, was a little bit upset with me because I didn't make generic images of the building. I didn't make generic images of the logo [which could potentially be used in a

future] generic story of Hoegaarden... I was going there to cover a strike. And I wanted the bonfire. I wanted the guy with the signs. And I wanted the news element. But the idea of trying to switch gears and making other pictures that were ...more saleable on the long term... just didn't occur to me. And that had to be beaten into me. [laughs] Because I didn't think that way.

Finding Assignments

In Brussels, each man was responsible for finding his assignments. There might be e-mail notifications about events, but those typically are inadequate.

Wiktor: I am searching every day through the agendas and papers.

Olivier: I would say that 80 percent of the job [is finding out everything]. Twenty is shooting and preparation, but 80 percent of the job is just to be informed and get information. Where do you get it from? Everywhere. All press review, announcement, basically my Blackberry.

I'm alone. I have no one to tell me what to shoot or who to shoot. So, I'm spending 80 percent of my work on internet, searching for the news, waiting for the news, checking who I have to shoot... And that's my job. That's mainly my job. And I have other colleagues here, people working at the Commission can help me, but that's— yeah.

Jock: How do I find [my assignments]? They find me. [Laughs] Well, I market myself, a little bit. I haven't paid too much attention to this stuff but I do very limited e-mail marketing. And I purchase some advertising on the web [search

engine optimization], so my name shows up higher in search results than it would otherwise.

I have noticed increased response, I guess, basically, more people finding me since I started advertising. [But] our industry is small enough that I think once you've been somewhere for a while and people start to use you, you know, word of mouth. People pass your name around. I've never really had that hard of a time with finding work.

The Role of Collegiality

Olivier addressed a situation that is normal in Brussels but an exception elsewhere: cooperation rather than competition in covering news events. Where other environments are more cutthroat, Brussels promotes an environment of collegiality. The collegiality he was referencing to is not the type that would call and ask, 'Why aren't you here?' but rather one that would help someone to do his job.

Olivier: I'm completely open to give pictures, so it means if any of my colleagues here at Brussels – but this is a rule like at Brussels. Any kind of shit, you can always call the colleagues. It's not at Paris. It's not in many cities. But, at Brussels, it's okay. If you are missing a picture or story, just call your colleagues and say, 'Oh, shit, I'm in the shit.' 'Oh! Take one please.' But they would never call you to say 'Ah! What are you doing today?' No, it's not like that. ...I think the competition is not to be exclusive. I don't care to be exclusive. Exclusive is bullshit. I prefer to be chief[ly] photographers. It's nicer. You can talk. You can— you know, it's much more friendly. And then be the best for the picture. This is

the real competition. To be the best for the pictures. Not to be exclusive because 'I have the news.' Yeah, it happened. But every time that I'm alone, [covering something], I'm [thinking], 'Shit, I will have to give it.' You know? I'm really thinking like that. But, um, okay, if Yves from Reuters is calling, I will give him because it's really stupid that I was alone there. There is no— they are all close colleagues, so, I have not reason to say it, 'Fuck you. I will not do it.' I want to keep these good relations. And, if I'm in the shit the next time, I was like that 2 weeks ago. I was really in the shit. I was in the Netherlands already. I leave on Friday afternoon. I check before leaving. It was nothing announced and [then] it was this Ashton news conference... I'd to call to colleagues. They call me back. 'Ah!' Get the pictures. And that's it. Que non. The competition is in the quality, not in the fact of the exclusive... Sometimes they are just sending a mail and you have to be there [in] 20 minutes, like 15 minutes. If you are at 100 kilometers from here, or as at my place, in Namur, it's 70 kilometers... I have no time to be here in 20 minutes. I will not give a try, driving like hell, coming here... But then, I have colleagues to help me and the next time I may be the one who is spending more time in the institution... The other one are covering other stuff. So I know that I will help... This is really a way to work. And Brussels is really great because of that, because there is not such a competition. It's not the climate. It's really this nice area to work, where people are positive, friendly. And then we are competitive, but by the colleagues. This is good and this is really working. [Paris] was absolutely not like that. It was reverse. It was kill, kill to have the picture, and fuck the other one. And that's it. I did not enjoy this. Also may be why I leave

Paris. Because I really– I was good. I can fuck everybody if I want. But this is not my way of working. It's really not good.

Jock also referenced collegiality, but in an oblique way. Often he would speak about talking to colleagues and getting advice from constituents. When discussing the challenges during a photo shoot for General Electric, he worked to find a solution that would make doing cutouts of the product easier:

I'm trying to figure out how to make this happen... Some kind of simulated seamless wall...that somebody could easily take out in Photoshop... I was trying to make the next guy's job easier. Even though no one told me [to do] that.

Approach to Assignments

Each photographer approaches his assignments differently. The three men were no different. Wiktor thought about it beforehand because “I want to show something in those pictures, not just the persons, because everybody knows how Sakozy looks like. So, I read papers every day. I read news from agencies. And then, I want to show what's going on.” Olivier sought less context from the news: “There is no approach. There is this ‘I have to work.’” He cared more about doing his best work over competing for the news:

I don't care to be exclusive. Exclusive is bullshit. I prefer to be chief[ly] photographers... And then be the best for the picture. This is the real competition. To be the best for the pictures. Not to be exclusive because ‘I have the news.’

I'm just happy to see the picture on my computer and to say, okay, I did a good job, for myself. I don't care what is published or not. But, in the case of all the

wires, I think you are working for yourself. Then if it's published, it's good. But it's not, that isn't what is important.

Jock used on briefings to decide on an assignment's photographic needs and/or opportunities. Those briefings outline the job and the logistics and equipment needed for the assignment:

You [can] find yourself in a situation and you're like, 'Okay, I'm kind of being set up to fail here. This wasn't properly briefed.' And you can make all the excuses you want. But at the end of the day, they're paying you a whole bunch of money to make some pictures that they can use. [You have to] figure out how to do it.

Picture Stories

Many photojournalists take on long-term photography projects. Consumer demand and time issues were cited as the main reasons the three didn't. Wiktor focused on single-image photography "because nowadays you do not have so much reportage in even magazines. So I try to have one pictures which show something."

Olivier, because he was a staff photographer, felt an obligation to only shoot for his employer:

I'm employed by the company who asked me to do a job... All the picture I'm producing are part of this company. So, if I'm doing, I don't know, poor people in the streets of Brussels, pictures should go to the company... And this is more my point of view. I'm not doing that. I have other activities.

Jock had done picture stories in the past, during his time at American newspapers, but currently, his other work prevented him from pursuing those kinds of projects:

You know, there was a time where I was working on projects and chasing news and stuff, but, if it wasn't an idea that I had that I wanted to work on a specific project, a lot of times I would let the news of the day dictate what was relevant, to be working on. [Now] I'm out of time. And it just becomes, on a business level, where you invest your time and where you're gonna get– I mean, a lot of people do this purely for the personal satisfaction, gratification. They need to be working on a project [for] some kind of creative release... But I think with the variety of assignments that I get, from the politics of the EU to the industrial stuff I do for Bloomberg and then the corporate stuff that I do through my corporate agent in the United States and the variety of other journalistic and corporate work I get from here, from different places. It is such a mishmash and a variety of stuff, it keeps it interesting. Even...the least interesting of the assignments are fun to do.

Muslims in the News

As part of my project, I discovered research that found that Islam and Muslims were typically portrayed negatively and most with conflict associations. I wanted to see if journalists working in Europe had the same conclusions.

Personal Perspective on Muslims

All three men saw Islam as a religion and Muslims as a group of people, no more different than any other religious group. None had a negative perspective or impression. Wiktor thought Muslims were people “keeping their community... [but they are] just

normal people. Nothing else... I cannot describe them because I do not know so many people like this. But... it's obviously connected to the religion also. I am a Christian so what I can say: they are people who believe in God more than me. [chuckles] That's true. And, they are good in keeping the tradition, like people in Poland or in Ireland. ...They are other religion.

Because of his travels outside of Belgium and Europe, Olivier had a more global view: "I was traveling around the world and there are as many Muslims as there are, you know, that there are Catholics. You have yellow Muslims. You have— so there is no one type... I would say Muslims can be yellow, brown or white. You have these Belgian Muslims."

For Olivier, religious people were different crayons from the same box. "I'm not a believer, so I would put all the religion in the same stuff and I would say this. Poor stupid people. But Catholic or Islam or whatever. [Muslims are] nothing worse than the Catholics." But even with this opinion, he was respectful of their beliefs: "The only things, when you are doing an assignment with them, don't drink alcohol next to them. You know, it's no point. And I'm doing a lot of assignment with people who are Muslims and have no problem, you know, just respect this."

Jock was the most pragmatic.

They're people like anyone else. [Laughs] They're just trying to get by... 'What do you think of Black people?' or 'What do you think of Muslims?' I don't, I don't group people like that. I just don't. It's not the way I was raised... my dad always discouraged that kind of thinking. And I just never bought into it.

Muslims in the Press

All three men felt that Islam appeared frequently in the news and that it was poorly represented. To Wiktor, “Of course [the coverage is] negative [and] it’s too much.” For Olivier, Muslims appeared in the press too often: “Too much conflict picture. Too much, too much searching the problem, I think.” He took issue with this because “these Middle East people are not like globally Muslim, like a religion. But, it’s really a [politically-motivated] campaign done by these kind of guys like Sarkozy or things like this.”

For Jock, Muslims were a group of people that share a common religion, but how they are portrayed in the news, that would be a question

better aimed at an editor or somebody who actually directs, has influence over content. As a reporter or a photographer, a gatherer of the content, we don’t really have really a whole lot of control about how that content is presented in the paper, or in publications.

On the surface, Jock felt that the media’s coverage of Islam was not intentionally biased:

It’s just probably the journalist giving the benefit of the doubt to journalism to say that I think that most journalism is conducted with good intentions. And with the idea of being fair and unbiased. ...But, for the most part I think people are represented pretty fairly in the press, from all walks of life.

Jock felt the negativity-bent of reporting was more the result of proximity and the question of migration, with American papers being more focused on people of Hispanic origin and European papers focused on Islam:

Europe's relationship to North Africa, you have a lot of more people immigrating to Europe that are followers of Islam, that are Muslims. You go to the United States and you have a bigger issue with immigrant of Hispanic origins. It's just geography... [Europe's] biggest immigrant class happens to be Muslims... Ours, in the United States, happens to be people from the Hispanic part of the world.

But Wiktor felt the negative bent in the media was in part because of a lack of effort by the West's part:

I think there is no relationship [between Europe and America and Islam]. Nobody tries to understand them... what is in the press is, how you say, the very common, it's not very deep journalism, it's just something what you see outside... [T]hey do not go very deep in the mentality of those people, in the religion. The journalists know something but not so much about this... just the stereotypes and that's it.

Olivier thought the negativity was more due to outward appearance (skin color) than religion:

Maybe we want to just create this, this way, now we, we cannot be racist in the moment. Is no more fashion. But you can say 'Ah! Look! It's this Middle East guy' and blah, blah, blah. This is a way of racism. I don't think this is the religion that's the problem. For most of the people, it's just the color of skin. The problem of color of skin and nothing else.

Olivier also noted the disconnect in how the West treated Muslims as compared to other groups:

[W]hen Sarkozy is doing this campaign over Islam and this check on the population [the current controversy over Muslims wear veils in France] we are not doing that with Catholics or Anglicans or— What’s the point of view on this?

I follow this war between Israel and Palestine, for everybody this is Palestine who start to pull the bomb in Israel. Nobody is going and watch what was before, you know. So this is this fucking Muslim who are responsible, everything. But who pushed out the Muslims? No one is going to that. You know, short term memory.

Olivier thought considering the influence of a religion on how a group was portrayed was a strange question. He felt that having religious beliefs was no different than a belief in anything else: “But, what’s the question. You know? Everyone believe in what he wants. I believing in Martian, or whatever. This is not a problem. So, you will never ask me if I’m believing in some extra terrestrial life, you know?”

September 11th

When asked about the influence on the attacks on September 11th on the coverage of Islam and Muslims, all felt like news coverage had increased, with negative news being more reported. “Since 11 of September, it’s more and more negative.” They also did not see this trend changing in the future. This trend was the result of world events rather than an agenda or a cultural reaction. All three referenced the current events in Libya as a driving factor of currently seeing Muslims in the news; they were the focus of news reporting because that was where the action was happening.

Olivier: But maybe over— yeah, over-exposed. That’s it. Every— it was— everything that is wrong at the moment is coming from there.

Jock: All this political unrest that's been going on in North Africa, and reaching down into Bahrain, into the Gulf, and now maybe even into Syria, ...they've been in the news daily. You can say that they've been in the news daily because of, since 9/11. From that point forward, that started America's War on Terror. So, every day there are stories of, about the Muslim world.

I'm sure Muslims probably say that they're portrayed in a negative fashion. I don't— I just see it as reporting the news in whatever that news might be. I mean, right now, let's just take Libya...I don't read those articles and think, 'Oh, this is a story about a Muslim country' or 'This is a story about Muslims.' I think it's a story about a corrupt regime trying to— and the people trying to rebel against that regime. That's the story. It has nothing to do with whether they're Muslims or Christians or anything else. It's a story about a fight for freedom. That's what I see...But, when I see stories that are about Muslims, the stories usually, the story has nothing to do with them being a Muslim or not. It's about their personal situation.

Both Olivier and Jock noticed how this trend was similar to past coverage of the Cold War:

Jock: It's not a habit of bizarre selection. It's just the standard way of where the news is right now. There was a period of time where the news was the United States and Russia, the Cold War. And that's what we heard about all the time.

Olivier: Twenty years ago it was this Cold War between East and West. Focus, all the people were focused on that. We were putting tanks at the border, just in

Warsaw, and all this. Just this, between the Russians...This part of the humanity, we cannot live without enemy. We need someone to say 'Ah, he is responsible.' It was East-West. It's now North-South.

Portrayal of Muslims

This situation notwithstanding, the three did not make any special effort to portray Islam and Muslims positively. Wiktor focused on creating pictures which show "how the relations [interactions between the different individuals] looks like." Olivier's focus was just portraying what was happening, regardless of his personal opinions. Out of the three, Jock gave the most consideration of this, but it went back to the images being an accurate reflection of events:

And I guess which goes back to a question you asked earlier about 'Do you care how your images are used?' And in that context, yeah, I mean I don't want somebody taking a picture that I make of any ethnic person and using it out of context or in a negative way, if that's not the way it was intended to be used in the first place.

Using images out of context, especially concerning Islam and Muslims, I think is something that needs to be guarded against.

Discussion of Findings

The Craft of Journalism

Based on the responses of the three, the goal to convey events in their objective form is universal, regardless of where a journalist comes from. Wiktor, the journalist who grew up in Poland, an Eastern-bloc country with a more oppressive environment during the

Cold War, seemed to feel more of an obligation to his consumers, his countrymen, possibly because of the potential role it had in ensuring the freedom they now enjoyed. Wiktor's goal with his pictures was to bring to the surface what was underneath so that his countrymen would have the information they had previously been denied. Jock and Olivier's focus was less on this and more on documenting and informing, possibly as a result of growing up in a freer-Western society. Where Wiktor saw himself showing something new, Jock and Olivier's perspective was more on the legacy of what they created. Even as this perspective was similar, their ideas of obligation to community were different, possibly reflecting a difference between the American perspective and a Western-European or Belgian one.

Ideas on education were different, too. All three had at least some education, but the American seemed to be the only one who reflected back on his education and used it to guide his current choices. This may indicate a difference between American and European journalism education. Wiktor, the Pole, had post-secondary journalism education but it did not seem to inform his journalistic choices very much. Olivier had none and felt it was completely unnecessary; skill is honed through practice instead.

This difference in education may also have been a reason for differences on how the men viewed the relevancy of their work, beyond simply life experiences. Wiktor's attitudes towards his work could be a result of what he was taught and what he experienced. Because Olivier's opinions were based solely on his experiences and not informed by what other people have done or been recorded, he saw print journalism as losing its relevancy. Jock, because he had both education and experience. Seemed to often be able to pragmatically discuss things, such as journalism's relevancy.

This difference in background and education could also account for how each man informed his craft and gauged his success. Journalism education seemed to lead a practicing journalist to find inspiration in something beyond himself. The difference in the types of education could explain why Wiktor looked to his contemporaries to learn from, while Jock used his education as a lens to understand journalism's evolution. Olivier, the one with minimal education, only looked at his peers' work to make sure that what he was producing would sell. There was nothing deeper, nor did Olivier seem to think that greater depth was important. Jock's use of contemporaries could also be explained by the fact that Wiktor's training was initially in radio rather than photojournalism.

Background may account for where the three went for validation of their craft. Wiktor and Jock looked more externally for satisfaction. They both sought personal satisfaction with their work, but not to the extent, that the Belgian did. This could be explained by Wiktor's lack of education as well as the difference between the American and Belgian work ethic; Americans are more likely to live to work while Belgians are more likely to work to live.

The Mechanics of the Job

Because all three worked for international press agencies who worked competitively, it was unsurprising that all three had similar procedures for image selection and editing control. All three edited down their own take before submitting their images to their editor. Because they were press agencies which sold the images rather than published them, the men were freed from any sort of potential political influence from their consumers, even when working with buyers who were affiliated with governments.

Their backgrounds could account for the differences in opinions regarding freelancing. Wiktor saw it as freedom from control, possibly because of his background in Poland. Olivier saw a staffer position as freedom because it enabled him to have a life outside of work, something he valued more than the work itself. Jock had mixed feelings regarding freelancing. While he liked the support system and feedback being a staffer had, he didn't like feeling like a cog in the machine. While he liked being able to have control over his assignments, he didn't like the lack of financial stability inherent in small business ownership. This internal conflict could be the result of being a father (which neither of the others were), being married (which Wiktor was) or being an American.

Beyond the mechanics of editing, their backgrounds seemed to have little influence on how they found their assignments, aside from personal networking ability. All of them spent time searching for assignments. Jock less so, but only because he was the only one to also do corporate photography. Their backgrounds seemed to have little influence, too, over whether they pursued making picture stories. Instead, that choice was more motivated by personal demands and client needs. Only Olivier directly spoke to the influence of collegiality on their success, most likely because only he was a staff photographer and there were greater expectations on the content and types of assignments he covered.

Their differences in motivation and backgrounds have a large influence over how they approached their assignments. Because Wiktor was conceived with making more than nice pictures and wanted to make pictures that had deeper meaning, he did research daily. Olivier, who was more concerned with execution and self-satisfaction, worked in

the moment without consideration for [context]. Jock sought to make consumable images, so he did research to ensure he was prepared.

Muslims in the News

Personal background or type of position had little to do with how the men approached covering stories involving Muslims. Regardless of their background, they viewed Muslims with a pragmatic lens: They were religious. Religion defined their community. Practicing their religion did not make them different than any other religious group. Regardless of the photographer's personal faith, they agreed that Muslim was a category of rather than a separator between people.

All three also felt that press coverage was typically negative, with Muslims being poorly represented.

They differed on explanations for that practice. Wiktor felt that it was because of stereotyping, rather than in-depth reporting. This could be because of habits influenced by being a former Eastern-bloc country. Olivier saw political agendas as part of the problem, possibly because of the type of reporting he witnessed while working in Paris and for Belgian papers. Only he noted the disjunction between controversies over the Muslim veil but the acceptance of the Catholic/Anglican nun's veil. This could be because he is the only one of the three to have experienced it (as a photojournalist in Paris), it has not been a source of controversy in the United States nor Brussels.

Olivier attributed negative coverage also to racism, making the discussion about skin color. Jock, from a country divided by race issues, instead pointed to issues relating to immigration rather than historical attitudes based on race. This could be because race is a more highly charged issue in America when compared to Belgium. Olivier also discussed

the short-term memory of the press, specifically in relation to the conflict between Jews and Palestinians. A possible explanation is a lack of exposure to the subject, or a more pro-Israel bent to reporting of events.

Jock looked at the problem as more a product of following where the news happened, possibly because he came from a less politically-motivated press environment. Interestingly, the one from the Eastern-bloc country was the only one not to draw a parallel between reporting on Islam and reporting that happened during the Cold War; this could be a result of the press ignoring the West during that period.

This idea of ‘it bleeds, it leads’ reporting on where the conflict is, was an explanation for current reporting by all three men. While all of them pointed to September 11, 2001, for increasing negative coverage, that was because it shifted much of the coverage to conflict in the Middle East. America’s *War on Terror* brought increased focus on the region. And as that war winds down, current uprising, such as in Libya, kept focus in the region. Background or personal opinion seemed to have no impact on this assessment.

Conclusions

After interviewing three photojournalist working in Belgium, covering events at the EU, I discovered that neither the type of employment (freelance versus staff photographer), nor type of employer (newspaper versus news agency versus commercial client) had much influence on how a photographer did the mechanics of the job. All of them found their assignments. All of them were ultimately in control of their product because they controlled the edit. Regardless of background, the fundamental tenet of journalism applied: the responsibility of a journalist was to objectively report the truth.

