The ethics of photojournalism in Lithuania: views of the news photographers

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Abstract. *Digital manipulation in photojournalism is the subject of ongoing debate. At the heart of the controversy over what is and what is not an acceptable alteration of a photograph is the often tenuous relationship between the reality and the captured image. Digital photography has complicated the situation because alterations are easier to accomplish and more difficult to detect. However, there is no consensus among the visual journalists about what comprises ethical image-making. This study examines some of the challenges faced by photojournalists in Lithuania, where news photography was hampered by decades of the Soviet occupation. A questionnaire of Lithuanian Press Photo Club members and two focus groups of photojournalists showed broad agreement about the acceptable alterations of the photographic image and other ethical norms but revealed a dearth of professional empowerment to put norms into practice. Photojournalists see themselves less as journalists and more as providers of a service to media organizations. Agreement about the need to regulate the professional ethics was accompanied by denials that photojournalists can take a personal responsibility for their work.*

Keywords: photojournalism ethics, code of ethics, digital photography, digital manipulation, visual journalism.

The ethics of photojournalism in the digital era

The 2015 prestigious World Press Photo competition was accompanied by controversy widely reported in both mass circulation and

professional media, which sparked an intensive global debate among the photojournalists about the professional ethics in the 21st Century digital environment. The competition jury disqualified 20 percent of the entries for post-processing digital alteration (The New York Times, 2015; Ming and Laurent, 2015; Photoshelter Blog, 2015; Winslow, 2015). World Press Photo Managing Director Lars Boering expressed disappointment at the turn of events, noting that an important criterion for the jury was "a material addition or subtraction in the content of the image" (World Press Photo, 2015a). The National Press Photographers Association (NPPA) commended competition organizers noting that "ethical standards under which we work are vital to the survival of journalism" (NPPA, 2015).

Photojournalism was a 19th Century invention: *The Illustrated London News* ushered in the era of the news photograph in 1842. War photography during the Crimean War, the American Civil War and later conflicts spurred improvements in cameras and techniques. Documentary photographers and social reformers, including Jacob Riis and Lewis Hine in the United States and Henry Mayhew in England used photographic images to reveal a world of poverty and despair unseen by the middle and upper classes. Publications such as *Look* (US), *Life* (US), *Vu* (France), *Picture Post* (UK), and *Berliner Illustrirte Zeitung* (Germany) offered dramatic and engaging visual storytelling, making them immensely popular with readers and marking what often is called the Golden Age of photojournalism. Throughout the 20th Century, iconic photographs helped define and symbolize important events and times: the sailor kissing a nurse in Times Square marking the end of the Second World War, the naked napalm girl in Vietnam, the astronaut on the Moon with the landing craft reflected in his visor, a young man standing in front of advancing tanks in Tiananmen Square and, in the case of Lithuania, people pushing against a Soviet tank with a victim's legs trapped under its track.

Manipulation also dates back to the beginning of photography. Examples of altered photographs include staged cannonballs in an 1855 "Valley of the Shadow of Death" image of the Crimean War, a 1918

image of the First World War battle action with details from several photos, and a 1982 *National Geographic* cover with a squeezed image of the Great Pyramids of Giza, which has been called the beginning of the digital era in photography (Ritchin, 2009).

At the heart of the controversy is the often tenuous relationship between the reality and the captured image. Roland Barthes (1980/1981: 6) observes that "a photograph is always invisible: it is not it that we see", but rather the trace of something that once existed in time and no longer does. According to Derrick Price (2015: 93), "we have always known that photographs are malleable, contrived and slippery, but have, simultaneously, been prepared to believe them to be evidential and more 'real' than other kinds of images". Andy Grundberg (1999: 180) likens photography to language, which "can reveal truth or distort it (…) The fact is that photographs suggest much, but explain very little". Marshall McLuhan (1964: 213) declares: "to say that 'the camera cannot lie' is merely to underline the multiple deceits that are now practiced in its name". David Levi Strauss (2003: 185) writes that "it's not that we mistake photographs for reality; we prefer them to reality. We cannot bear reality, but we can bear images". Finally, Susan Sontag (2008: 86) describes the photograph as a "struggle between two different imperatives: beautification, which comes from the fine arts, and truth-telling, which is measured not only by a notion of value-free truth, a legacy from the sciences, but by a moralized ideal of truth-telling, adapted from nineteenth-century literary models and from the (then) new profession of independent journalism".

Digital photography has complicated the relationship between reality and image. Unlike analogue cameras, digital cameras record and store data rather than images. For this reason, digital manipulation cannot be compared with darkroom practices, involving enlargers, chemicals and paper (Campbell, 2014). They have been replaced by computer programs and applications that make alterations easier to accomplish and more difficult to detect. "A big difference between traditional darkroom alteration of content and digital alteration of content is that the former

could almost always be detected while the latter is undetectable if done professionally" (Huang 2001: 163). The ease of postproduction alterations poses new challenges to the concept of what is real in photography. One example is the widespread expectation that photographs of important people should be retouched. Ritchin (2013: 25) calls it "the allure of image".

There appears to be no consensus among visual journalists about what comprises ethical image-making. A World Press Photo (2015b) discussion on the post-processing standards yielded little agreement about what is needed