Differences appeared, however, when taking background and nationality into account. Wiktor, a Pole who lived with the legacy of the Eastern-bloc, felt an obligation to make his images communicate with insight, so that his countrymen might know what used to be secret. That legacy influenced how he viewed freelancing as compared to working for a newspaper or news agency. His lack of training influenced how he viewed his peers and personal accolades, and he saw his work as extremely relevant.

Olivier, a Belgian, came from a society that valued things beyond professional achievement. Where the American, Jock, partially defined himself through his work, Olivier viewed work more as a means to an end. He questioned his work's relevancy and looked to the experience of it for fulfillment rather than where it ranked compared to others. This internal focus made him desire a separation and lack of obligation to any community and led him to place little value to journalism education. It also led him to value collegiality because of how it helped him to accomplish his job and provided a nice environment to work in. It made him value a staff position because of the freedom it provided to pursue something other than work.

The American, Jock, felt that connection to legacy and community was important. Part of this came from his educational background and part from his work experience. As an American in Brussels, he embraced part of European thinking, finding value in national press cards and eating free food, but rejected any perceived restraints on his objectivity. Journalism was relevant because of how it was used by people and the service it provided. The external was important to Jock, partly because of this sense of legacy and partly because of its impact financially. Jock saw benefits and detractors to

working as a freelancer, but ultimately valued its freedom and variety over a steady paycheck.

In considering Islam and how Muslims were represented in the news, neither background nor experience changed their consensus: Islam is a non-noxious religion whose people were no different than any other religious people. Press coverage of Muslims was typically negative and had become more frequent since September 11, 2001. Awareness of these facts did not influence how the three portrayed Muslims; all three sought individually to objectively photograph, regardless of personal opinions or biases.

The reasons the three attributed to this trend in portrayal differed depending on background and experience. The one with the more oppressive background (Wiktor) noted stereotyping and lack of understanding and depth. The one from a country with more racial tension (Jock) pointed to more immigration or preponderance of news from a specific area as an explanation. The one who had worked the most globally (Olivier) did blame racism and politics for the problem. While all three did acknowledge that greater conflict in the region could be part of the problem, ultimately it was these other factors that were the cause.

F. Suggestions for Future Study

During the course of my research, I was able to interview photojournalists who work for American and European news agencies. These photojournalists were both American and European. Two of them spoke a language other than English as their native tongue. All had been active journalists for over ten years and photojournalists for at least five years.

While I was able to speak with these three men, there are several areas which further investigation could reveal greater insight:

1. **Speak with other photojournalists who were employed as staff photographers for news agencies.** This type of research could reveal whether Olivier's experience as a photographer for the European Press Agency is typical of news agency photographers, news agency photographers who work for the EPA, or merely his impressions and opinions. This may be a challenge depending on the policy of the organization approached; during my research, I discovered that the Associated Press has a strict policy against any sort of investigative interview by its employees regarding their work.
2. **Speak with other Belgian photojournalists.** This type of research could reveal whether Olivier's experience as a photographer from Belgium is typical of Belgian photographers, news agency photographers who are Belgian, or merely his impressions and opinions.
3. **Speak with other European photojournalists.** This type of research could reveal whether Wiktor and Olivier's experiences are typical of Europeans working in Belgium, or merely their interpretations of those experiences.
4. **Speak with other American photojournalists.** This type of research could reveal whether Jock's experience as an American in Brussels is typical of American photographers, American photographers who primarily work in a freelance capacity, or merely his impressions and opinions.

5. **Speak with other freelance photojournalists.** This type of research could reveal whether Wiktor and Jock's experiences are typical of freelancers working in Belgium, or merely their interpretations of those experiences.
6. **Speak with photojournalists working in other European cities.** This type of research could reveal whether the experiences and opinions of the men interviewed are typical of photojournalists working in Europe, or as a result of working in Brussels.

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H. Article for Publication

Did September 11th change the way that the world viewed Islam? Published research asserts that Muslims and Islam typically are portrayed in a negative light. I wanted to discover whether the experiences of working photojournalists would lead them to make these same conclusions. Research also has found that personal bias can influence the type of news published, so I also wanted to know whether personal sensitivity to this issue might influence the type of images they created and submitted for publication.

After interviewing three photojournalists in Brussels, I discovered differing explanations as to why media portrayal of Muslims is typically negative. Most blamed things other than religion. I also found that although they thought the coverage was unfairly negative, it did not influence the types of images they created. All three photojournalists were dedicated to as objectively as possible photographing whatever moment they were covering regardless of whom or what they were covering.

Muslims in the News

My parents moved from St. Louis, Missouri, to Riyadh, Saudi Arabia in 2000, when my step-father received a promotion and a new position for an international manufacturer. As they settled into their new home, I would get e-mails detailing how life was different: sand storms and abayahs, prayer call three times a day and the weekend was Thursday and Friday. My mother couldn't work or drive, so her life became about her painting and things like her bridge club. Television was drastically different and the internet was painfully slow.

After September 11, 2001, everyone was scared and people kept asking me if my parents were safe. When I talked to my mom, she said she felt safer living there than if she was in the U.S. This was surprising, but when we started talking about the news, I became increasingly conscious of the differences between the coverage we received in the U.S. and the coverage that my parents were getting in Saudi Arabia. Our news focused on the presidential propaganda and her news reported casualties. I became

acutely aware of how Muslims were portrayed in the news and I began to wonder how much of American and Western news painted Muslims in a negative light. Being in school, I looked at published research, and found that Islam and Muslims were typically portrayed negatively and in conflict situations. Most researchers also found that since the attacks on September 11, 2001, the coverage has been increasingly negative.

Ten years later, as I went to Brussels, Belgium, to work a photography internship with the Associated Press, I wanted to see if working photojournalists had come to the same conclusions. I was able to interview three news agency photographers who had been working as journalists for at least the past ten years. Two were from Europe – Olivier Hoslet from Belgium and Wiktor Dabkowski from Poland – and one was from America – Jock Fistick. Olivier worked as a staff photographer for EPA and Wiktor and Jock were freelancers who covered events for news agencies. Their typical assignments were events associated with the European Union. Between them, they supplied pictures for European and American audiences.

Personal Perspective on Muslims

Before I asked them what they thought about how Muslims were portrayed, I wanted to find out whether their opinions might be colored by personal prejudice. So I asked them their perspectives on Islam and Muslims. All three saw Islam as just another type of religion and Muslims as just another group of people. None of them perceived Islam as something negative. Olivier put it best: “I would put all religion in the same stuff... Catholics or Islam or whatever.” Regardless of their personal faith, they saw Muslims as a normal group set on keeping their community and its traditions and as a diverse people made up of many different nationalities across the world. In fact, Olivier and Jock felt

like the question was comparable to asking about race or a belief in aliens. For all of them, their only concern was whether they would be respectful of someone's religious traditions, like not drinking alcohol. Because of this, I concluded that none of them had any type of personal prejudice that would color their responses and proceeded to ask about how they thought Muslims were portrayed in Western media.

Muslims in the Press

All three of them quickly said that Islam appeared frequently in the news and agreed that the coverage was too much. But their opinions as to why that was the case differed. The American, Jock, felt that the media's coverage of Islam was not intentionally biased. He felt like most journalism was conducted with good intentions, trying to be fair and unbiased. In fact, he thought negative reporting in Europe was more the result of the proximity to Africa and the Middle East, the way American papers were more focused on people of Hispanic origin because of the proximity to Mexico, the Caribbean and Central America.

The Europeans were less pragmatic. Wiktor felt that the negative bent in the media was in part due to a lack of effort by the West's part: "There is no relationship. Nobody tries to understand them... They do not go very deep in the mentality of those people, just the stereotypes." Olivier saw the problem as the result of racism: "I don't think religion is the problem. For most of the people, it's just the color of skin, the problem of skin color and nothing else." He pointed to the way European governments treated religious veils; while there is controversy over wearing the hijab (veil) in public, no one complains about Catholic or Anglican nuns. Likewise, when covering the Israeli-Palestinian conflict, the

media focuses on the hostility of the Palestinians and overlooks the historic aggression of the Israelis.

When asked about September 11th, all three felt like coverage had increased with a more negative focus, even to the point of over-exposure. This trend wasn't changing any time soon: "All this political unrest that's been going on in North Africa and reaching down into the Gulf... every day there are stories about the Muslim world. That's where the news is happening at the moment." All three referenced the current events in Libya and other places in the Middle East as a driving factor behind seeing Muslims in the news; events just happened to take place in a country whose people were Muslim. Both Jock and Olivier noted how the coverage was similar to coverage during the Cold War, with that need to have some kind enemy: "This is part of humanity, we cannot live without an enemy. We need someone to say, 'Ah, he is responsible.' It was East-West. It's North-South."

Portrayal of Muslims

Despite all this, neither Wiktor, Olivier, or Jock made any special effort to portray Islam and Muslims in a positive light. They focused on simply covering the news as it was happening. If events were negative, then that would be what their images would show. It was important to them that their work wasn't used out of context or with an agenda, but all three wanted to be as impartial as possible when covering their stories.

Conclusion

Through my interviews, I discovered that, like me, Wiktor, Olivier and Jock found the coverage of Islam and Muslims in Western media to be negative and too often. While I agreed more with Wiktor, who thought it was the result of shallow coverage, I couldn't

deny the logic of Olivier and Jock's arguments about proximity and racism. I was glad to find that the three embraced the American standard of impartiality in coverage and even more encouraged to know that all three saw Muslims simply as a community of people who followed a religion and that they were no different than any other religious group.

Publication Query Letter

April 14, 2012

Donald R. Winslow, Editor
News Photographer Magazine
6677 Whitemarsh Valley Walk
Austin, Texas 78746-6367

Dear Mr. Winslow,

After reading and reviewing *News Photographer*, I am contacting you to see if you would be interested in publishing an article which examines three interviews of photojournalists that I conducted while working as an intern for the Associated Press in Brussels, Belgium. I asked them about their backgrounds and later about their opinions about Islam and the ways that it is portrayed in the media.

I have often read your publication during my time as a master's candidate at the University of Missouri's School of Journalism and it's my understanding that you sometime publish articles from students and emerging photojournalists. I thought that what I discovered in my interviews might be of interest to your readers. I interviewed professional photojournalists who frequent news events at the European Union (the European Commission, the European Council, and the European Parliament). Two – Jock Fistick and Viktor Dabkowski – are freelance photojournalists and one – Olivier Hoslet – is a staff photographer for the European Pressphoto Agency. I asked them about their backgrounds and how they did their jobs and then asked them their impressions of Muslims and Islam and how it is represented in Western media.

Published research asserts that Muslims and Islam typically are portrayed negatively; and that those attacks shifted how Islam is viewed and increased the likelihood of negative associations. I wanted to discover whether working photojournalists agreed with this idea and whether those opinions were driven by their own experiences. I also wanted to know whether sensitivity to this issue might influence the type of images they create and send in for publication.

I found that they had differing opinions as to why news media coverage is negative, and not just because of religion. Also, although they thought the coverage was negative, that did not otherwise affect their work. All three were dedicated in revealing the truth of whatever event that they were covering for their organizations.

As one embarking on a career in the new industry, *News Photographer* has been a great source of knowledge as well as inspiration. I hope to contribute to that tradition with this article.

Thank you for your time and consideration.

Respectfully,

Elisa Day

M.A. Photojournalism, Missouri School of Journalism

Appendices

Appendix A. Project Proposal (Excluding Literature Review)

Islam and the West: Has September 11, 2001, Changed the Image of Islam in Western Minds?

Introduction

Growing up, I'd always dreamed of traveling to Europe. The stories that I read frequently featured heroes from European nations. I took French and loved the idea of speaking a language that was not my native tongue. In 2000, my parents moved abroad to Saudi Arabia, when my father received a promotion with work, and my bi-yearly visits with them further fueled this dream. When they returned to the States, their stories were full of their vacation travels throughout Europe and the Middle East. I envied their time in places like Paris, Rome, and London. Their stories were also filled tales of with life and work in a Muslim state, where one is required to conform to Saudi customs and must be concerned with the religious police, regardless of personal religious preferences. Hearing my father speak of working with Saudis and the differences with American practices, I decided I wanted to try it (living and working abroad) for myself.

After the events of 9/11, where radical Muslims murdered thousands and bin Laden swore to exterminate the rest of the US population, several people asked about my parents' safety. Wanting to allay my concerns, I asked my mother whether they were truly secure, being Americans in a Muslim state. Her answer was derisive, almost offended, at the question: "Of course, I'm safe! I feel safer here than I would if I was in the US... The Saudis have always known they had an al Qaeda problem; now they're

doing something about it.” The topics of our conversations changed, moving away from general life in Saudi to displeasure with American tactics and media coverage in the Middle East. I became increasingly aware of the disjunction and disconnect between what my parents experienced and knew of Muslims and what I saw in the American news. Critically looking at foreign media coverage revealed that disjunction further, exposing the bias and Orientalism that seemed to play out in every publication relating to Muslims and the War in Iraq.

I was confronted with my own biases and ignorance when I took a class on Mohammad and the Quran at The Pennsylvania State University. Professor Brockopp asserted that about 10% of Muslims lived in the Middle East; and, while most of my classmates were Muslim, none of them were of Arab or Persian descent. I was astonished to realize that when I thought of Muslims, I thought of places like Palestine, Iran, and Iraq, when most Muslims live in places like Singapore and Malaysia. And typically, my mental images were third-world images that bordered on the hostile. As part of a class on international educational systems, I studied the European debate over the wearing of the *hijab*, or veil, and I realized that, while there is really no difference between it and the habit a nun wears, Westerners revile the Muslim veil but embrace the Christian one.

When I was crafting my application for MU’s master’s program at the Journalism School, I proposed, as a potential research project, to examine several newspapers in the years surrounding 9/11 to discover whether American media was truly biased negatively, or whether there was an equal amount of positive reporting, and to discover whether that portrayal had changed because of 9/11. After I was accepted into the J-School, I kept this project in mind as I went through my coursework, including my Qualitative Methods

course. I knew that the quantitative aspects of the research would not be a challenge: I had worked at the UM System's Office of Institutional Research and Planning, handling data for reports on student and faculty statistics. I had also completed a project/thesis where I analyzed contingent faculty trends at UM's four campuses as part of my master's in Educational Leadership and Policy Analysis. Throughout my time at MU, I have wanted to answer my question – was Western media biased negatively towards Islam; partially because I wanted to share that answer with my peers and thus promote greater understanding of a foreign culture.

I have been accepted into the School of Journalism's Brussels program and will be doing an internship working at the AP photo desk. According to previous participants of the program¹, this will afford me the opportunity not only to cover major news events but also to work on feature projects of my own design. While the immigrant family has been more featured in photographic essays on the discussion of Muslims in the West, the political aspect of the issue has been less explored, at least in the manner which I am proposing – looking at how those with political power (in the European Union (EU)) handle the Muslim issue. I plan on using my time, while working on my project, to explore this issue, in a two-pronged approach: first, through interviews with working photojournalists, and second, through a photo essay consisting of portraits of EU political figures. While my internship doesn't directly factor into my project, it will be integral to the project's success, as it will afford me (as an American) the opportunity to understand the pulse of European politics and will give me connections on which to capitalize. See Appendix C for a discussion of the project's anticipated time line for completion.

¹ Jim Buell and Matthew Busch

Beyond the scope of my project, I also hope to use this time as a means of establishing connections which will facilitate being hired as a photojournalist at a foreign newspaper after graduation (I would like to work in the UK, France, Belgium, or Switzerland) or as a photographer for the AP covering a European country. I plan on using this opportunity (my internship, my analysis component, and my professional skills component) to hone my technical and story-telling skills that I have been developing while in my master's program. I want to work in print and loved working as a staff photographer at the *Missourian*; it afforded me the opportunity to meet tons of people and report their stories through my images. I see this AP internship as a means to continue that training: not only will I be required to covered assigned news, I will be afforded to opportunity to discover and report on news beyond that assigned.

Professional Skills Component

Associated Press (AP) Photo Desk

As part of the Brussels program, I have obtained an internship with the local Associated Press (AP) photo desk. The internship will begin January 17th and conclude on April 23rd, 2011. Since Brussels is the seat of the EU as well as NATO, I will be expected to cover news events relating to those two entities. A daily press conference at the European Commission Building is the norm (the AP's office is located next door). I also will be expected to cover news relating to Belgium, the Benelux region, and Brussels specifically. Previous program participants have covered protests, sporting events such as soccer/tennis matches and bicycle races, exhibitions, demonstrations, to name a few. They also featured celebrities, heads of state, and members of parliament.

While the AP is not a traditional newsroom, with frantic press end-of-day print deadlines, it is in many ways like *the Columbia Missourian*. There is a push to publish images on the wire as quickly as possible, so that national and international organizations will use their images rather than those published by another organization like Reuters. There will be daily assignments and opportunities to drum up, pitch, and publish feature stories; while in Brussels, Jim Buell worked with a writing intern to publish a feature on vacationing in Brussels that was picked up by USA Today.

I will be expected to be at the AP Monday through Thursday, with classes by Gareth Harding on Friday. A typical day will stretch from 9 am to 5 pm, but, like *a typical newsroom*, depending on the assignments my shift may change to fit the news. I will also be traveling as part of the program, and there are opportunities to transmit features from those locations back to the AP for publication on the wire. I'm anticipating that I will utilize and hone the photojournalism skills that I have developed in my coursework, which include but are not limited to: taking documentary and feature images, gathering audio and video, and creating multimedia presentations.

Photo Essay Featuring European Union Officials

It is easy to think that the EU is like the American Congress or the United Nations, where individual countries having representation like senators and representatives. But,

The European Union (EU) is not a federation like the United States. Nor is it simply an organisation for co-operation between governments, like the United Nations. It is, in fact, unique. The countries that make up the EU (its 'member states') remain independent sovereign nations but they pool their sovereignty in

order to gain a strength and world influence none of them could have on their own. (European Union, 2010)

Three main institutions have been created for the purposes of democratic decision-making among the EU's 27 countries: the European Parliament (EP), which represents and is directly elected by the EU's citizens; the Council of the European Union, which represents individual member states; and the European Commission, which represents the interests of the Union as a whole. Unlike the US's Congress, where its legislative branch both proposes and adopts new laws, within the EU, those duties are divided into the Commission which proposes the new laws, and the Parliament and Council which adopts them. The Commission also acts as the executive branch, where it – along with the EU's member states – implements those laws, and ensures that those laws are properly enacted.

I plan on doing a series of portraits of individuals chosen from the EU's Parliament and Commission, or some of its associated sub-organization, such as the European Union Agency for Fundamental Rights or the European Monitoring Centre on Racism and Xenophobia. I hope to find and characterize individuals who are involved in issues relating to Islam within the EU, either being Muslim themselves or from countries with an active Muslim population. Through my research, only about 7% of Europe's total population is Muslim (IslamicPopulation.com), but Islam is the fastest growing religion within the EU². Rather than making a 'traditional' examination of how average Muslims deal with the acculturation process within Europe, I would like to explore how Islam affects the political arena. I anticipate creating environmental portraits as well as mug

² For example, according to a January 30, 2009, article in *The (London) Times*, the Muslim population in Britain is rising ten times faster than the rest of society. In four years, the number of Muslims increased from roughly 500,000 to 2.4 million, while the number of Christians fell by 2 million in that same period.

shots and tighter portraits. I also plan conducting short interviews (audio recordings) with my subjects on how they see Muslims and their place in the EU, how that may have been affected by September 11, 2001, and then combining the audio with the images to create a multimedia project. While I am not sure what the exact story is that I will be telling with the multimedia project, at present I am anticipating that it will illustrate the uneasy relationship that Europe has with migration and with a different culture. I plan on seeking input from my AP supervisor, Virginia Mayo, so that what I am producing may be attractive to the AP and other news organizations. While that is not the primary focus of the project, it is something I want to consider as I put the project together.

Depending on what type of events I cover while working for the EU, the activities I observe while being in Belgium, and the interviews themselves, this project could evolve into something beyond just this examination of those in politics, and could become a commentary on the politics of Islam/religion within the EU.

Supervision of my project will be done by Gareth Harding, the Director of the Journalism School's International Program in Brussels and Jackie Bell, my project chair. Weekly updates of the progress of my internship with the AP and on my project will be sent to all committee members; these updates will include any questions, challenges, and/or highlights of activities from the previous week. In addition to these updates for my committee (done through e-mail), I also plan on creating a blog that will act as my field notes which will detail my work on the project. I see this blog as an additional means of attracting input, but also as something that I can potentially use in attracting employment opportunities.

Research Analysis Component

In my investigation into how Muslims are portrayed in the media, I noted (through observation) and discovered (through scholarly research) that Western press typically approaches this minority group in a very Orientalist way. Edward Said (1978) created this theory, which basically delineates the ways in which Western thought can categorize the Middle East in negative terms. I wondered if this negativity had been exacerbated by 9/11, or if it was just more noticeable because of the increased amount of coverage due to the attacks and the subsequent war in Iraq and Afghanistan. For my research question, I plan on using textual analysis to compare the interviews of 2-3 photojournalists with the realities of what is occurring in print, to note if there is any disjunction between the perceptions of those photojournalists and what is actually occurring in the portrayal of Muslims in the media.

Research Questions for Textual Analysis:

1. How does the photojournalist approach stories involving Muslims?
2. How does the photojournalist perceive his/her work is used by his/her editor/publication?
3. Does the way that his/her work is used concur or conflict with his/her perceptions, attitudes, and/or beliefs about Muslims and/or how they should be represented?
4. What, if any, changes would the photojournalist make in how his/her work is used?
5. How does the photojournalist's perception of the portrayal of Muslims in the media concur or conflict with conclusions from my textual analysis?

6. Has the approach of the photojournalist changed since September, 2001?

Relevance to the Field:

My project's relevance to my colleagues in journalism is due to two factors: (1) continued American involvement in the politics of the Middle East, and (2) the projected growth of Muslim populations in the United States and in Europe. While the vast majority of both countries' citizens are Christian – 241.2M in the US and 450.5M in the EU – Muslims accounted for 4% of the EU's total population in 2000 (Marechal et al., 2003), 7% in 2008 (Islamic Population, 2010), and 0.6% of the US's total population in 2010 (CIA Fact Book, 2010). Most of Europe's Muslims are immigrants from Africa and the Middle East and have arrived within the last 60 years (Fetzer & Soper, 2005). Initially, these migrants were welcomed as temporary workers, but as they have transformed from single transients to families seeking permanent relocation, European governments have increasingly confronted assimilation issues (Fetzer & Soper, 2005).

Because Islamic clothing, customs, and religious practices are so dramatically different from the status quo, problems have occurred. Many times, conflict has arisen. Part of this conflict stems from a realization that Muslim acculturation to the values of the state will not mean that their alien identities will disappear (Koenig, 2007). In France, “two thirds of the French [population has confused] Islam with fanaticism” (Viorst, 1998, p. 278). In 2005, rebelling Muslim youths, dissatisfied with class conditions, set off rioting which lasted several days and destroyed millions of Francs worth of property (Murray, 2006). British discrimination against minority groups like Islam came not just because of skin color, but also from cultural differences that stem from certain norms and practices (Modood et al., 1997). In Britain and Australia, incidents of anti-Muslim racism

increased after the events of September 11, 2001 (Poynting and Mason, 2006). Muslims in Britain and the United States attributed this increase in racism-related attacks to the bias in Western coverage and the use of negative Islamic stereotypes and derogatory language (Ahmad, 2006; CAIR, 2006).

Studies have shown that media coverage influences American opinion and in turn, America's political agenda (Price, Tewksbury, & Powers, 1997; Willnat, Graf, & Brewer, 2000; Brewer, Graf, & Willnat, 2003; Wanta & Hu, 2003; Woods, 2007). As a result of these above factors, an educated and multi-dimensional portrayal of Islam in the media is a necessity. Providing insight and understanding into the actions of a foreign culture will allow better reporting and in turn create a better understanding of Islam and the Middle East. At present, media coverage gives a cursory look at the exoticness of Islam, but almost always from an Orientalist viewpoint, with the differences being highlighted as bad, rather than just different. By promoting greater understanding of tenets such as the separation of the sexes and the social mores that surround them, the role of the imam and the mosque, Western media can provide its viewers with adequate perspective and understanding.

Theoretical Framework: Framing

Framing

Benford (1997) defined a frame as “an interpretive schemata that simplifies and condenses the ‘world out there’ by selectively punctuating and encoding objects, situations, events” and framing as “the process associated with assigning meaning to or interpreting relevant events and conditions in ways intended to mobilize potential adherents” (p. 415–6). Entman (1993) similarly defined it as, “select(ing) some aspects of

a perceived reality and mak(ing) them more salient in a communicating text in such a way to promote a particular problem definition, casual interpretation, moral evaluation, and/or treatment recommendation” (p. 52).

Kosicki (2003) defined framing as the way a journalist packages a story. Gamson and Modigliani (1987) defined framing as “the central organizing idea or story line that provides meaning to an unfolding strip of events” (p. 43). Tuchman (1978), Gitlin (1980), Entman (1991), and Shoemaker & Reese (1996) posited that the news media framed public issues and events by making certain aspects more salient than others through what was emphasized. In 1991, Entman postulated that frames are created within the structure of the news report: “the specific properties of the news narrative that encourage those perceiving and thinking about events to develop particular understandings of them” (p. 7). They are “constructed from and embodied in the key words, metaphors, concepts, symbols, and visual images emphasized in a news narrative” (Entman, 1991, p. 7) and “call attention to some aspects of reality while obscuring other elements, which might lead audiences to have different reactions” (Entman, 1993, p. 55). In his 1997 study, Tankard concluded that, in news media coverage, framing stems from a process of selection, emphasis, exclusion, and elaboration by the news organization. According to Iyengar (1991) and Nabi (2003), framing lies in the subtle differences in the way a topic is presented; the type of responses that individuals have to an issue are influenced by the way in which that information is presented. Studies by Iyengar (1987) and Gilliam et al. (1996) show that slight alterations in the framing of the same information lead to different responses and evaluations.

How Framing Influences Audience Perception

Framing asserts that the way something is portrayed directly impacts the perceptions of that frame's audience. In 2000, Willnat, Graf, and Brewer found that reading stories which directly linked Iran, Mexico, and Colombia to negative incidents, led participants to negatively judge those nations along those lines. Willnat, Graf, and Brewer also found that stories which only indirectly linked these nations to these incidents had no affect on how the nations were judged, suggesting that it is only through direct efforts by the media that perceptions are formed or influenced. Similarly, in 2003, Brewer, Graf, and Willnat found that linking an issue to a foreign nation did influence attitudes, but linking it to a national context did not have that affect.

In 2006, Brewer found that a country's framing directly influences how that country is perceived. By comparing and contrasting the framing of China and Russia to the United States, Brewer found that, when set in competition with the U.S., China and Russia were perceived in a more negative light. Noakes and Wilkins (2002) also found that how a group is portrayed by the media influences how other people view that group. In a study that analyzed the ways that the United States' media framed and portrayed Palestinians between 1984 and 1998, they found that while some framing was sympathetic, "Palestinians were still slightly more likely to be characterized as violent or as terrorists than as victims" (p. 665). In a similar study done in 1996, Sheikh, Price, and Oshagen evaluated articles from *The (London) Times*, *The Los Angeles Times*, *The New York Times* and *The Detroit Free Press* as to the types of stories written, their tone, and how Muslims were characterized. They found that coverage of Muslims – whether positive or negative – was determined by the events to which they related.

After examining *The New York Times*, *The Washington Post*, *The Anchorage Daily News*, and *The Lincoln Journal* to determine how they covered terrorism between 1997 and 2005, Woods (2007) found that one of every five articles associated Islam with the threat of terrorism (p. 16). His analysis also illustrated that how an issue or incident is framed influences and strengthens an individual's attribution of characteristics to a group, and concluded that newspaper coverage increased the perception that Islam equaled danger due to terrorism.

Nacos, Bloch-Elkon, and Shapiro (2007) examined nightly news broadcast abstracts of the major American networks (ABC, CBS, and NBC) over a 39-month period. They found that there were strong correlations between mass-mediated terror alerts and the public's perception of terrorism as a major national problem. They also found that this reporting, as well as similar stories, increased public support for the war in Iraq and for the president. Similarly, Willnat et al. (2006) examined pre-war news coverage, surveying 1787 students in six countries in Europe, Asia and the Middle East. They found that the coverage influenced American support for Bush's invasion of Iraq and that framing can affect audience decision-making regarding matters of public policy. Through linkages among society, politics, and government, Gerges (2003) also found that the media influenced American perception and policy making towards Islam.

Kaid et al. (1993), in a study of the coverage of the first Gulf War, found that there were substantial differences in themes chosen by five leading international newspapers from France, Germany, Great Britain, Japan, and the United States, with the papers focusing on different people and different settings, so as to localize the event and make the war a "national" story.

How the Type of Media, Specifically Newspaper Media, Influences Framing

Price, Tweksbury, & Powers (1997) specifically investigated how framing can influence the thoughts and feelings of newspaper readers. Using two studies, they focused on how student responses changed depending on the frame. Participants received one of four differently-framed stories about a possible reduction in university funding. The first study found that the type of frame significantly affected the focus and evaluation of the issue and the second study found that the type of frame also affected public policy decision making. Both studies supported the idea that how an issue or incident is framed directly influenced and strengthened an individual's attribution of characteristics to a specific group, incident, or issue. Cho et al. (2003) compared print media to television media. They found that how something is framed, whether in print or on video, can affect how the topic is perceived; and, while television news was more influential in determining public sentiment, newsprint also had an influence.

How Photographs Influence Framing

In 1978, Baxter et al. found that the appearance of images with news articles had a significant impact on the way those articles influenced an individual's memory and cognitive perceptions. The use of an image, particularly a larger image, increased a reader's awareness of a news story, as well as that reader's recall of the information in the story. Huh (1993) found that picture size effected readers' attention, recall, and comprehension. Huh used three versions of a front page of the student newspaper to evaluate whether the size (or inclusion) of a photo influenced readers. Huh found that attention, recall, and comprehension increased because of the use of images.

Additionally, larger images (rather than small or no picture) led to greater reader consumption of the accompanying story and resulted in greater reader recall and comprehension.

Wanta and Roarck (1993) found that newspaper photographs affect the cognitive and affective responses of their readers. Analyzing 204 high school students from Illinois, Wanta and Roarck examined their responses to the front page of different American newspapers. They found that images influenced readers both cognitively and affectively: the comprehension of stories was influenced by the relevance of photographs included in the paper, and the evaluation of future events was effected by the images and accompanying stories.

In two studies, one in 1993 and one in 1996, Josephson found that images influences retention of information. In 1993, he found that the use of color images influenced both the order of examination of articles, as well as the amount of information was retained upon completion. In 1996, Josephson found that images led readers to spend on average fourteen more minutes reading articles. Readers read more of the publication and there was an increase in the recall of stories when images were included.

Research Methodology: Interviews and Textual Analysis

My research involves examining the perceptions and attitudes of individuals in the field and comparing/contrasting those with what is actually produced/published. In order to ascertain what working photojournalists think and believe, I will conduct individual interviews, focusing on their experiences as a photojournalist and their opinions about Islam and its portrayal in the media. Those interviews will then be transcribed and analyzed using textual analysis.

The photojournalists chosen for my study will be selected from working professionals in Brussels, Belgium. I plan on interview between 2 and 4 individuals who fall into the following criteria:

- At least one, but not all, will be working for an American publication.
- At least one, but not all, will be working for a European publication.
- At least one, but not all, will be an American.
- At least one, but not all, will be a European.
- At least one, but not all, will be Muslim.³
- All of the photojournalists to be chosen will have been working in the field of journalism for at least ten years, so that they can adequately speak to whether the types of stories on Islam have been affected by the attacks of September 11, 2001.

The requirement regarding the type of publication may be altered slightly to include foreign wire services, such as the Associated Press. I have chosen to vary the national background of both the publication and the individual photojournalist, to address the affect of culture on perception and on the demand for type of story/image. See Appendix A for a list of potential interview questions. These questions are to be considered open-ended, with the potential of unforeseen follow-up questions entering the mix.

Textual Analysis

My research involves examining the connections in the meanings communicated with the photographs published in newspapers – not the meanings created by the individuals

³ This criteria may be eliminated depending on the individuals that I encounter and the willingness of those individuals to be interviewed. I would like to include a photojournalist who is Muslim to account for the difference in world-view and for the ways that the West can compartmentalize the religious experience.

who view those images, but rather on what the photographers, editors, and publishers intended to communicate. Textual analysis has been chosen as the method of inquiry, as it is the best means of making “an educated guess as to some of the most likely interpretations that might be made of that text” (McKee, 2003, p. 1). Texts are considered anything that might hold meaning; beyond the written word, it can include television programs, films, a piece of clothing or furniture, and/or a photograph. Textual analysis focuses on the messages contained within those texts, and how “cultures and subcultures make sense of reality” (McKee, 2003, p. 29). The textual analysis of this study will be of the transcripts of interviews conducted with working photojournalists.

Interviewing

I have chosen interviewing because of its ability to illuminate “what is in and on someone else’s mind” (Patton, 1990, p. 278). While participant observation might reveal some useful information, it would be colored by my perspective, that of an American and not that of someone who has been a working professional photojournalist for the past ten years. In order to delve into similar topics when speaking with each photojournalist interviewed, I have chosen a hybrid of the interview guide and the open-ended interview technique. The traditional standardized open-ended interview “consists of a set of questions carefully worded and arranged with the intention of taking each respondent through the same sequence and asking each respondent the same questions with essentially the same words” (Patton, 1990, p. 282). This technique is limited, however, because it does not “permit the interviewer to pursue topics or issues that were not anticipated when the interview was written” (Patton, 1990, p. 286). The interview guide, in contrast, uses questions that are less defined, but instead “provide a framework within

which the interviewer would develop questions, sequence those questions, and make decisions about which information to pursue in greater depth” (Patton, 1990, p. 284). Because of its less defined nature, however, topics can be overlooked if those interviewed don’t wander that way with their answers. That is why I have decided to a hybrid of the two techniques.

While I plan on asking each person the same set of questions (Appendix A), I also don’t plan on limiting my questions solely to the ones devised beforehand. Unlike the interview guide, my questions will be planned anticipating the best suited wording to gain the information I seek. And unlike the traditional standardized open-ended interview, clarifications and elaborations will not be pre-planned, but will flow out of the answers of the individuals being interviewed.

Prior to the interview, I plan on notifying my participants of the types of topics I plan on covering during the interview, as well as offering a preview of my list of questions, so that my participants might be able to consider their answers. By knowing at least what topics I plan on covering, my participants can give more considered, thought-out responses.

Interviewing has been used in similar studies to discern the attitudes of or towards a group. Read and Bartowski (2000) used interviewing to discern how Muslim women defined their own meaning of adopting the headscarf. Gurbuz and Gurbuz (2006) conducted a similar study, examining how Muslim women in Austin, Texas, negotiate their gender identities. In 2003, Killian interviewed North African women in France to discern their perceptions of the “headscarf affair” and their place in French society. Like

these studies, I am looking to see how my participants define themselves and the issue of coverage of Muslims in the media.

Esser and Spaner (2003) interviewed political journalists, PR professionals, and observers of the political process in Britain to assess the perceived predominance of metacoverage of the news media. They found that there was a growing tendency towards news reports about the news media, news management and government publicity. Also in 2003, Avraham conducted in-depth interviews of editors and journalists to discover how the social-political environment of Israel affects the way in which the news media organizations cover its Arab citizens. Pritchard and Stonbely (2007) used interviews of journalists to examine racial profiling in the newsroom and discovered that widespread belief that being racial minority helped newsrooms to provide better coverage of minority issues. Like these studies, I plan on using interviews to discern how the media more abstractly views itself and the challenges of covering Muslims.

Similar Cases of Textual/Content Analysis

When examining framing in the context of September 11th, the Iraq War, and Muslims in the media, textual/content analysis is a method often used. In 2004, Merskin used textual analysis to examine media and cultural portrayals of Arabs in the context of post-September 11 speeches by President George W. Bush. Shaheen (2003) examined how Hollywood personifies Arabs and found that typically, “filmmakers have collectively indicted all Arabs as Public Enemy #1 – brutal, heartless, uncivilized religious fanatics and money-mad cultural "others" bent on terrorizing civilized Westerners, especially Christians and Jews” (p. 172).

Dixon and Linz (2000) used content analysis to examine television news coverage to make conclusions about its role in defining race and victimization. Semetko and Valkenburg (2000) used content analysis to study the framing of European politics. They found that the type of news frame depended on both the news outlet and the topic covered.

In 2003, Avraham examined how politics enters news coverage and how social-political environment affects the ways minorities are covered by news organizations in a divided society. De Vreese (2004) did a cross-national comparative qualitative and quantitative content analysis to examine how the EU was framed, when covered. They found that EU politics was marginally represented, but that when it was covered, it was presented more prominently than other political news.

In 2006, Stromback and Dimitrova used content analysis to examine how news coverage framed election campaigns in Sweden and the United States. They found that the U.S. typically framed elections with politics as a strategic game, rather than using the frame of politics as issues used in Sweden. This study highlights how different countries can frame news. Similarly, in 2007, Ruigrok and Van Ateveldt examined how American, British, and Dutch newspapers framed terrorists attacks, both foreign and domestic. Also in 2007, Kim, Su, and Hong used content analysis to examine the influence of geopolitics and foreign policy on coverage in American and Canadian newspapers.

In 2006, Lee, Maslog, and Kim examined news coverage of the Iraq War and conflicts in Asia by eight newspapers in India, Pakistan, Sri Lanka, Indonesia, and the Philippines to compare the framing of local and international conflicts. They found that

the papers' hard news coverage was predominantly done through a war journalism frame and their features and opinion pieces instead reported using a peace journalism frame.

Dunn, Klocker, and Salabay (2007) examined contemporary racism and Islamophobia in Australia using content analysis. They found that negative treatment in the media resulted in antipathetic attitudes in the government, which in turn results in a poorer quality of life for Australian Muslims. Uribe and Gunter (2007) used content analysis to examine how the type of news story (and its frame) triggers the emotional response of its audience. Edy and Meirick (2007) studied how media frames influence public support for the war in Afghanistan. They found that the use of framing influenced their understanding of issues and their support for the war in Afghanistan.

In 2009, Kolmer & Semetko, in their study of frames used by American, UK, Czech, German, South African, and Middle Eastern news in the context of the war in Iraq, used a cross-national comparative content analysis. They found that reporting of the war was mediated by the national and international contexts in which it was produced. Also, in 2009, Esser used content analysis to analyze how the press framed the role of news in the 1993 and 2003 wars in Iraq.

Publication Possibilities

Several publications have published articles with similar themes including *News Photographer*, *Photo District News (pdn)*, and *Photo District News Edu (pdnedu)*. After my project is complete, I plan on sending queries to these publications.

Conclusion

I anticipate that my professional project's textual analysis of my interviews will reveal an awareness of the negative ways in which Islam is portrayed in the media. I also anticipate that this type of coverage will not have shifted majorly as a reaction to the attacks of September 11, 2001, but will be instead a continuation of the past. I am uncertain as to whether working photojournalists will see this as an issue that needs to be rectified or even if this could be something that they might impact through their work or presence in the newsroom.

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Appendix A. Potential Interview Questions

Background

- What's your background? What type of training do you have?
- Do you have any specialties, things you like to photograph?
- Who inspires you? Your work?
- What do you consider your best work?
- What do you want to accomplish with your images?

Photojournalism Defined

- What do you think is your purpose as a photojournalist? How would you define the role of a photojournalist? A newspaper?
- What do you think are the obligations of the press to the public?
- How do you see what you produce fitting into your community? Or do you think that this should be a concern?

Newspaper Photojournalism

- What is it like working for a newspaper/news agency?
- Is there any type of political affiliation/agenda with your paper/agency? Does this influence the types of images that you make or that are published?
- How does photography fit into your paper's regular coverage and philosophy?
- How does your newsroom work (who has the influence or control over images)? How much control does your photo editor have over the images used?
- How much editing influence do you have over your images?
- How are assignments generated? Divvied out?
- How do you approach assignments?
- Do you seek out picture stories outside of what you're assigned? If yes, how do you find your stories and then make and cultivate contacts?

Muslims in the News

- What are your impressions of Islam and Muslims?
- How would you describe it/them?
- How would you describe Europe/America/Belgium's relationship with Islam?
- How often do you think Muslims appear in the press?
- Do you give any special consideration when photographing Muslims?
- How do you think Muslims are portrayed in the press?
- Has that portrayal changed in the last 10 years?
- Is that coverage adequate, too little, too much and why?
- Do you see that portrayal changing in the future?

Appendix B. Proposed Project Timeline

- Jan. 10. Arrive in Belgium
- Jan. 10-16: Activities planned through the exchange program. Acclimate to a new environment, time zone, and myself to a new city. Includes learning the metro and various ways of navigating the city, an introduction to Belgian culture, getting a phone, bank account, and finding out where things like the grocery are located.
- Jan. 17-30: First two week working as an intern at the AP. Acclimating to working for a news wire, learning more about the city, Brussels, Belgium, and the EU. Plan on familiarizing myself with fellow photojournalists and various EU organizations. I plan on speaking with Virginia Mayo and other colleagues about potential contacts for my photo project. Also plan on wandering around Brussels to further get a sense of (and to photograph) the city.
- Jan. 31 - Feb. 20: Plan on working on developing contacts and potential interview and photo subjects. Pitch the idea of my EU feature to Virginia Mayo for potential pick up by the AP. May begin interviewing and/or photographing if participants are willing.
- Feb. 21 - Mar. 20: Will have completed my photojournalist interviews and will have photographed (and interviewed) at least 3 EU officials. Begin transcription of interviews and review of photographs. Continue to photograph and interview EU officials. Examine how the multimedia story is developing. Clarify any questions with interview subjects.
- Mar. 21 - Apr. 10: Finish portraiture of EU officials. Get additional photographs to supplement multimedia story. Complete textual analysis of photographer interviews.
- Apr. 11 - Apr. 15: Work on completing multimedia story. Write up conclusions of textual analysis for that portion of the project.
- Apr. 21: Internship with AP ends.
- Apr. 23 Brussels program ends.
- May 4-12 Arrange and meet with committee during this time period for project defense and approval.

Appendix B. List of Interview Questions

Interview: Name

Background

What's your background? What type of training do you have?

Do you have any specialties, things you like to photograph?

Who inspires you? Your work?

What do you consider your best work?

What do you want to accomplish with your images?

Photojournalism Defined

What do you think is your purpose as a photojournalist? How would you define the role of a photojournalist? A newspaper?

What do you think are the obligations of the press to the public?

How do you see what you produce fitting into your community? Or do you think that this should be a concern?

Newspaper Photojournalism

What is it like working for a newspaper/news agency?

Is there any type of political affiliation/agenda with your paper/agency? Does this influence the types of images that you make or that are published?

How does photography fit into your paper's regular coverage and philosophy?

How does your newsroom work (who has the influence or control over images)? How much control does your photo editor have over the images used?

How much editing influence do you have over your images?

How are assignments generated? Divvied out?

How do you approach assignments?

Do you seek out picture stories outside of what you're assigned? If yes, how do you find your stories and then make and cultivate contacts?

Muslims in the News

What are your impressions of Islam and Muslims?

How would you describe it/them?

How would you describe Europe/America/Belgium's relationship with Islam?

How often do you think Muslims appear in the press?

Do you give any special consideration when photographing Muslims?

How do you think Muslims are portrayed in the press?

Has that portrayal changed in the last 10 years?

Is that coverage adequate, too little, too much and why?

Do you see that portrayal changing in the future?

Appendix C.

Transcript of My Interview with Wiktor Dabkowski

Because Wiktor's first language was Polish rather than English, there were times during this interview when I was a little more explanatory in my questions, not with the purpose of influencing his answers but to simply provide a 'cultural' reference or to explain the meaning behind some of my questions.

Background

What's your background? What type of training do you have? I am journalist. I studied journalism and I was radio kind-of personality. I had my own morning show in one of the most important radios in Poland. And one day my wife was the assignment here, to be official clerk here at the [EU] institutions. So, we decided to move from Poland here, to Belgium and then because I don't speak French and I do not speak Flemish, so I wanted to do something here, so I decided to be photographer. I do not have any background.

How long have you worked as a photographer here? This is the 5th year.

Do you have any specialties, things you like to photograph? You mean the... what I want to photograph? What I'm thinking is sometimes people specialize a particular thing that they photograph a lot. Ah, yes. I specialize to make the political photographs. I take pictures of politicians and what I would like to do, I would like to be a portrait photographer. Why? Why? I love to meet people, interesting people. That's why and I think that's a good place to meet politicians.

Do you have anyone that inspires you? You look at their photography and you go, 'wow, I want to be like that'? Yes. The photographers from White House [laughs]. Like, Harrington or maybe Stephen Woltz (?). People like that. What about their work attracts you? What do you like about it? They...I don't know if they are more free or maybe they are just better photographers, but they show not politicians like actors but like people with emotions.

What do you consider your best work? My best work? Portrait of Van Rompuy. [chuckles] **Which one?** What [do] you mean? You mean my picture? **Yes. That you've done.** Yes, yes, I've done the portrait for *Financial Times* and that was the best one I think. **Of Van Rompuy?** Yes.

Is there anything that you want to accomplish with the pictures that you take? I don't know this word, accomplish. Sorry. **Let's see... Achieve?** Ah, okay. Yes, I think I, um, I would like to show the real personality of some politicians.

Photojournalism Defined

What do you think is your purpose as a photojournalist? How would you define the role of a photojournalist? It's an important role to show people... When I was in

Poland, people started to talk about the European Union a lot, one day. Because we were at the beginning of the... we wanted to go into the 'club' and people talk a lot but nobody knows exactly what it is and how it works, who makes decisions, etc. So, I think it's important to show it because I cannot do this. There's a great deal of journalists here. Yes, I do because now I started to work for radio [unintelligible]. But I want to do the same job as I did but with photography. Just another tool. I want to show what is inside [of the EU]... what's the truth.

What do you think the purpose of a newspaper is? What's its job? Here? You mean here? **Or just in general.** General? It does an important role of controlling the politicians.

Do you know the word 'obligation'? Yes. **Do you think are the obligations of the press to the public?** Yes, yes. To tell the truth [chuckles]. That's the only one. **Why?** Because the press was made for this, to show the people reality. Because nobody from Poland can be here – maybe not nobody, but not so many people can be here inside – and what I do.

How do you see what you create fitting into your community, the people you interact with or even the people back in Poland? How do you see it fitting? One more time. How do you see what you produce fitting into your community? Or do you think that this should something you should worry about? I develop every day so I try to take better pictures every day so this I want to do, farther and farther. I don't know where is the end of the road but I think people can see something through my pictures. It's not just an illustration, but something more.

Newspaper Photojournalism

What is it like, being a free lancer? It's a freedom. [laughs] Nobody can tell me, go and do this or that. And, maybe I do not earn so much money as somebody's who's employed but I'm more free.

Which agencies do you work for? A lot of them. Polish Press Agency, of course – the national one. American agency: Zuma Press. The UPPA – that's Photoshot now in UK. I-Vine (?) in UK, Russian Look in Russia, and Action Press in Germany, and in Germany, Deutsche Presse Agentur.

So when you take your pictures, do you send them to all of them? Yes.

The agencies that you work for, do they have any type of political leaning? No. They are just the sellers of my pictures and we share the money and that's it.

Who has control over the images that get published by you? Do you send them all of your images or do you just choose which images you want to send? I send mostly all of them, but of course, I do my personal work as well. And so I keep those pictures just for me and maybe one day I will show these. So you don't narrow down through your whole take and then pick five or ten to send? Yes, yes, of course. I take a lot of pictures every day, 100 or more. Right. That's me. Me, too.

Do they normally call you and say something's happening, or... No, no. I am searching every day through the agendas and papers.

How do you approach what you're going to do? Do you think about it beforehand, like where you want to stand, or who you to take picture of, or – Yes. Sure. – how you want to do it? Sure, because I want to show something in those pictures, not just the persons, because everybody knows how Sakozy looks like. So, I read papers every day. I read news from agencies. And then, I want to show what's going on. So the type of situation kind of determines a little bit how you're going to take a picture? The news story? Yes, of course.

Do you try to create, we call them picture stories, where you might find a person and then take several pictures of them to tell a story of their life, or a story of their situation? Do you do those type of things? Yes, I do. Not so often but mostly I focus on the one-shot photography because nowadays you do not have so much reportage in even magazines. So I try to have one pictures which show something. But of course I do stories as well.

So how do you find those stories? I am journalist. [Both laugh.] I've got a lot of contacts. **Well, how did you make those contacts and how do you keep them?** I met people in my previous life and I'm meeting now. So, mostly like this. When I met somebody, I talk about a lot of things, so the story comes from real life. **Do you take their card or get their phone number?** Yes, sure, sure. I keep contacts.

Muslims in the News

Part of my project has been looking at how Muslims are portrayed in the news. So, what are your impressions of Islam and Muslims? Or do you mind me asking? One more time, because I do not understand the– Okay. What do you think about Islam and Muslims? What I think? They are normal people like everybody. They are keeping their community, do not to socialize much but I know people who are Muslims and they talk to the rest, so just normal people. Nothing else.

How would you describe Islam or how would you describe them? I cannot describe them because I do not know so many people like this. But, uh, hmm, it, cause it's obviously connected to the religion also. I am a Christian so what I can say: they are people who believe in God more than me. [chuckles] That's true. And, they are good in keeping the tradition, like people in Poland or in Ireland. That's the description, I think, They are other religion.

How would you describe Europe/America's relationship with Islam? Ah, with Islam. I think there is no relationship. Nobody tries to understand them. Look at the situation in Libya now. They started to do something in their country and we, I don't know, it was maybe one month or two, and we started to surge – we I mean Europe –started to surge people inside just to go into somehow and we doubt any knowledge about this. So, no, there is no relationship, I think.

How often do you think Muslims appear in the press? Now, notwithstanding because of what's happening in Libya. [chuckles] Before the stuff started happening, how often do you think they appeared? Quite often. But that's the, hmm, what is in the press is, how you say, the very common, it's not very deep journalism, it's just something what you see outside.

And how do you think they're portrayed in the press, typically? How they show them? **Yes, how do they show them.** Just like this, something what, it is like, I don't know, two-200 years ago that somebody comes to Africa and see, oh, okay, the rufanders is detreated is. They show people like this. They do not, uh, they do not go very deep in the mentality of those people, in the religion. The journalists know something but not so much about this. Just, but I can say, just the stereotypes and that's it.

Do you think it's positive or negative? Of course, negative.

With that in mind, do you make any special considerations, like do you try to create pictures that contradict that or reaffirm that or just neutral? No, I do not do such subjects, because I do not have chance. I work here and if somebody comes here from those countries, I want to show, in my pictures, how it look– how the relation looks like.

Do you think that the way they're shown in the press has changed since 9/11, since the attack in New York on the World Trade Center? It's more informations about the Muslims, of course. Do you think it's gotten worse? Yes. It's worse.

Do you think that the way the coverage that happens – do you understand 'coverage'? Um-hm. Do you think it's adequate, too little, too much? It's too much.

Do you see that it's going to changing in the future, the way that it's portrayed? I don't think so. When I watched the situation in North Africa now.

Appendix D.

Transcript of My Interview with Olivier Hoslet

While Olivier was quite fluent in English, at times, during our interview, I supplied a word or definition to help with that translation between French and English and to supply context for a question.

Background

What's your background? Background? **As far as being a photojournalist?** A photojournalist for 18 years, starting [as a] freelancer for 6 years. Then, three, no, four years in-between as a Reuter stringer. It was a complicated situation. Then Belge National Agency at Belgium for three years as staff, with royals and politics. Then, now seven years with EPA (European Press Agency). Three years at Paris, like more sports. Head of the office of Paris but, uh, covering more sports and now five years, yeah, a little five years here at Brussels again, for politics.

What type of training do you have? Training? Just basically, the basic school of photography. Then I was not there to get my diploma. I was already going with an NGO in Yugoslavia at that time. It was the war. And I did a subject on the economical crisis in Serbia during the war. That was a different point of view. It was these people not earning any more money because it was nothing. So, basically it was that point of view and from that, I had immediately some proposition of job for stupid media here in Belgium but working like a stringer covering local event and nothing being to that, but at the same time it was a start. So, basically this is my training. And then, from that, just working, working, working, working.

I know we talked about, earlier, your opinion on degrees or that type of stuff. From my sight, I think not very useful. Yes, you need some practice for your eyes, to know what is picture, but you don't need school. You need to open your eyes on what you are interested in. So, in my case, newspapers and not always magazine. Mainly newspapers and the best one, to see what they are using. And the fashion of the moment because there is fashion in the newspaper. Pictures were not the same 10 years ago then now and will not be the same in 10 years. So maybe this way to do by yourself this point of view and what is a picture. And that's it. Then try to not copy but to do your personal point of view on this and if you are right or not. And that's it. In turn, I'm just working on this favorite subject. Go the 360 degrees around and find your angle.

That is not in front or not but there is another angle. There is no other point of view, just— This maybe selfish or whatever. But, I'm just thinking to me. I don't care about clients. If they like, it's good. I don't care about my publication. I'm not watching specially. I just take the— Yeah, I'm just happy to see the picture on my computer and to say, okay, I did a good job, for myself. I don't care what is published or not. But, in the case of all the wires, I think you are working for yourself. Then if it's published, it's good. But it's not, that isn't what is important.

Yeah. One of the things, since I've been going to school, is finding that voice. It's kind of scary. Why? I don't know. There is nothing scary. You just enjoy the job. **I guess because you're putting yourself out there, you know what I'm saying?** Yeah, but you just enjoy the job, taking pictures. And what is wrong? Because I don't think, from my side, I am shooting. I am no more— I am not especially shooting out of the job because I have other activities. But I take the best of my job, meeting people, just, yeah, it's a different world. Just enjoying that and indeed taking pictures. But it's not the, I don't think is the main part. Specially here in politics. It's not, the picture is not the more important. It's much more the contact, what you have in under the table and the relation you can have, and save your ass, because you somebody who knows somebody and who will give you a picture or whatever. The goal is just to give a service. For my side I take it like that. I give a service. I enjoy what I'm doing and that's it. And there is nothing scary. Just, if you enjoy, it's the best. If you can be paid, enjoying, and that's... I'm not searching, you know, nothing else.

This is kind of off topic, but do you ever enter photo contests, like POYi? Are you familiar with that? Picture of the Year? I'm not, I'm not doing it. At all. So, my idea on that is, you can have it. You can have it and I think basically photography is just a technique. But you need this to be at the good place. And, when you have the scene in front of you, you can have it. And I don't think it's a 'great' photographer or whatever. No, I think that we are, everybody here at Brussels, probably no one would have this, I don't know, World Press or whatever, but I'm sure that if we are facing the scene, I'm sure we can all have it. But I'm not searching to be in such a scene. I did some war picture. I'm doing outside of the politics picture, I'm doing usually once a year this meat assignment. I went to Israel, I did— and yes, you can do, you can do this picture. But what's the goal? Just to say, 'Oh, look at me. I was in this place.' We have this case, like two months ago at EPA, one of the young photographer of Paris was really hunting for this prize. They are a small group at Paris, the photographer. They are really just going to every hot subject and hot coverage. He was in Tunisia. He get this tear gas in the face. Just a bullet in the face. He's dead. So, what's the goal? I'm not searching for that, you know. It's just not my business to do that. I will not. Yeah, it could be a really great picture. 28mm in front of the policeman with the tear gas and except he got hit in the face, you know. So, that's really good to hunt for this, but this is not my point of view. Yes, you can, I think, if you really want, you will have it. But, I have something else to live than just this, you know. What the price?

Do you have any things you like to photograph? Besides the politics? Or do you like photographing politics? Sure, I like photographing politics. Not specially here but... not specially the Institution [EU] stuff but I was following a lot politician and I was, for example, with Belgium, following like six months, foreign ministers. In every plane, in every car, in every... And it was really interesting to see. But I'm not talking about photography. That's the problem. I'm talking about what you can live there. Just see the life of somebody else. This is stupid, but I don't care about the picture I did. I was for six months living with these people, taking, I don't know, like 180 times on plane in six months. Every day flying, discovering, going. See what is under the politics. The goal. And for me, I enjoyed that. Pictures, yes I did it, but... And it was, it was good. It was some exceptional picture. It was this crisis picture. It was a lot, but at the same time, this

is not, this is not what bring me the more pleasure. It was really to feel what can feel this foreign minister, just rushing around the world, going everywhere . To do, to be on Friday in Africa, on Saturday in Swiss, and going straight to New York and coming back. And just to think, 'oof, this is difficult and this is a strong job and tough job.' That's a point of view. Now, basically, yes, this is— I did nice picture with that. Really nice, but what I was living was much better.

Have you ever heard of Bill Eppridge? No. He followed Bobby Kennedy. Very much the same type of thing. He was following him around before he started to run and I think he actually photographed when he got shot, because he was there with him. He would go in the plane and everything. So, very much what you're talking about. That's the thing I liked about his pictures is that it was very much about the person and who he was. Yeah, but this is really is a creative job when you are doing that, you are really—I remember this... To be in the office of Arafat or that, just waiting and Arafat coming. Or it was Arafat or Cuba or all these things was always really 'Oof. Okay, that's completely different. That's crazy.' And that was really nice. But as I said, this is the experience that is nice. This is not especially the picture. Yeah, I did a really nice foreign minister on, on this boulevard along the sea in Havana. It was crazy pictures on Harley-Davidson. So it was some crazy pictures that was really nice. It was published and everything. But at the same time what was amazing was to be there, just to be there. That's the goal.

So, does anything inspires you? Or any person? Does anybody's work inspire you? No. No. Basically, no. I-I, yeah, I can see the pictures and I'm watching the pictures but I'm not giving name, I'm not putting name on the pictures. I'm just, 'Okay, I like that.' When I'm opening the newspaper or the website, I'm, 'Okay, this is nice. This is nice. This is nice.' Whatever the name. I think when you start with name, thinking, 'ah, this is this name of photograph.' Who cares, you know? For me, I'm still working in the old time where it was just AP Pictures, AFP Pictures, or, you know. I don't need a name. I just... As I was answer, I choose to work under a pseudonym, because I really didn't care. I don't care to see my name in the paper. For my side, it's just, 'Okay, I did it.' But it's maybe really personal, but I didn't see the interest at that time, and I was working and everything. Also this murder story and everything. And I don't want to have my name involved in that. But at the same time, all my pictures were signed with three letters, so it was really clear that it was me. Everybody knows in the media who was signing. But, puf, who cares? So I'm more— yeah, I'm really open minded watching the pictures, not saying 'ah, this is this great photographer.' No, this is photography and look objectively, what is it? Is it nice or not? That's it.

So do you look at people like Henri Cartier-Bresson? Do you look at photographers like that, but maybe aren't working now? No. No, I think it's, I would say it's out of fashion. It's so easy to do this Henri Cartier-Bresson right now. Use a lot of Photoshop, un, black and white, and the contrast... playing like that. Yes, sit down here, in front of the Commission, like we are here. Wait for a nice scene. It will always happen. It was his technique. Sit down. Wait. Find a good spot and then wait. And something will happen. We can do the same here. Use a nice Photoshopping, black and white and pushing contrast and you know, and something will happen. No, it's out of fashion for me.

So, what do you consider your best work? [Laughs] I don't know. It's global. There is not— I will not say that there is one picture that I'm— I was in many, many, many events, you know. In all kind of events. From the Ski World Cup like one month ago, where I did really nice ski jumping and thing like that. I was... I don't know. At the funeral of the Pope five years ago. I was covering a lot of things. In every event I can show you a picture that I like in my work. But to say 'Ah! This is the greatest, even.' No. I will never say that. There is— it can be really nice— I did the final of the champions leagues match in soccer with great pictures. I can say 'This is nice.' But I don't like soccer. A lot of photographer would say, 'Yeah, it was a nice picture.' I would never say this is the best assignment of my life. I hope it will be always a better one. Let's wait and—

What do you want to accomplish with your pictures? Do you want to accomplish anything with your pictures? From my life? This is a good start. And, um, puf, have a bigger boat. [Laughs heartily.]

Photojournalism Defined

What do you think is your purpose as a photojournalist? How would you define what a photojournalist is? Photojournalist... Someone recording for the future, basically. But I think it's more and more out of fashion. So, it's more and more this short-term pictures. Picture is dead really quickly. Maybe in the past. Take this picture of this big economic crisis in the United States, like one year ago. It was really nice picture, really great. And that are still, you know, like in a museum and they are beautiful and everything. I fully agree with that work and— But I don't that we are right now, still in the same mode. We are just working for tomorrow, for the day after. The best in the magazine maybe for the few next years. But, in ten years, who will remember the pictures? How many pictures do you remember right now from the time last years? I really don't think there are a lot. Yes, it's TV pictures a lot, in your brain. You remember this crash of plane in towers, something like that. But this is no more pictures. There are really, really— And I'm looking a lot of pictures. But if I have to tell now, what are the pictures... Remember this little girl, sinking in the mud, in the water. Yeah, it's like 10 years ago, 15 years ago. But they are not so many pictures that you remember and keep in mind, you know. And this picture, I am not sure this is a picture, but maybe more the TV. So, this is really difficult. For my side, I think that's the end of this, of the media, of the photo as the media. It's more and more, it could me more and more this activity on the side. You are in global media. You have some unique pictures, unique everything. So it's difficult to say right now what is the future, or what can be great to do in the future. Impossible. I don't think.

What do you think the role of a newspaper is? Inform, but too late. [chuckles] So, my feeling is that, when I say I'm reading the newspaper, I'm watching the newspaper to see where I am in print or where there is print photographer, but I think it is always too late. It's finished. For my side, I'm checking the web. So I really— Yeah, you can still have magazine and thing like that which are, you know, going more deeper in the detail. But the newspaper itself, the daily newspaper is finished. **You said you were checking the web, are you checking newspapers?** On the web. **So what do you think their role is?** This is the main— At the moment, this is really the main source of information, I think. If

it's not, it will become, because it's so fast. Push. But, I'm not especially talking about pictures. I'm talking globally. You have the article in the 3 next minutes following the [garbled] just the news conference, any announcement. Three minutes later, you see it on the website. And 10 minutes later, your picture are in. And that's it, you know? This is actual. This is immediate. This is— And this is— It was the role of the newspaper in the past. For people it was really fresh news. Waking up in the morning, taking the newspaper, everything is inside. Now, I open this website at six in the morning, and I read the latest news from around the world. So, there is— I think it's finished.

What do you think are the obligations of the press are to the public? Or do you think they should be obligated to the public? Truth. Yeah. Be as true as possible. But, as for this, I am not sure. More and more and more under this lobbying, this... pay by advertising. And I'm not sure the truth is still going through every time. So, yes, basically I think it should be that. Its main task should be to tell the truth, to give this free information. But I'm not sure the real information is still passing. We are more and more working like to take this point. How to explain... Take this Wikilink. Oh, we are all talking about Wikilinks and the effect it will be and it was real point out and it was this big stuff. We are three months, six months later. What was information went out of this, you know? So I think that newspapers are just little something, say 'Aw! This is big news!' Then forgetting and going to something else. You are going from Libya to Libya to Cote D'Ivoire and forgetting the Libya. It's still on, but, you know, there is... something is missing in the press. So, this may be why I like this website, because it's more and more. You have many, many, many angles and you can really say, 'Okay. Libya is still on.' It's not only the cover. Newspaper, take the international page of a newspaper, there are what? Three, four, five, six... You cannot treat everything. So, you are really broke one moment and there is too much material. So they have to do a choice for you. I don't know if you have a choice, you know? For me, Libya is maybe more important than America. But the newspaper decide for you what to focus on. And so I think, yeah, the websites are more important at the moment.

How do you see what you produce fitting into your community? Or do you? Does that make sense, my question? No. One of the things that we've talked about in school is how pictures fit into your local community, like your part of the community, so it's an interactive type of thing. Does that make sense? Yes, but I'm not sure, that when you are especially working on EU stuff, you are really part of the community. [laughs] Does it make sense? I don't think that anybody is interested in buying pictures. What I'm— I'm talking about EU politics pictures. Okay, there are these maybe some pictures just to be friendly with the— There is something bizarre. Newspaper needs to be friendly with politician. So, to make their politician, they are putting a nice picture of them and they are 'Ah, look! I did this nice job, and for you it's really good.' So, if it's to be part of this community, yes, you are part of this community because they need some nice pictures of the politician. If... no, I don't think there is something else in the EU pictures. **You said you worked in Paris and covering other things. Did you feel like that you had an obligation to people that you lived around, in what you took pictures of, or?** No. No. And I really don't like to work— I was working for six years in this local newspapers, for this local newspapers, really cover, like you said, local community, and really checked, 'Ah, what are you doing? Ah, I saw you!' I really don't

like it. **Why?** I really don't like— I think you need— you need this break in between, you know, this space in between you and what you are shooting. You should not be involved. I did one mistake, when I was working for this local newspaper. It was a murder story and I knew in this story, this guy was, uh, like killed. It was not killed but it was like, left him dead. But I knew that this guy was close to someone in my family. Not close, but, okay, near someone in my family. So I contact my grandmother, said, 'You know, I know you, maybe you have a picture of, and maybe I can have a picture of...' She didn't ask me why, then I had the family leap in... Because after that she— it just create problem. I crossed my grandmother at that time, because she was no more talking to me because I was using this pictures. And, uh, so, I think you need this, this really space between you and the work because it can really, you know, affect you and, affect you and your family, or whatever. So I, also, I was not using my name, Hoslet, to not be linked straight to... It's really difficult.. My mother was this well-known politician and I don't want to have my name next to her name. And sometime I had to shoot her. Nobody knows. But it was really good, really good because I keep this distance. [pause for siren to pass] So, my mother was using her miss name, I don't know how to say that. **Maiden?** Yeah. It was not difficult to live with the difference and to not be linked. But it's really boring, really boring, because it can be, really just complain and all this between families and people surrounding you. I really don't like. I prefer to be really out of this. But between... my mother was left, I was working for right newspapers. I really keep this, I don't want to be linked, I don't want to be a member of the community like that.

Newspaper Photojournalism

What is it like working for a news agency? What do you mean? I guess, okay, like I asked Viktor 'what's it like working as a freelancer for a news agency?' But you work for a news agency, so, as compared to working as a freelancer, what's it like working for a news agency? Is it different than working for a newspaper? Yeah. I have my weekends. I'm working, basically 40 hours a week. And, I've a private life that I didn't have before working— it's not the fact to be working for a news agency. It's the fact to not be stringer. Stringer, you will get the job... as soon as you have a job in front of you, you take it. And finally, you've spent— you are really rich but you have no more life. For my side, when we finish this interview, I am going on holiday for 12 days and I'm paid for that. That's the main difference.

I can guess this answer, but is there any type of political affiliation/agenda with your paper/agency? Political? It's really difficult in the— my agency is just working like with all the national agency in Europe. It means that for some countries, I will, take this Hungarian at the moment, who are the presidency... MIT, the Hungarian agency, is paid by the government. So, in such a case, I can see that, all my picture are requested by someone that is part of the government. I don't know, especially Hungarians. So I'm not doing these nice pictures of the Hungarians, at all. They are really— I am really upset because they are requesting any bullshit, I like the presidency who are smart. Who are just requesting, okay, we have this foreign minister, that's it. But not going to this under, under state secretary who is doing, maybe, a speech there. No. So, yes, there are link,

especially in my agency, between the politics and the agency. Not the straight one but this complicate way. Yes, there is. But, I think we are still really free of the editorial line, in the editorial line. I've never— Okay, some time I have this question, 'Ah, don't you have a better picture?' But I said, 'Better it means?' 'More smiling picture and whatever.' When I say 'No, that's what I got.' 'Okay.' It's okay.

How does your newsroom work (who has the influence or control over images)? How much control does your photo editor have over the images used? There is a lot of boss. But I can say that it's really, really free in the editorial line. So we have one editor and chief who is Chinese. Aran, who is Turkish. But, uh, who is really European guy. Basically was living in Paris, in Belgium, everywhere. And he had this global vision. I will never get a phone call about one pictures. If I'm in the wrong way, globally, I will have a phone call. If it's about one picture, I will never have it. Now I know the rules and I'm applying, I'm going to the rules. No Photoshopping, nothing like that. Yes, if I start to Photoshop, I will have this problem quickly and I will get called, saying, 'What happened?' Happened only one time to me, but... It was really embarrassing. And it was nothing. It was just, this sky was darker. I just pushed contrast on this sky. It was *New York Times* calling, saying, 'Ah!' And not a political story, so it was this strong gale on the North Sea and I pushed the sky to be really dark and they say, 'Ah, this is fake!' I had one time, this problem. I said, 'Okay, never again. That's it.' But, in the other point, I really don't think though, this is, this agency is really free and the editors are really smart, so, I will never criticize their way of working. They take the pictures you are sending. Okay, you shoot another five, you should not send 20 pictures, for nothing. So if you are smart enough to select like 5 picks for global coverage and send what you think is the best one, you can be sure the 5 pictures will be in the 10 next minutes in the wire. So, I think it's good. **So you select the pictures and then you send them in and then they publish them?** They put it on wire so it's going straight to all the clients.

We kind of talked about this. How much editing influence do you have over your pictures? How much? What do you mean? Like, how much editorial control do you have over what you publish? Full control. Full control. But I'm in this special position where as if I'm alone here and working with one stringer from time to time. I'm the boss of the production. So, possibly I can send and they will check for the autograph in the caption, or things like that. But they see if I'm doing a choice. That's it. There is no, no other control, and, no other.

How are assignments generated? How do you get your assignments? Doing it. No, I mean, how do you find out about them? Does some tell you, 'Hey, go here.' Or... No, no, no. I have [to do it]. That's the big difference with the AP, Reuters and the AP. We have no, we are only, the only one, uh... photo news agency wire, in the big one, uh... that is not with a text service. It means that you have to find out everything and that's, I would say that 80 percent of the job. Twenty is shooting and preparation, but 80 percent of the job is just to be informed and get information. **Where do you get it from?** Everywhere. All press review, announcement, basically my Blackberry. **Do any of the other – like Virginia, Thierry, or George – do they ever call you and say, 'Hey, where are you?'** No. No, no, no. I'm completely open to give pictures, so it means if any of my colleagues here at Brussels – but this is a rule like at Brussels. Any kind of shit,

you can always call the colleagues. It's not at Paris. It's not in many cities. But, at Brussels, it's okay. If you are missing a picture or story, just call your colleagues and say, 'Oh, shit, I'm in the shit.' 'Oh! Take one please.' It's really— but they would never call you to say 'Ah! What are you doing today?' No, it's not like that. You will do your story. You will not specially sit— I have no problem to say to the other one, 'Ah, today I will do that, that, and that. And that's it.' I think the competition is not to be exclusive. I don't care to be exclusive. Exclusive is bullshit. I prefer to be chief[ly] photographers. It's nicer. You can talk. You can— you know, it's much more friendly. And then be the best for the picture. This is the real competition. To be the best for the pictures. Not to be exclusive because 'I have the news.' Yeah, it happened. But every time that I'm alone, I'm, 'Shit, I will have to give it.' You know? I'm really thinking like that. But, um, okay, if Yves from Reuters is calling, I will give him because it's really stupid that I was alone there. There is no— they are all close colleagues, so, I have no reason to say it, 'Fuck you. I will not do it.' I want to keep these good relations. And, if I'm in the shit the next time, I was like that 2 weeks ago. I was really in the shit. I was in the Netherlands already. I leave on Friday afternoon. I check before leaving. It was nothing announced and it was this Ashton news conference. I could call— I'd to call to colleagues. They call me back. Ah! Get the pictures. And that's it. *Que non*. The competition is in the quality, not in the, not in the fact of the exclusive. I don't. **The thing with Ashton, did somebody call you to say, 'Hey, this is happening'?** No, no, no. **You found out afterwards.** No, no. Ashton, I get the news, like get the news before, you know it's more and more. We have this problem right now here at the Commission or everywhere that is this Blackberry generation press officer. So they are just sending a mail and you have to be there. It's 20 minutes, like 15 minutes. If you are at 100 kilometers from here, or as at my place, in Namur, it's 70 kilometers from here. I have no time to be here in 20 minutes. I will not give a try, driving like hell, coming here. So, it's not in my point of view to be crazy on the road. Okay, if I miss, I miss. But then, I have colleagues to help me and the next time I may be the one who is spending more time in the institution because I'm alone and covering most of the things. And I've, this is really my task. The other one are covering other stuff. So I know that I will help. I could be helpful the next time with my colleagues, but, yeah. This is really a way to work. And Brussels is really great because of that, because there is not such a competition. It's not the climate. It's really this nice area to work, where people are positive, friendly. And then we are competitive, but by the colleagues. This is good and this is really working. **Was it like that in Paris?** It was absolutely not like that. It was reverse. It was kill, kill to have the picture, and fuck the other one. And that's it. I did not enjoy this. Also may be why I leave Paris. Because I really— I was good. I can fuck everybody if I want. But this is not my way of working. It's really not good.

How do you approach assignments? It depends. If it's in the morning, I'm just [fakes a yawn, then laughs]. Approach, I don't know. I don't know. There is no approach. There is this 'I have to work.' **Do you ever research somebody you're taking a picture of? Like, if you don't know what they look like, or if this is the first time you've heard of them—** Ah, no, no, no, for sure. But I'm alone. I have no one to tell me what to shoot or who to shoot. So, I'm spending 80 percent of my work on internet, searching for the news, waiting for the news, checking who I have to shoot. Who will be... And that's my

job. That's mainly my job. And I have other colleagues here, people working at the Commission can help me, but that's— yeah.

Do you seek out picture stories outside of your job? Or do you just do [your job]? Do you know what I'm talking about? No. Like, some of the photographers at POYi, they'll have, they'll find a story outside of what they do normally— No— and make some type of picture story with it. Okay. I'm employed by the company who asked me to do a job and pay for. All the picture I'm producing are part of this company. So, if I'm doing, I don't know, poor people in the streets of Brussels, pictures should go to the company. And I will not touch any thing relates from any police. I can spend 8 days working. I will have nothing. I'm already working more than 40 hours a week, so this is not... And this is more my point of view. I'm not, uh, I'm not doing that. I have other activities. I don't have only photography so, I have occupation and I prefer when I finish my job, I prefer to close my laptop go out the middle of the sea where there is nothing to shoot.

Muslims in the News

Part of my project is examining Muslims and Islam in the media. So, what are your impressions of Islam and Muslims? Strange question. Why is it a strange question? Because it is not linked. To the photography. Another question. **Okay.** I'm not, I'm not a believer, so I would put, uh, if you want an answer, I'm not a believer so I would put all the religion in the same, in the same stuff and I would say this. Poor stupid people. But, Catholics or Islam or whatever. So... **When you think of Muslims, what do you think of?** Nothing worse than the Catholics. [laughs] **That really strikes me as funny. Image-wise, what type of people do you think of?** This is really strange. I was traveling around the world and there are as many Muslims as there are, you know, that there are Catholics. You have yellow Muslims. You have— so there is no one type. There is— so it's really difficult. Like, uh, yeah, I would say Muslims can be yellow, brown or white. You have these Belgium Muslims. You have these— so there is no. I'm not doing any different. **Part of what motivates my question is in America, typically, what you see as Muslim are the Middle Easterners, and they're only like 13 percent of all Muslims in the world. So you get all this, you get bombarded with seeing those type of images and most of the time it's conflict-related.** You know, in the agency, Muslims are my colleague's office in Los Angeles, he's white and Muslim. My colleague that is in Jakarta is yellow and Muslim. The only things, when you are doing an assignment with them, don't drink alcohol next to them. You know, it's no point. And I'm doing a lot of assignment with people who are Muslims and have no problem, you know, just respect this. You know, don't go and... Lot of things for me that's the same. But by the videos, are also, you know, they are not really smart as they need to be.

How would you describe Europe/America/Belgium's relationship with Islam? Too much conflict picture. Too much, too much searching the problem, I think. Just [sighs] as I said, there are Muslims that are Belgian and with white skin and everything and this one will not be a show like 'Ah! You are!' I have friends that are Catholics and Lebanese, looking like Middle East. I would not say that they are smarter or this. They are also this really, you know, big believers and really strong believers. What's the difference? Maybe

we want to just create this, this way, now we, we cannot be racist in the moment. Is no more fashion. But you can say 'Ah! Look! It's this Middle East guy' and blah, blah, blah. This is a way of racism. I don't think this is the religion that's the problem. For most of the people, it's just the color of skin. The problem of color of skin and nothing else. I'm talking here in Europe. I'm not a big fan of this subject. I mean like I said, I don't know the religion. But in my thinking, but people, but you can see that we're taking lengths in this kind of country, where things are really integrated, and not point out because there are a lot of Indian too. There are a lot of, you know... And maybe Brussels is now with this big advantage. Take a place from like, uh, we have here, different religion, different nationality, different everything. But we are all working the same place. Now you can ask the people if they are Muslim if you want. But, what's the question. You know? Everyone believe in what he wants. I believing in Martian, or whatever, this is not a problem. So, you will never ask me if I'm believing in some extra terrestrial life, you know? But you will ever ask me if I'm— This is strange. That's why I say this is a strange question.

How often do you think Muslims appear in the press? Too often. [laughs]

Do you think about tackling taking a picture of them differently than any other type of picture? Like, if you think it's too often, and it's more on conflict, do you try to portray, find pictures that don't stress that? Or do you just take what you take? I'm taking pics. As I said, I was in Israel two years ago during the last war. I had more problem with the Israeli than with Muslim. To tell you the truth. So, I'm maybe more thinking of that by any Israeli than by any Muslim. It is strange because Belgium is the biggest country for Israeli people. **Really?** Yeah. Antwerp is this— You go to Antwerp, this is really, this is biggest community of Israelis in the world. Probably before New York. But at the same time, you know, why to come and say 'Ah! Look!' No.

How do you think Muslims are portrayed in the media? Really negative. Like these Middle East people are not like globally Muslim, like a religion. But, it's really a campaign done by these kind of guys like Sarkozy or things like this. It's just really... when Sarkozy is doing this campaign over Islam and this check on the population, not check but I don't know how you call that at the moment, the point of view on Islam, for France. **Oh, you mean the veils?** Yes. What's it mean? It's just nothing. You know, we are not doing that with— we are not doing that with Catholics or Anglicans or— What's the point of view on this? That's my only... **It's funny that you mention Catholics because they wear a veil, too, like the nuns and stuff, but nobody has a problem with that.**

Now do you think— You've been working, you said 18 years— Yes. Do you think that how Muslims are portrayed has changed in the last 10 years? More and more and more negative. Since 11 of September, it's more and more negative. But maybe over— yeah, over-exposed. That's it. Every— it was— everything that is wrong at the moment is coming from there. Now, when you said, 'ah, okay—'Look at— If I, if I take this, I follow this war between Israel and Palestine, for everybody this is Palestine who start to pull the bomb in Israel. Nobody is going and watch what was before, you know. So this is this fucking Muslim who are responsible, everything. But who pushed out the Muslims? No one is going to that. You know, short term memory.

So you would say the coverage is too much, then? Yes.

Do you see that changing in the future? No. **Why?** Because it was... I think appear at the moment where we stop this Cold War. It's real easy. My girlfriend is Polish. Twenty years ago it was this Cold War between East and West. Focus, all the people were focused on that. We were putting tanks at the border, just in Warsaw, and all this. Just this, between the Russians. And she was living there in this country and all the people were focused on this. 'Ah, what could happen?' We are integrating this country more and more. They are just European right now. There is no more difference. This part of the humanity, we cannot live without enemy. We need someone to say 'Ah, he is responsible.' It was East-West. It's now North-South. But, as we cannot say that we are racist, we are just using the religion. And that's it.

And how old are you? 38. No, but I think this is nothing. We are just searching enemies, where they are. And, yes, people in the South is more and more poor and the East is more and more rich. There is no more this big gap. So, how to criticize the Polish coming here? It was this some, you know, this guy coming and picket on the job but right now it's finished. It's really difficult to criticize the Polish on this Europe. Say you need someone, take it in the South, and it's really easy to recognize this little bit of time. And then probably it's— Yeah.

Appendix E.

Transcript of My Interview with Jock Fistick

Background

What's your background? What type of training do you have, as far as photography? My degree is a Bachelor's of Fine Arts in Photography, with a minor in Journalism. When I was in college, I [garbled] in the Associated Press. That's how I got my— Then I had a couple small internships at local publications. In Columbus, the city magazine, the community newspapers. Really, after that, my first job out of college was at a really small, one-man-band newspaper, *Chillicothe Gazette*. And that's where I kind of learned what was, you know, that's where I really think I learned the ropes. Just by being out shooting every day. For a publication that needed pictures and that was it. Me and a couple stringers. ***Chillicothe Gazette*, was that in Missouri? Ohio. Where did you get your degree from?** Ohio State. **When was that?** I graduated in '84 and I started working the *Gazette* in '85. I learned there was a posting on the bulletin board in the Journalism office and a friend of mine, he might be someone you might know, Charlie Arbogast, he works for the AP. He used to work for in Missouri. We went to school together and he showed me the listing and it was— the deadline for the job was like... within the next 24-, 48-hours. And I went straight to the dark room and started printing a portfolio and mounting it. Stayed up all night doing it. I drove my portfolio through a snow storm to get it there. Which really impressed the managing editor. So that's how I got the job.

Do you have any specialties, things you like to photograph? Well, I guess, you know, really, in photojournalism, I suppose reportage is the thing I like to do the most and probably the best at. But, and I take it as, you know, the skills and apply them to the genres in photography. And that's just business. After leaving the newspaper industry, and starting to free lance, you realize there's things you like to do and there's things that make money. [laughs] And you have to make a distinction between the two sometimes.

Who inspires you? Your work? Are there any photographers that you look at that inspire the photography you do? Let's see... When I was— I mean, yeah, I would have to say that I really liked the work of White, the work of James Nachtway. If I had to pick one photographer, I would probably pick his [Nachtway] work as something I hold up in high regard.

What do you consider your best work? There's a couple of projects that I've done during my career that I would probably would hold up and say, 'This is what I'm capable of doing, given time and resources.' There was a project I did in Mansfield, which was my second newspaper job, Mansfield, Ohio, where I spent about 6 months following a family. I got a lot of satisfaction on that. We published a 10-page special section of no advertising which was all pictures. **Why were you following them?** It was, it was the 25 anniversary of the Civil Rights movement and we picked the family in Mansfield that had migrated from the South to the North in search of work, you know. And it was based, we kind of based it off a book called *Common Ground*. It was about how 4 families in the

Boston area, from totally different socio-economic walks of life, through the process of immigration with their lives, crossing fences. And we kind of based it off that idea, basically having the story start from the patriarch of the family— no, excuse me, the matriarch of the family had started a storefront, a Pentecostal Struggle, a church I think. And her grandson or nephew— I can't remember exactly, it's been a long time, but from that congregation, it had grown into one of the largest black congregations in the city. And so I spent 6 months following that church congregation. It was a Pentecostal church. It was good, good pictures. **How did you find them?** I think there was some institutional memory at the newspaper, there were some people that had been there for a long time, so they knew the area. Obviously, I was new to the area. The family was well-known to those who had lived there a long time. I don't think it was a difficult find. That was very early on in my photography career. That, and then going to Tampa, which was going to a big-name newspaper. And, you know, things changed a lot. [laughs] Become a cog in the machine instead of 1 of a group of 4 photographers on staff, you know, doing, you know, pretty much whatever you want. Into just this big thing that just needs pictures. They don't care how talented you are, or not how talented you are, you just have to go produce this section. That was an education. [chuckles] But, you know, I got to do a lot of good stuff there. I can tell you about that. That was— I got to go cover the first Gulf War visits, you know, part of the biggest assignments that anyone had ever doled out and that was a combination of being in the right place and the right time.

What do you want to accomplish with your images? Well, I think that everybody that does this job wants to communicate, wants to touch people with their images in some way. Um... I struggle with this one... I think it's not very [garbled jupointed 10:03] photographer. I've been in this business 20, 25 years. I think it's the nature of the beast. You get a little jaded. So... and I think anybody that tells you they're not jaded is lying to you... Did you see the, um, recent article in the *New York Times*, the Lens blog, about Joao Silva and the beating that his friend, that he wrote the Bang Bang Club with? [Lens blog – May 5, 2011, 'To Be on the Edge of History'] **No, I haven't actually.** You should get a look at it. You know who he is, you've got his links. He's well known for Afghanistan. He's recovering. And his friend, Greg, I can't pronounce his last name, it starts with an M, they wrote the Bang Bang Club together and it was turned into a feature movie. It's all their experiences in South Africa covering the fall of Apartheid. That's where they kind of got into the whole combat photography thing. They were talking about this very thing in some ways. I think that here you put your— think of some iconic images from the past... Eddie Adams picture from Vietnam of the suspected spy being executed. **Yeah, actually, that picture is, in my application to school, I talked about that picture because that picture's always stuck with me.** Yeah, the most iconic images of all time. Nick Utt's picture, Napalm Girl. Images like that, that are kind of etched on the memory of society. And especially, we all want to make an image that's that powerful. Unfortunately, these come from war. But there are some equally powerful images, lighter images, that come from different, I think, just every day shooting, every day activity. I'll have to break out some photos books to refresh my memory, but, um... **Eugene Smith.** In this day and age, we are inundated with images. You know, I mean I think it's harder, it's harder to make images that are *that*... that resonate that much. And... I'm being just quite frank with things. Of course, you know, I want to go out and

make those kind of, you see Libya unfolding, and you think 'Oh, this is the most exciting thing there is.' You know, I want to be there, want to go document that history. But, at the same time, I think there's, I have other priorities right now than— there are other people doing that kind of work and they're doing it better than me. So, what am I adding to the mix? Am I really? [chuckles] I mean, true, I feel like I have a certain amount of experience, as you'd call it, for that. I could easily go there and given a little bit of luck, maybe make an image like that. You know? Or do some really good work. I mean, I think the work I did the short time I was in Israel was— you know, I think I did a good job. But, there are those that are doing it, that are better at it than me, that have been doing it longer, have more experience, and, most important, are worth more to the publications, the two publications that are publishing a lot of that work. So they have an outlet. Somebody like me goes, I don't have— I'm not on assignment. Then you're just hoping something sells, which, from— it's really unsettling, you know, I mean financially it's not very responsible and I don't have the option, I don't have that kind of single— I have 2 kids and a mortgage, and I can't just be that frivolous with spending money to go cover something, in hopes that I might sell a few images. Yeah, if you're on assignment, it changes the picture financially, but still personally, with the family, I'm not sure I can do that type of shooting now, anymore. The circumstances would have to be kind of perfect. You know, [16:02] weigh the dangers, the risks and if it's not all that risky... But, you know, the situation right now I'm not that sure. I mean, I had thought about— maybe go to Iraq, but I look at what's happening to Americans in Iraq at that moment and said, you know, 'This is just ridiculous. I might not sell it, be a casualty.' Just, for those reasons.

Photojournalism Defined

What do you think is your purpose as a photojournalist? How would you define the role of a photojournalist? [Chuckles] The same as any journalist, to communicate. I mean, you're recording history to get a moment in time, so there's the [16:49 – garbled – wicker the day] aspects. And in those moments, those instances, you know, I remember when I was in my newspaper career, they became— you know, you talk a bunch of them up early on and then they become fewer and far between, the moments where you really see, like you make a picture that matters, or that has impact. You feel like, 'If I do that once a year, then I'm good.' [laughs] And, as a freelancer, you don't see that impact on the community in the same way that you do when you're working for a newspaper every day, living in the community, seeing the pictures published, consumed by the people that you live with. You, obviously, get feedback from readers. You know, there's an exchange going on that doesn't really occur when you're a freelancer and your pictures are published by— you don't see most of the pictures that are published. And, of course you don't know how the readership is reacting to the pictures. **So do you think that not having that daily feedback impacts the pleasure, or impacts how you feel about what you're doing?** You know, when you first start freelancing, there's— that transition's a difficult one because you're used to having a certain infrastructure, when you work for a newspaper. Even if it's a very loose, you know compared to somebody that goes to a 9 to 5 job, sit at a desk every day, doing inside tasks. You know, we're out and about. We're— it's very much— sometimes you're not even going into the office, you're getting a phone call or an e-mail with your assignment on it, you're going directly there, which

makes, I think, a wonderful working environment to be in. I mean, I love that about our business. But— I lost my train of thought... But, with that being said, there's this huge infrastructure there. I mean, you have editors and reporters and people you can call for information, people who are feeding you information. And when you're a freelancer, that's all gone. And you have to create that on your own. And if you're not a really motivated person, a real go-getter, which I don't consider myself to be, really, you'll struggle. You'll struggle. That's just the reality of it. So, I would say I missed the support that you have when you work for an organization, the resources. And, sure, you miss the feedback because you're not, I mean, even if you're not... if it's not directly from the readers, you have your staff members you're working with. You're looking at their work. They're looking at your work. You're feeding off each other. And you lose a lot of that. But I think your motivations change, too. I think your priority— I mean, they're all so linked, you know. My question, probably, had I not gotten married, and I was just a single guy running around with a camera, my answer might be different. It's not— I don't want that to sound like, 'Oh, I made bad life decisions' or anything. I made the decisions I made, and I'm very happy with them. But, when your life changes and you start getting other responsibilities, your priorities change. And with that, you can't help but change the kind of value and view of the job. It just changes. And all those things effect it. It doesn't all happen in a vacuum.

So what do you think the role of a newspaper is? Well... the Journalism 101 description was something like 'it's a mirror of society.' I don't know. I think the role of a newspaper's changed a lot. I think the digital age has changed what a newspaper does. It's not the same as it was when I started in the business. And the internet's changed a lot of that. What is a newspaper's role? It's— I mean, just so many mirrors, obviously, that a bunch of middle-aged white guys decide what's important for everybody to know. In some respect, it's a little bit silly. The stuff that you... the variety of things we see on the web... of the parodies, of the sensationalists, to the legitimate news sites. It gives us a lot of lease. It's a lot of information to wade through. I'm not sure— I mean, I guess maybe we need to redefine the question. I mean, are you talking about the newspaper's role, the physical paper? Or, are you just talking about a news organization that used to produce a newspaper or still does produce some sort of paper product, but their main driving force of disseminating information is now on the web? But there's still the archives. **I would say more the second.** That it's a paper that they're— that people are just producing journalism and the medium is the computer. Yeah, I think, especially with the 24-hour news cycle, I think we are just churning out information. I don't think there's a whole lot of— you know, we can get really specific to, obviously, if you go... I remember looking at all the front pages of the newspapers after Obama won the election and thought it was really funny because you had all the big newspapers, you know, *The Chicago Tribune*, *The New York Times*, all the big city newspapers and the national newspapers, had that as their main story, of course. And then all the other international news grouped around it... Where you would look at some of the really *small* local papers, where they might not have even— they might have played a small picture of Obama winning the election, but the main story was, you know, what happened at last night's city council. I just thought it was really funny because the really local papers did their job, which was to report local news. They still reported it, it just wasn't the featured story on their front page. Or if it

was, the stories that surrounded it were very, very local and nothing to do with the international scene or the national scene. And in that respect I guess, you know, then the newspaper's doing its job. It's recording on the community that it exists in. **You said that it's changed since you started. How is it different?** Well, I mean, that's just—maybe that's— I don't know if that's fair to say. I mean, I'm kind of painting the news industry with a big, well, overly-broad brush. It's not necessarily just the newspapers. And especially the photo industry. It's just kind of this... we're just... shoving as much information down the tube as we can. You know? Be it pictures or text or whatever... video... It's just, it's like this huge machine that can't get enough. [laughs] Does that make any sense? **Yes, totally.** Instead of some kind of actual plot going into... all those... I mean, that's what I think maybe a newspaper does for you, for the reader, is try to make, try to give all this information some kind of context. And I guess, a good newspaper, that's the mark of a better newspaper than a lesser newspaper, the ones that can do that for you and can take a lot of this information that's just we're flooded with every day and kind of make some sense out of it for the common guy. Because it seems like there's like an over... we're just inundated with information.

What do you think are the obligations of the press to the public? Or do they have any obligation? Well, sure, I think... I don't think that's changed, I think the obligations are still the same: to be... as objective as humanly possible. And to be, even if you're not objective, to be fair and unbiased in your reporting. And that's all you can strive to do. And that's the obligation the press has. To be honest.

How do you see what you produce fitting into— you kind of mentioned this, or do you see this? Particularly you're freelancing, how do you see what you produce fitting into the community? Or does it? Or do you think that a photojournalist should be a concern with? Well, I mean just by the sheer act of working in a place, I think you will, at times, be able to report on the place you work in. And the stuff that you and I did at the European Commission, I don't really consider reporting on the place and that's reporting on events. But I've had the opportunity to cover local Belgian politics and do feature stories in Belgium and in the community I live in. But I think that we're... that I did a good job on and were well received. I mean, I hope somebody found some enjoyment from them. I mean, that's all I can hope for. Maybe they learned something from it that they didn't know before. Or felt something or feel something, enjoyed it in some way, that's the most I can really hope for... that somebody gets something from the work I'm doing. Do I think that happens every day? Absolutely not. There was a point in my newspaper career that I can remember having that conversation with myself and colleagues and saying, if you make a few of those moments a year, you're doing good. Now, I can't [laughs] make that happen, There's no way. I don't think the stuff that we do in the politics anymore. Unless you happen to make an interesting image, a poignant image which might add a little to the five years of covering the same stuff. Especially at the EU. For me it was, it's the assignments that I have and it's about the economy of my business. It's about journalism, per se. I mean, I like covering that stuff. I like politics. It can get dry sometimes, but it's important stuff. It's kind of heady. You're taking pictures of Nicholas Sarkozy and Angela Merkel and all these people. I mean, it's a much more relaxed environment than I could have ever imagined working in DC would be. And when I'm done doing it, I'll miss it. I think it's been fun, it's been a fun ride. And I don't think

those pictures necessarily change society or influence anybody or— I don't think they matter very much, I guess is what I'm getting at. That's not the kind of work I would looking at as 'Oh that really matters.'

Newspaper Photojournalism

What is it like working as a freelancer? It's, uh, [laughs] it's not for the faint of heart, that's for sure. It's a difficult life. It is. I mean, it's stressful. There's... I mean, you have— I think the main— And I don't think this is— what I was saying, I speak to other small business people and it doesn't seem like this is a photography-specific problem. But, I think small businesses have huge cash flow problems and anybody that's a subcontracting their services out to a larger corporation, they have these issues where you're working for a company that pays you in 60 to 90 days. And so you have some clients— sometimes after 20 days, you have some clients that pay right away, some that take forever and your cash flow is consistently up and down and up and down. It's a really difficult beast to manage. You know, right now, things are very busy due to springtime. It's generally any old [32:07 which] season now that the financial crisis has started to ease a little bit in the United States, some of that corporate work is coming back. So I've been very busy and those jobs usually pay very nicely. But I know that we're almost to June now and pretty soon in Europe, everybody takes minimum one month vacations so Europe in general, any big city you can say this about, but I speak— especially Brussels, because so much of what happens in Brussels centers around the EU and NATO and so forth. Once those institutions go on holiday for the summer, everything here just comes to a screeching halt. And, so I have 6 to 8 weeks with virtually no work. And then you put a 6 to 8 week bubble in where you're not receiving any work, thus you're not sending any invoices out, you've got a 6 to 8 week gap in any cash. So whatever you're making— what I'm making right now, I've got to say, 'Okay, that not has to pay the bills right now, but it's got to pay the bill for the next three months, really.' Until September starts again, but even when I start getting new assignments in September, I'm not going to get paid for those assignments until, at the soonest, the end of October. So you're really talking about a gap from like July, August, until September, November, where you have this huge gap of no money. You have to figure out how to manage that. And it's hard. It's really hard. So that's my biggest complaint is the managing the finances of it. The work I like. I get a variety of stuff. Do I wish I was doing assignments for National Geographic? Sure. **Everybody does.** [laughs] That didn't happen, though. But I do what I do and I think that I chose a good location to do it in. I think I would have a harder time if I were in London or Paris. Especially, I think I wouldn't have the variety of work that I have here. I mean, here you get politics stuff, the political stuff. It's easy, so close, and everything is logistically so simple to do. And then, I was just in Rome and Barcelona and Spain and Vienna and Budapest. And so, I was just did a trip to the Netherlands the other day. So, I mean, I travel around the region quite a bit. And it's fun. I enjoy that stuff. **What agencies do you work for, supply pictures for?** I work with *Life* in Germany, and that's just for the German-speaking market. I've worked with *Reporters* [news agency] in Belgium. But our relationship is... I mean, we're friendly. We're still, you know, we have a good relationship, but we've just gone in separate directions and they're selling less and less of

my work. And I'm sending them less and less of my stuff. And I'll probably start to work directly with American agencies soon and probably with French agencies soon. **If you could, would you work for one of the news agencies rather than be a freelancer?** Hmm... I don't know. It would— It's not a definite yes or no answer. I think it would depend on the situation. Am I like, 'Oh, I would love to be an AP staffer or Reuters staffer' or what have you? You know, I definitely would consider it and I would consider where. A lot of things would go into that decision. The quality of life... for my family. And the kind of work I'd be doing. I wouldn't want to be an AP staffer if all I were doing is 'grip and grins' or chasing celebrities around. I mean, there's different markets with a lot of stuff you're doing. I know from what other AP staffers have told me. So it really depends on where you are and the kind of daily stuff you're going to be doing. Obviously, every one of them has a major sporting team, and most of the bureaus, where you're covering a major college team or a major pro team. That's all fun, but the day-to-day stuff is really what makes your life either enjoyable or not enjoyable. So that would matter from where I would be doing.

For the people that you sell to, do you think that there is any type of political affiliation/agenda and does that influence the types of images that you make? No, I mean, I don't think so. I mean, I'm rarely... No, I don't think I've ever been asked to make pictures look a certain way, or— outside of an aesthetic where you have a client like *Der Spiegel*, who I work for a lot, who are very, very straight in their aesthetic. They don't like the camera tilted. They don't like really harsh, kind of strange crops on people. They like things very straight and normal. That's their aesthetic and, of course, I try to make them happy. Even if I find it a little staid, a little too restricting some times. But, that's what they want, and I give it to them. And I have other clients that say, 'Oh, you know, we like it loose. We want this to have a different feel, a lot of motion.' And, of course, you know how to make that happen too. But, no one's ever tried to, or I don't think I've ever tried to shoot something in a way that makes somebody look more sinister than they are, or... [laughs] or something like that... to try to editorialize the photograph in that way. That's not my job. That's not my approach to photography. And I've never had a client ask for that. Do I care about the political— I mean, I care about how the pictures are used. I don't want to see my images used out of context to put forth an agenda I don't agree with. You know, something extreme, any kind of extremist agenda I would object to them being used for. But in that common, every-day press, whether it's a conservative paper or a liberal paper or whatever... As long as they're paying the bills... [laughs] paying me to make pictures for them, that's fine.

You mentioned... I didn't ask the other two photographers, but this is an American-specific question. How is it being an American working in Europe? Or how is working Europe, or Brussels, different than when you worked in America? There's too many variables that changed for me to be able to be able to separate, you know... One, I moved from the United States to Europe, so there's a cultural difference. And, then, two, I went from being an employee to a freelancer, so there's also a difference in my job and the way I work. And I think that the two things become very intertwined and it's very difficult to separate those. You understand that? Yeah. So, there are so many things that are different, so many variables that changed all at the same time. One thing I think that struck me, that I've never seen happen in the U.S. before... is when doing... because of

the nature of the work that I was doing in the U.S., I wasn't sitting in interviews with the General Secretary of NATO or with the head of state or the President of the European Commission or something like that. So, when you're sitting there in an interview with the Prime Minister of Luxembourg or something like that, and then the press people turn to reporters and say, 'Okay, you're gonna fax us the story so we can approve it, so we can look at it...' I was, like, shocked. That the press offices of all these high-ranking people expect the publication to give them an advance on the story. And I was just floored by that and thought, 'Is this standard procedure?' And maybe I just hadn't done that type of work in the U.S., where we were interviewing the President or somebody like that. Where the CEO just demanded to see a copy of the story before it hit the press. And so I've asked that question a few times to American colleagues. Because, often I've done jobs for *The New York Times*, where either the reporter is coming from New York, or is based in the area. But definitely came from the States originally. And I'd ask people like that, 'Is this common practice? Do you guys do this?' And they're like, 'Oh, no, no, no, no. We don't do that sort of thing, we won't do that. We'll let them possibly see quotes, the quotes that we're using. Either, they can comment on that quote or say, 'no, no, no, that's not what I said.' 'Well, yes, sir, it is. Here, we have it on tape.'" [laughs] So that's what we're— So they'll confirm things, but, to give them an actual advance on the story, they don't do it. So I was quite shocked to see that that's kind of status quo for European publications. They do that. They give high-ranking people advance look at the copy before it's printed. And that's shocking. I found it very odd. Because with our American journalistic ethos or ethics. Do you ever eat the free food? Of course. [laughing] You don't think it impacts your objectivity to eat the free food? [laughs] Absolutely not. No, I don't. You know, you're trapped in a building all day, covering their every move, and you have to be there, you know, things happen so unpredictably at these things, that if you step out, at a non-dinner hour, you risk missing something. And that's not why you're being paid to be there. So with that idea in mind, it's made to provide you with [laughs] some refreshment while you're trapped in their building, covering their event. I don't think that's a— that it influences anybody's— I mean, look, one thing we have— and another thing about working in Europe, and I think this is really important. European countries have national press cards. Be you a staffer for a newspaper or a wire agency, TV station. Or freelance writer, photographer, camera man. It doesn't matter. If you meet the requirements and you qualify to have a press card, you have a press card. And with that press card, you can do so much. Where in the United States, we don't have that. And the idea was that 'How can we, as the 4th Estate, report on the government fairly and without bias, if they are, in fact, handing us our license to do our job, via press card? And, I understand that, you know, that separation, that need for that separation. I don't think anybody— it's influenced anybody's objectivity in Europe. I don't see *Le Monde* pulling any punches because their journalists have a French press card, when it comes to criticizing the government. And I will say that— I'll go across the board in all of Europe and say that I don't see any newspapers being influenced by the fact. And I don't think the government's that hand out those press cards expect any... preferential treatment? Yeah, preferential treatment. They're not threatening to pull somebody's press card just because they didn't like what somebody wrote or said. Unless they're in Hungary [chuckles]. Well, there are countries that need to reform their laws, but I'm speaking

about... for most of Western Europe and the United States... So, but, working— having that national press card in Europe makes life so much easier when trying to work. In the United States, if you don't have... your press ID from your employer, if you're an employee, then you need some sort of letter of assignment to even get... a press pass for a football game or, if you want, a press pass for a political event, you need to show that 'Hey, I'm working for somebody.' You just show up and say, 'Hey, I'm a freelancer...' It's just like 'So what?' You got no real proof of it outside of some fancy camera equipment. There's no way for them to really check you out or say, 'Yes, you meet a certain level of professionalism. The government has decided you can use this press card.' With that press card in Belgium, if the royal family or any of the politicians are planning a trip abroad and they send out a press invitation saying, 'The Prime Minister is traveling to Turkey for meetings with the Prime Minister of Turkey,' blah, blah, blah... And if you want to attend, you're welcome. You're invited to come along on the plane with us. Now, the plane flight is free. You have to pay, of course, your own ground costs. Your hotel or whatever. But, I want to go on that, if I think there's something interesting about that trip, I have my press card. I don't need a letter of assignment from a newspaper or magazine. I don't have to prove that I'm going to do anything with these pictures outside of distribute them on my own. In the United States, that just isn't possible. So, the idea of being able to work... just physically work, it's easier here, in that regard. It's a lot easier. I mean, if I want to go cover a football match, I show a press card. I don't need a sports card. I don't have one, 'cause I don't do sports. But, I show that card at the game, I can get in to cover the match. Where, in the United States, impossible.

Who has influence or control over your pictures? Like, you know, like in a news room, you take your pictures, you give them to an editor, the editor picks the pictures that get published... Well, you obviously made a selection before you went to your editor, 'cause your editor's probably a busy guy who doesn't want to see your take of 500 images. So, you've edited it down to your 10 best and you've taken them to your editor. And at that point, you've only have yourself to blame, I guess, you know. You show him the 10 pictures you want to see. I guess, at that point, you have to say 'Are there any of these 10 that I'm showing him that I don't want my name on there. You know? And if so, start getting rid of it and giving him only your 5 best. Now, if your editor, at some point, says, 'Can you give me 5?' And I'm not satisfied, and you see the rest of your film or your take, your files. Then fine, they can give you that. So, right away, you've got a lot of control [laughs] of what you show your editor. Be it, your editor at a newspaper or a photo agency— that I want to send my pictures— but then, I see a lot of— this is a huge difference. I mean, any time I shot an assignment at a newspaper, outside of a photo story, if you were shooting a portrait or even covering a news event, you were usually looking for one image to tell the story. Maybe a two or three picture package if there was a huge fire or something but basically any time you wanted to shoot on assignment for a newspaper, always a one picture deal. And it was pretty easy to give somebody a choice or two, 'Here are my two best portraits or here are my two best... whatever.' When you cover— when you shoot something for— with the idea... not only of— for publication in a magazine, be it an interview or some kind of story where you're doing a little bit of reportage work, you know... For example, if you— this was really hard for me to learn as a freelancer, an agency, federal agency would send me to cover a protest where the...

Hoegaarden is a big Belgian beer. The company was going to close down the first, the original brewery. They were still going to brew the beer, but at other locations. More state-of-the-art facilities. But the original one... purely for emotional reasons, that was important. Symbolic reasons. But, on a financial level, the company thought it was silly to keep this original brewery going. So the employees were having a strike. And I was sent to cover the strike. And the photo editor, when I came back with my pictures, was a little bit upset with me because I didn't make generic images of the building. I didn't make generic images of the logo. And just... forget about the strike for a few minutes and just make some pictures that are really saleable, if somebody knows the generic story of Hoegaarden, boom, you've got the logo or you've got the picture of the original Hoegaarden brewery as this kind of editorial stock, this file picture. Where I was going there to cover a strike. And I wanted the bonfire. I wanted the guy with the signs. And I wanted the news element. But the idea of trying to switch gears and making other pictures that were equally— probably even more saleable on the long term... just didn't occur to me. And that had to be beaten into me. [laughs] Because I didn't think that way. I was thinking about covering the news event that was in front of me. And the idea of making those kind of pictures, just, I found it very distasteful, too. I don't want to make pictures, mug shots of buildings and signs. That's not why I got into photography. And, you have to learn that that stuff will help pay your bills later on. And, you know, it's get over yourself kind of thing. And make those images and stick them in your archive and they'll just earn money for you. So that was a learning experience. Was it Joe McNally? *Time* photographer. Yeah, he came and spoke at our school, talking about cash flow and stuff like that. It made me think of him, just talking this, because he was talking about how he used to work for *Sports Illustrated* and his editors would be like 'Could you please just take a couple of pictures of the actual event?' Because he would be taking pictures of the people in the stands, 'cause he hated shooting sports. [laughs] They would be like, 'Could you just take one or two of the actual action of the sport? Please?' And the other thing that made me think of him is, he was talking about how at one point he was living out of his car because he had no heat in his apartment, because he was so broke, because he was working freelance at the time. You talking about that just made me think about that. And then, the next year, he had a lot of money because he was able to sell a bunch of stuff. [laughs] And he actually talked about that series he did after 9/11, with the white background, where they're standing and how they did that. It was like a life-size pinhole camera that they used. Yeah, I mean, a project like that is more about the logistics of it, than it is the photography of it. Getting that camera— First of all, getting access to it, having the connections and making— the networking ability to know the people to get access to that camera. And then actually making the project happen logistically, is actually more, probably, much more difficult than the photography of it, executing the idea. Which is a lot of times— I mean I just did this thing outside of Budapest, it was a corporate job for General Electric, and my local contact was great. She had all the transportation and everything nailed down. Logistically, it was really easy to get there and do my job. But what— the briefing I had was, 'You're going to some product photography and some reportage on the plant.' And, I'm thinking, product photography... I'm thinking tabletop stuff, you know. And they had these model numbers, 'You're going to take a membrane of this thing' and I'm like, 'What is this

stuff?’ And I asked my contact, ‘How big are these things?’ and her response was, ‘I don’t know. I’ve never seen them myself.’ So I get there and they’re these room-sized things! They’re just massive things. And I really don’t have the lighting. I mean, they really should have spent the money and had these things shipped to a studio that does car photography. With the cycle wall, with the seamless wall... And, that would have been another way to shoot this. But I’m trying to figure out a way to shoot these things in a corporate– in an industrial environment. And they want them, like, you know, with a white wall behind it so they could do cutouts. And I’m trying to figure out how to make this happen. And it was, you know, it was one of those bizarre shoots I’ve had to deal with. But it was all about ingenuity and trying to figure out how... You know, we’ve got some foam to make some kind of simulated seamless wall... that I know that somebody could easily take out in Photoshop. So even if you look at the image, you’ve got to see, ‘Oh, there’s that. I see that seam, or that seam.’ But these things are easily done compared to a graphic artist thinking about, who’s going to have to deal with these images later. And he can easily take that stuff out. Where, if I don’t do it, and just have a wall with a floor meeting, and it’s a red wall and a grey floor, then he can’t easily isolate these elements. Then it’s going to be a real pain in the butt for him. So, I was trying to make the next guy’s job easier. Even though no one told me that. I could see from what they wanted that this was where this was probably going to go, and this is how I should approach it. And those are– I would never show anybody this image and say, ‘Look at what I did today. This is a great picture.’ [laughs] But how the picture was made and how the picture would end up being used, to me it was more interesting and kind of a learning experience and a challenge than the actual taking of the picture. That totally makes sense. And then, it’s kind of a problem-solving situation, you know. Like, you find yourself in a situation and you’re like, ‘Okay, I’m kind of being set up to fail here. This wasn’t properly briefed.’ And you can make all the excuses you want. But at the end of the day, they’re paying you a whole bunch of money to make some pictures that they can use. Figure out how to do it. You know? And I did. I figured out how to do it.

And think you answered this. How much editing– you’d say you had a lot of editing influence over your images? Well, you’re gonna show– Well, that’s, I mean, we go back to this... this idea of what is wanted of you. I mean, like I said, when you’re working a newsp– when I was a newspaper photographer, usually, they were looking for an image to go with a story. So... you... you boil it down to one or two pictures pretty quickly. If you feel strongly about one, then you’re only hurting yourself if you’re showing them three or four. Now, if somebody comes back to you and says, ‘Well, I want another choice.’ Then you think, ‘Okay.’ [Laughs] But if they accept the choice you’ve made, then you’ve got ultimate control in some regards. Now, on a freelance basis, obviously you want to please your client. You want to give your client... An AP editor told me this a long time ago about– this was when we were printing pictures. We were in a wet, dark room and everything. And even cropping a picture, printing a picture in the dark room... his take was always leave, because he’s a wire service guy, and knows that he’s sending his pictures to the world, always leave the photo editor on the other end something to do. [Laughs] Don’t crop it so tight. Give them the choice. Give them a little bit of room around the subject so– maybe they don’t want to come in so tight. Give them an option. And so as a photographer servicing the client, of course, I want to give them

lots of different options. I might have my favorites. I might do an edit that... 'These are my 10 best and this is a second selection for you to look at...' Or, the example I gave you. I was covering an event, be it a manifestation or maybe you're covering a press conference at a company's facilities at a big company. But, besides photographing the press conference, you also took the time to set up a couple of lights off to the side and grabbed the CEO and made a nice portrait of him also for your files. And you just did a little something extra, not only for the client, but for yourself. I mean, you made an extra picture that you can sell later that had nothing to do with the press conference, but here you are at GE's press conference and you have the CEO of GE in front of you, and gee, what does it take to set up one nice little soft box and say, 'Do you have two minutes for me, to come over here and do a nicely lit head shot?' And boom, you've got a picture of the GE CEO. And so now your client has asked you to cover the press conference, but you also deliver these, maybe a nice portrait of the CEO, the CFO and a picture of the outside of the building, which they didn't ask for. But you've given them something else... that makes you more— all that stuff is part of the relationship, you know. Part of not only being a— covering, doing a job thoroughly, but doing something that your client values, that maybe they'll call you back next time... 'Oh, wow! We didn't ask for these, but you gave us these pictures, too. That's nice.' So, in that regard, I probably will edit my stuff a lot looser for a client because I want to give them choices...

How do you find your assignments? How do I find them? They find me. [Laughs] Well, I market myself, a little bit. I haven't paid too much attention to this stuff but I do very limited e-mail marketing. And I purchase some advertising on the web, so my name shows up higher in search results than it would otherwise. I did a test once, searching not for my name, but for just for phrases like, *photographers Brussels*, *photography Belgium*, you know, how somebody would search for a photographer in Brussels or Belgium or something... *Photojournalism Belgium* or *photojournalist*, stuff like that. *Corporate photography Belgium...* *Industrial photography*. And I was coming up so low on the searches, that I was like, 'Oh, fuck, no one could find me.' And there's ways to do, you know, SEO on your websites to do, you know, search engine optimization. I've employed a little bit of that. But the biggest thing I think you can do as a photographer is something like a blog, where you're updating every week, and then your website just organically will come up very high in search results, that way, if you're active in keeping fresh content on your website. But driving traffic to it, from an outside source is the best way you can help yourself... to the social networking and all that stuff, you know, integrating all that into a marketing strategy. And I haven't done any of that because I just... I mean, I don't have the time. Part of it's time, part of it's interest. I don't know if I have that much bullshit in me. I feel some— I mean, some of it, I feel like, there's so much noise out there, I mean Twitter, you know? I mean, I'm sorry, 'I just took a dump. Hey, everybody, I just took a dump.' You know. What are you— What are you sending the minutia of your life... I don't— A) I don't think it's that interesting. I don't have the time to do it. I don't think there's that— and I feel— I understand that it has nothing to do with what you're saying... it just has to do with if you get followers. And you have fresh content. 'I ate a donut for breakfast.' Who cares? But you put something which generates a link that drives traffic to your website in some bizarre way. Sorry... it's got to mean a little more than that. Doing it. And I know that other people that take advantage of these are

laughing at me and people like me and are going, ‘Great, we figured it out. We know what we’re doing. And keep your attitude because you’re just gonna fall farther and farther behind. Which is probably very true. I mean, I think these tools are there. I think have to figure out how to use them. I would like to figure out how to use them in a meaningful way not just to drive traffic to my website. But to actually, if I could create something and do something within the– if I could start a blog that I cared about... I still haven’t found that yet. And if I do, something I feel like I want to talk about enough, maybe I will. We’ll see... Something that’s on my list of things to do that I haven’t done yet. So, right now, I’ve opted for the ‘pay for it’ mode [Laughs] because I don’t have the time or the energy to do it that way, I go ahead and pay for the advertising. You’re in the U.S. Do a test real quick. Pop open a browser and do a Google search for *Corporate Photography Brussels*. Then try *Corporate Photography Belgium*. **Under corporate photography Brussels, I’ve got Veldeman Photo, Katherine Gamble, Mark Jackson...** What about at the paid links? You always, you have organic results but you also have some paid stuff that either shows up off to the right hand side of the screen, or above... It’s usually greyed or something... but you can tell it’s paid for. You’ve got to do it in Google, too. **Well, I was doing it on Google. Okay, they’ve got... yeah, your name is not among the ads that popped up.** Okay, try *Corporate Photography Belgium*. I can’t remember the phrases I have. I just paid for specific phrases. I got a feeling it’ll be under Brussels. Nothing? **Nothing.** Then it’s not that ad then. [Laughs] Just try *Photography Belgium*. *Photography* or *Photographers*. I don’t know.... [Leave to grab a cup of coffee.] But anyway. I have noticed increased response, I guess, basically, more people finding me since I started advertising. So, that’s... and it’s the biggest thing. I mean, after a while, when you– our industry is small enough that I think once you’ve been somewhere for a while and people start to use you, you know, word of mouth. People pass your name around. I’ve never really had that hard of a time with finding work. I don’t know why. I’ve had, you know, of course, everybody’s had moments– I had a– when I was working really, really closely with Reporters Press Agency in Brussels, I was kind of what they call, kind of a false employee situation where they were paying me a monthly, kind of like a retainer. And even though I was freelance, I knew I was going to get ‘X’ amount per month from them. And then, if my sales hit certain plateaus, I would get more, so there was still some incentive involved there. But if I had zero sales, I knew I was going to get my base. When we decided to part ways from that arrangement, of course, I was depending almost entirely on Reporters client base for my assignments so I really didn’t have many of my own clients. I think, maybe one or two clients. Because it became really difficult to maintain your own clients when working kind of as a member of the staff of a photo agency. We tried pulling a few of them into the agency. It didn’t work out very well. They wanted to work– mostly clients like that want to work directly with a photographer. They don’t want to work with an agency where they don’t know who they’re going to get each time. They want a relationship with a specific person. And it was difficult to maintain those. So, a lot of those went by the wayside and when Reporters and I parted ways, I was scrambling. And I had a really tough year that year, trying to build a new client base up again. And that was a difficult period. But outside of that, I’ve really never had that hard of a time. I don’t know why. [Laughs]

And do you seek out picture stories outside of what you're assigned? You know, there was a time where I was working on projects and chasing news and stuff, but, if it wasn't an idea that I had that I wanted to work on a specific project, a lot of times I would let the news of the day dictate what was relevant, to be working on. And I'm doing less and less of that, for purely— I'm out of time. And it just becomes, on a business level, where you invest your time and where you're gonna get— I mean, a lot of people do this purely for the personal satisfaction, gratification. They need to be working on a project. I suppose if I was doing pack shots all day, or something... **Pack shots?** You know, like sitting in a studio cranking out cd cases or, you know, product, simple catalogue product photography... cereal boxes or whatever... some people do that, all day long. Cha-ching, cha-ching. Like a machine. If I were doing that all day, maybe I would need some kind of creative release. Then I would be out, searching more than I do. But I think with the variety of assignments that I get, that... from the politics of the EU to the industrial stuff I do for Bloomberg... and then the corporate stuff that I do through my corporate agent in the United States... and the variety of other journalistic and corporate work I get from here, from different places... It is such a mishmash and a variety of stuff, it keeps it interesting. Even the least interesting of the assignments are fun to do. You know? You're meeting people. You're talking to somebody. You're networking. You know? Even if the photography isn't all that, or like anything I'd show, the event itself, or doing it, just the interaction you have, is good. So, I guess the experience is a positive experience. Even if the photography isn't moving you that day. **You mentioned networking. Is that how you build and make contacts?** I am the worst guy to talk to this stuff about, because I suck at it. I don't like doing it and I'm not good at it. **I thought it was just me.** [Laughs] I don't think we're alone in that, but I think there are some people out there that are extremely gifted at it. And those are the successful ones. They're not necessarily the best photographers, but they're really good marketers of themselves. And I think those people you can take lessons from. And you can look around... And it's... Here, there, you find the combination of the two, where you get a talented photographer that's also really good at marketing and self promotion. And that person obviously will become very successful. And we can into the grand discussion of chicken or egg... Somebody that wins a Pulitzer or wins a POY... does some really kickass work and gets recognized for it. I mean, that makes the marketing thing so much easier than to have it done for you. You can ride that wave. **So, do you enter POY?** It's been a long time since I've had a POY. I mean, I've stopped doing the kind of work anymore that wins contests. There was a short period of time where I was. I had a little— you know, I won a third place in portraits one year at POY, but never one of the big prizes. I've never been a good contest photographer.

Muslims in the News

The last set of my questions are on Muslims and Islam in the news.

What are your impressions of Islam and Muslims? They're people like anyone else. [Laughs] They're just trying to get by. I don't see them— I think I look at anybody as... 'What do you think of Black people?' or 'What do you think of Muslims?' I don't, I don't group people like that. I just don't. It's not the way I was raised, to think— I mean, it's one thing— which it comes to a funny thing... it's kind of related... Growing up I

remember hearing people speak like, 'Oh, you know, they're Italian so they do it this way' or 'They're Germans, so they do it this way.' 'It's coded in your DNA to talk with your hands if you're Italian.' [laughs] Or something silly like that. And my dad always discouraged that kind of thinking. And I just never bought into it. But, the longer I've lived in Europe, some of those stereotypes, I have to say, start to ring true. [Laughs] **That's actually one of the things we were talking about and one of the things that most of the students noticed, that was different, is that people don't– talking about stereotypes is okay? Like say, the Germans always get up and take all the good chairs down on the beach on holiday. But, like, you kind of jibe each other. 'Yeah, you Italians people, you do this.' And they laugh because they know it's true. And it's not like a taboo thing to talk about.** Exactly. And some of them– you know, this is just a real personal thing, when I look around Europe, I look at different areas that I'd like, just a real personal level, that I'd like to travel. 'I'd like to go to Italy. I'd like to go to Spain.' There's different places I would like– I haven't gone to any of the Nordic countries and I'd like to do that. I'd like to go see a fjord, you know? [Laughs] Or see the Northern Lights, or something like that. Which I haven't done yet. But, you know, one of those countries that doesn't pop up into my vocabulary of countries that I feel compelled to go visit is Germany. I just don't... The German culture... I don't know. It just doesn't do anything– It's not on the top– It's not saying– I've been to Germany lots for work but it's not high on my list of places I want to know. I don't know why. It just doesn't– **Oh, I totally understand.** And for somebody else, it will be somewhere else. But when it comes to business, I *love* working with the Germans. They are so, so fun to do business with. They are just so on the ball, they just take care of it. They get it done. They're so correct. They're a pleasure to work with. They really are. Out of all the other European countries, I enjoy working with them more than anyone, because they're just so efficient, and they just take care of business.

How would you describe Muslims and Islam? Describe them? I mean, it's a group of people that believe– they have a common religion. Outside of that, I think how they're portrayed in the news, I think those are questions better aimed at an editor or somebody who actually directs, has influence over content. As a reporter or a photographer, a gatherer of the content, we don't really have really a whole lot of control about how that content is presented in the paper, or in publications. And I guess which goes back to a question you asked earlier about 'Do you care how your images are used?' And in that context, yeah, I mean I don't want somebody taking a picture that I make of any ethnic person and using it out of context or in a negative way, if that's not the way it was intended to be used in the first place. And the privacy rules in Europe are much stricter, make it much more difficult in Europe compared to the U.S. In the U.S. kind of everything's fair game. If you're on a public street... But, take a picture of a woman with a headscarf on, at a demonstration, for example, and use it to say, use that image in the context of reporting on that demonstration, that's fine. But take that picture and use it to illustrate illegal immigration... Well, you don't know who that woman was or if she was born in Belgium or– assuming I made the picture in Belgium– or if she's legal or illegal, you don't know what her situation is. And using a picture in that regard, I think, is, is not good. And also opens up both the photographer and the publication to lots of liability. That person can sue. Where in the U.S. their ability to sue that kind of mis– out of

context use is a lot harder. If it's really flagrant, says this person's a serial killer, then you got a [Laughs] you've got a defamation case, But, in just using images out of context, especially concerning Islam and Muslims, I think is something that needs to be guarded against. But, as far as how they're portrayed in the news, that's for somebody that actually has control over that stuff to answer. All I can see, I can give you my opinion. And... for most of the- I would have to say- and it's just probably the journalist giving the benefit of the doubt to journalism to say that I think that most journalism is conducted with good intentions. And with the idea of being fair and unbiased. And until you show me a blatant example where that's not occurring, and I would say, 'Okay, that's bad.' If you show me something, 'Look at this.' 'Okay, that's a good example of bad journalism.' But, for the most part I think people are represented pretty fairly in the press, from all walks of life.

How would you describe Europe/America/Belgium's relationship with Islam? Well, obviously because of the physical relationship to North Afr- Europe's relationship to North Africa, you have a lot of more people immigrating to Europe that are followers of Islam, that are Muslims. You go to the United States and you have a bigger issue with immigrant of Hispanic origins. It's just geography. I think the better question, or the bigger issue is 'What's the difference of how the United States deals with different ethnic minorities compared to how Europe deals with different ethnic minorities? And their biggest immigrant class happens to be Muslims in Europe. Ours, in the United States, happens to be people from the Hispanic part of the world. But, one thing I will say in defense of the U.S., we have our own racial issues and discrimination issues in the U.S. They have theirs in Europe. But I will say, in the U.S., that if you come from a minority class, if you are Hispanic or Black or Asian or Muslim, or whatever, I'm not saying that that person doesn't have to work harder, at some level than the white guy sitting next to them, but if they do that work, even if they have to do more, even if they have to work harder... I'm not saying it's correct. I'm just saying... But if they do it, and they do their- they're good in school and they graduate with honors, and they go into- if it's the corporate world they go into... and they do their jobs well, they can- you will find captains of industry in the United States that come from all walks of life... Be it an Asian, a Hispanic, a Black, a Muslim, you will find CEOs or high-ranking people in industry, in politics, what have you that come from all walks of life. And, you don't see that same upward mobility in Europe, I don't think. I don't think you're gonna find a Muslim person as a CEO of ING or Phillips or Belgacom or name your European multinational. And I just don't see that happening, where that could very well happen in the U.S. So I think there's more of an integration of... maybe integration is handled better in the U.S.? I don't know if that's true or not. It's difficult. I mean I'm a foreigner living here and I'm able to function really well in English, you know. I haven't done the best job at integrating into the whole Belgian thing, you know, because so many people speak English, and speak it well. Where, in the United States, if you don't speak English, you're kind of stuck [Laughs] You have to learn the language. You have to. And I think Brussels is very unique in that way, too. I don't this is something you could say- I don't think this would have been the case had I gone to Paris or had I gone to Berlin. And I do think I'm in a really weird bubble, rather a unique bubble here in Brussels in that regard.

How often do you think Muslims appear in the press? I don't know. [Laughs] I want to start counting... 'There's one. There's another.' Put it on a tally sheet. Well, see, that's an answer, though, because it doesn't stick out to you as happening very often. Well, no, I mean, right now, come on. All this political unrest that's been going on in North Africa, and reaching down into Bahrain, into the Gulf, and now maybe even into Syria, has been going on, what? The last six months? So you can say that they've been in the news daily. You can say that they've been in the news daily because of, since 9/11. From that point forward, that started America's War on Terror. And we are fighting a war on two fronts right now in Afghanistan and Iraq. So, every day there are stories of, about the Muslim world. But in the same context, there's stories about the Western world every day, too, so, it just means that's where the news is happening at the moment. It's not a habit of bizarre selection. It's just the standard way of where the news is right now. There was a period of time where the news was the United States and Russia, the Cold War. And that's what we heard about all the time.

Do you give any special consideration when photographing Muslims, beyond what you were talking about before? I try to be sensitive to any person's wants or needs. If somebody doesn't want to be photographed, I'm not gonna push that issue, unless it's a matter of news, where obviously, you know, we're photographing a bad person, somebody's who done something wrong, you know. And it's some kind of media gang-bang... And, of course, they don't want their picture taken. That's what we're there to do. But if I'm in a situation, somebody says, 'I don't want my photograph made.' I have to weigh... You know, it's a call you make at that moment. I'm not gonna give you a blanket answer that covers every circumstance. There's some moments where you say, 'Yeah, it's not necessary to make someone feel bad or uncomfortable, I can move on and make my picture somewhere else.' And there are moments that you say, 'This moment or image or whatever is happening at this moment is far more important than this one person's discomfort.' And that would, obviously, be more about a news event or something. So those decisions are made in a instant, at the moment of. But I always try to be sensitive to whoever I'm photographing.

How do you think Muslims are portrayed in the press? Positively? Negatively? Neutrally? I'm sure Muslims probably say that they're portrayed in a negative fashion. I don't— I just see it as reporting the news in whatever that news might be. I mean, right now, let's just take Libya. I mean, you have Muslims fighting against Muslims. But I don't think it's portrayed that way. I don't read those articles and think, 'Oh, this is a story about a Muslim country' or 'This is a story about Muslims.' I think it's a story about a corrupt regime trying to— and the people trying to rebel against that regime. That's the story. It has nothing to do with whether they're Muslims or Christians or anything else. It's a story about a fight for freedom. That's what I see. I don't know if the rest of the readership see, look at that and say, 'Oh, those silly Muslims in Libya who no one cares,' you know? If that's somebody's personal bias, you know, I can't— or prejudice, I can't— that's not for me to go into or for us to discuss here. But, when I see stories that are about Muslims, the stories usually, the story has nothing to do with them being a Muslim or not. It's about their personal situation.

Do you think that portrayal changed since 9/11? I think people's perceptions have changed. I'm not sure the portrayal has changed. I don't see the press holding up Muslims as bad people. That's not what I see. So maybe that's not what I choose to see. I don't know. That could be just the unobjective journalist in me thinking that we're the good guys, but that could be wrong, too. Generally speaking, no, I do not see the press holding Muslims up as being bad people.

Do you think that coverage they receive is adequate, too little, or too much? Well, this is what you could say about the press in general, that we report bad news more than we do good news. So, and if we're reporting about war, war's generally bad news. And if the wars right now are happening in parts of the world where there are lots of Muslims, you can [Laughs] go down that line of logic and say it's being portrayed in a negative way because the news is bad and it's about them. So, it's bad publicity. I don't know if I follow that kind of thinking. It's not my— it's not the way I see it. I see it as... the news is being reported. If it shows some bad White people doing things, then it shows some bad White people doing things. If it shows some bad... Russians... or Germans or Belgians or... it happens to be Muslims doing bad things, then that's what it shows. It has nothing to do with them being Muslims; it just has to do with what's happening and where it's happening. It's about what's happening, not who the people are.

Do you think that portrayal is going to change in the future, like the way they come across or are portrayed? I think that... Look, we focus on, you know, that old saying, 'the squeaky wheel gets the grease.' You have a really tiny, tiny faction of people that have, in my opinion, perverted Islam to their goals, to their needs, and this is the extremists I'm speaking about. And extremists in any form, to me, I mean I saw some extremists when I was running around the West Bank in Gaza, I saw some, I saw extremists on both sides of that fight and both of them scared me the same. [Laughs] And just the same way that a skinhead scares me, the same way a religious right freak in the United States scares me. They all scare me. So, and unfortunately, they're the ones creating... mostly the extremists are the ones creating the problems and if anyone's giving the Muslims bad press, I guess it's them. All right, because they're getting the attention. So in that respect, I suppose you could say the media's guilty of pointing their attention at the worst element of Muslim society and maybe not as much attention to the good elements that are there, which is a majority of the people. That would possibly be a valid criticism.

So my last question is, when you think of a Muslim, what do they look like? I don't know how to answer that question. [Laughs] I really don't. What do they look like? They look like a human being, that's what they look like. **I just noticed with the American press, that typically, they portray them as being Arab, or from the Middle East. That's the typical portrayal: someone from the Middle East.** Most Muslims are from Indonesia, Southeast Asia. That's the largest Muslim population in the world. **Yeah, only about 15% of all Muslims live in the Middle East. All the rest of them live elsewhere.** So, in that regard, I would say that's a bad portrayal, if that's the case, because most Muslims don't come from the Middle East.

Appendix F. Dignitaries Photographed while Covering the EU

From the EU:

- Joaquin Almunia, European Commissioner for Competition
- Catherine Ashton, EU Foreign Policy Chief
- Michel Barnier, European Commissioner for Internal Market and Services
- Jose Manuel Barroso, European Commission President
- Jerzy Buzek, European Parliament President
- Bridget Cosgrave, Director-General of DigitalEurope
- Maria Damanaki, EU Commissioner for Maritime Affairs and Fisheries
- Johannes Hahn, European Commissioner for Regional Policy
- Siim Kallas, European Commissioner for Transport
- Neelie Kroes, European Commissioner for Digital Agenda
- Janusz Lewandowski, European Commissioner for Financial Programming and Budget
- Kartika Liotard, European Parliament rapporteur on novel foods,
- Cecilia Malmstrom, EU Commissioner for Home Affairs
- Gianni Pittella, Chair of the European Parliament delegation to conciliation
- Viviane Reding, European Commission Vice-President in charge of Justice, Fundamental Rights and Citizenship
- Olli Rehn, European Commissioner for Economic and Monetary Affairs
- Algirdas Semeta, European Commissioner for Taxation and Customs Union, Audit, and Anti-Fraud
- Antonio Tajani, Vice-President of the European Commission
- Herman Van Rompuy, European Council President
- Androulla Vassiliou, European Commissioner for Education, Culture, Multilingualism and Youth

From countries that are part of the EU:

- Ilse Aigner, German Agriculture Minister
- Andrus Ansip, Estonian Prime Minister
- Jean Asselborn, Luxembourg Foreign Minister
- Silvio Berlusconi, Italian Prime Minister
- David Cameron, British Prime Minister
- Nick Clegg, British Deputy Prime Minister
- Demetrius Christofias, Cypriot President
- Francois Fillon, French Prime Minister
- Franco Frattini, Italian Foreign Minister
- Luc Frieden, Luxembourg Economy Minister
- Philippe de Fontaine Vive, EIB Vice President
- Lawrence Gonzi, Maltese Prime Minister
- Jean Claude Juncker, Luxembourg Finance Minister
- Alain Juppe, French Foreign Minister
- Trinidad Jimenez, Spanish Foreign Minister
- Jyrki Tapani Katainen, Finnish Finance Minister
- Enda Kenny, Irish Prime Minister
- Mari Kiviniemi, Finnish Prime Minister
- Christine Lagarde, French Finance Minister
- Brian Lenihan, Irish Finance Minister
- Gyorgy Matolcsy, Hungarian Finance Minister
- Philippe Maystadt, European Investment Bank (EIB) President
- Angela Merkel, German Chancellor
- Petr Necas, Prime Minister of the Czech Republic
- Michael Noonan, Irish Finance Minister
- Viktor Orban, Hungarian Prime Minister
- George Osborne, British Chancellor of the Exchequer
- Borut Pahor, Slovenian Prime Minister

- George Papaconstantinou, Greek Finance Minister
- George Papandreou, Greek Prime Minister
- Prince Charles of the United Kingdom
- Josef Proell, Austrian Finance Minister
- Guy Quaden, Governor of the National Bank of Belgium
- Iveta Radicova, Slovakian Prime Minister
- Lars Loekke Rasmussen, Danish Prime Minister
- Fredrik Reinfeldt, Swedish Prime Minister
- Didier Reynders, Belgian Finance Minister
- Jacek Rostowski, Polish Finance Minister
- Mark Rutte, Dutch Prime Minister
- Elena Salgado, Spanish Finance Minister
- Nicolas Sarkozy, French President
- Wolfgang Schaeuble, German Finance Minister
- Pal Schmitt, Hungarian President
- Karel Schwarzenberg, Czech Foreign Minister
- Jose Socrates, Portuguese caretaker Prime Minister
- Marleen Temmerman, Belgian Senator
- Donald Tusk, Polish Prime Minister
- Marc Verwilghen, Former Belgian Justice Minister
- Guido Westerwelle, German Foreign Minister
- Jose Luis Zapatero, Spanish Prime Minister

From countries and organizations not part of the EU:

- Arni Pall Arnason, Icelandic Finance Minister
- Micheline Calmy-Rey, President of the Swiss Confederation
- Patricia Espinosa Cantellano, Mexican Foreign Minister
- Yuli Edelstein, Israeli Minister of Public Diplomacy
- Howard Gutman, U.S. Ambassador to Belgium
- Moshe Kantor, European Jewish Congress leader

- Ernest Bai Koroma, President of Sierra Leone
- Igor Luksic, Montenegrin Prime Minister
- Oana Lungescu, NATO spokesperson
- Jose Antonio Grinan Martinez, President of the Andalusian Autonomous Government
- Bruce Oreck, U.S. Ambassador to Finland
- Roza Otunbaeva, Kyrgyz President
- Massimo Panizzi, Italian Colonel (NATO)
- Navi Pillay, United Nations High Commissioner for Human Rights
- Anders Fogh Rasmussen, NATO Secretary-General
- Pierre St. Amand, Canadian Air Force Brigadier General (NATO)

Appendix G. Captions for My Best AP Images

General Pressers



Britain's Prince Charles, center, joins European Union officials for an afternoon tea at EU headquarters in Brussels, Wednesday, Feb. 9, 2011. Prince Charles is on a one-day visit to EU institutions.



European Investment Bank (EIB) President Philippe Maystadt describes the 2010 performance of the European Investment Bank during a media conference in Brussels, Tuesday, Feb. 22, 2011.



European Commissioner for Competition Joaquin Almunia speaks at a media conference at European Commission headquarters in Brussels, Wednesday, April 13, 2011. EU regulators on Wednesday fined consumer products companies Procter & Gamble and Unilever a total of euro 315.2 million (\$456 million) for price-fixing on powdered laundry detergent together with Henkel in eight EU countries.



Hungary's Prime Minister Viktor Orban speaks at a media conference at EU Headquarters in Brussels on Thursday, April 14, 2011.



European Commissioner for Financial Programming and Budget Janusz Lewandowski, presents EU's draft budget for 2012 at a media conference at the European Commission headquarters in Brussels, Wednesday, April 20, 2011. The European Commission said Wednesday it is seeking a 4.9 percent increase in next year's EU budget at a time it is pushing national governments across the continent to make painful spending cuts of their own.



European Commissioner for Competition Joaquin Almunia addresses the media at the European Commission headquarters in Brussels, Wednesday, Jan. 26, 2011. Europe's top competition regulator on Wednesday blocked the merger between Greek airlines Olympic Air and Aegean Airlines, saying a combined carrier could monopolize Greek air travel.



Hungarian Finance Minister Gyorgy Matolcsy, center, addresses the media with European Commissioner for Economic and Monetary Affairs Olli Rehn, left, and European Commissioner for Internal Market and Services Michel Barnier, right, during the EU finance ministers meeting at the European Council building in Brussels, Tuesday, Jan. 18, 2011.

Summits (Special Events)



From left, French Finance Minister Christine Lagarde, European Commissioner for the Economy Olli Rehn and Luxembourg's Finance Minister Jean Claude Juncker share a word during a meeting of eurozone finance ministers at the EU Council building in Brussels on Monday, Feb. 14, 2011.



Luxembourg's Finance Minister Jean Claude Juncker, left, speaks with German Finance Minister Wolfgang Schaeuble during a meeting of eurozone finance ministers at the EU Council building in Brussels on Monday, Feb. 14, 2011.



German Chancellor Angela Merkel arrives for an EU summit in Brussels on Friday, March 25, 2011. EU leaders wrap up a two day summit on Friday focusing on the situation in Libya, the recent earthquake and tsunami in Japan, and new financial measures they hope will contain the debt crisis that has rocked the continent for more than a year.



French Foreign Minister Alain Juppe pauses before speaking during a media conference at an EU foreign ministers meeting in Brussels, Monday, March 21, 2011. The European Union's top foreign policy official brushed aside concerns Monday that the coalition supporting military action against Libyan leader Col. Moammar Gadhafi is already starting to fracture, saying the head of the Arab League was misquoted as criticizing the operation.



Italian Foreign Minister Franco Frattini pauses before speaking during a media conference at an EU foreign ministers meeting in Brussels, Monday, March 21, 2011. The European Union's top foreign policy official brushed aside concerns Monday that the coalition supporting military action against Libyan leader Col. Moammar Gadhafi is already starting to fracture, saying the head of the Arab League was misquoted as criticizing the operation.



German Chancellor Angela Merkel glances up at microphones while speaking with the media as she arrives for an EU summit in Brussels, Thursday, March 24, 2011. Portugal's political crisis and uncertainty over the true scale of problems at Irish banks dominated a summit of European Union leaders that was designed to finally put an end to the region's crippling debt crisis.



French President Nicolas Sarkozy arrives for an EU summit in Brussels on Friday, March 25, 2011. EU leaders wrap up a two day summit on Friday focusing on the situation in Libya, the recent earthquake and tsunami in Japan, and new financial measures they hope will contain the debt crisis that has rocked the continent for more than a year.



Portugal's caretaker Prime Minister Jose Socrates, center, waves as he leaves an EU summit in Brussels, Friday, March 25, 2011. European Union leaders have given their final approval on a raft of new measures they hope will contain the debt crisis that has rocked the continent for more than a year.

General News



A policeman watches a defendant as his sentence is read during a court hearing at the Palais de Justice in Brussels, Thursday, March 17, 2011.



Wouter Jacob, left, and Jean-Louis Aroui wait for the verdict during their hearing in Brussels, Thursday, March 17, 2011. The Greenpeace activists were handed a suspended sentence and a fine on Thursday for forging documents to gain access to an EU summit in Dec. 2009, where they unfurled a banner in protest at the entrance of EU leaders.



People walk by banners which read 'no to austerity' outside the EU Council building in Brussels Wednesday, March 23, 2011. More than 20,000 demonstrators are expected to march in the city on Thursday during the beginning of an EU summit with EU heads of state.



Banners which read 'no to austerity' hang outside the EU Council building in Brussels Wednesday, March 23, 2011. More than 20,000 demonstrators are expected to march in the city on Thursday during the beginning of an EU summit with EU heads of state.



Michel Genet, director of Greenpeace Belgium, speaks after a hearing in Brussels on Thursday, March 17, 2011. The Greenpeace activists were handed a suspended sentence and a fine on Thursday for forging documents to gain access to an EU summit on Dec. 2009, where they unfurled a banner in protest at the entrance of EU leaders.



Commission President Jose Manuel Barroso, left, greets United Nations High Commissioner for Human Rights Navi Pillay at EU headquarters in Brussels, on Wednesday, Feb. 23, 2011.



U.S. Ambassador to Belgium Howard Gutman discusses the embassy's recent renovations while a representative from Danfoss adjusts the embassy's heating system during a media event at the American Embassy in Brussels on Wednesday, April 14, 2011. The new digitally-controlled thermostats will allow the embassy to reduce heat waste in unoccupied rooms.

Protests/Demonstrations



A group of Greenpeace protesters gathered in front of the Palais de Justice in Brussels to display their support for 11 Greenpeace members during their trial, Thursday, Feb. 17, 2011. The 'Red Carpet 11' illegally protested during a European heads of state summit in Brussels in December 2009, just before a global climate meeting in Copenhagen. The placards read "Free Speech is not a Crime."



In protest of their country's lack of government, Belgians gathered in front of the Palais de Justice in Brussels for the "Revolution Des Frites/De Friet Revolutie" on Thursday, Feb. 17, 2011. The initial crowd was joined by students marching from ULB (L'Universite Libre de Bruxelles) and VUB (Vrije Universiteit Brussel). Over 1,100 students participated in the event.



Protestors hold signs and chant slogans regarding the political situation in Syria during a demonstration outside EU headquarters in Brussels, Monday, March 28, 2011. The center pink sign reads 'Everywhere everything smells of death,' the right white sign reads 'Change is coming,' and the background yellow sign reads 'No mediation! No cameras! The city embargoed!!'



Supporters of arrested former Ivory Coast President Laurent Gbagbo demonstrate in front of the European Commission headquarters in Brussels, Wednesday, April 13, 2011.



Workers in the non-profit sector gather on Boulevard de Roi Albert II prior to the start of a protest in Brussels, Tuesday, March 29, 2011. The non-profit sector, numbering some 450,000 people, complains about the absence of a new working agreement, partly the result of Belgium lacking a fully fledged government. Their banner reads 'Hier komt de non-profit!' *Here comes the non-profit (unions)!*



Members of the non-profit sector march during a protest in Brussels, Tuesday, March 29, 2011. The non-profit sector, numbering some 450,000 people, complains about the absence of a new working agreement, partly the result of Belgium lacking a fully fledged government.



A dummy of a Belgian official on the steps of the stock exchange building was pelted with shoes and rotten eggs during a protest in Brussels, Tuesday, March 29, 2011. The non-profit sector, numbering some 450,000 people, complains about the absence of a new working agreement, partly the result of Belgium lacking a fully fledged government.



A worker in the non-profit sector hurls a box towards a dummy of Belgian Prime minister Yves Leterme, center top, on the steps of the stock exchange building in Brussels, during a protest, Tuesday, March 29, 2011. The non-profit sector, numbering some 450,000 people, complains about the absence of a new working agreement, partly the result of Belgium lacking a fully fledged government.



Workers in the non-profit sector throw shoes towards a dummy of Belgian Prime minister Yves Leterme, center top, on the steps of the stock exchange building in Brussels, during a protest, Tuesday, March 29, 2011. The non-profit sector, numbering some 450,000 people, complains about the absence of a new working agreement, partly the result of Belgium lacking a fully fledged government.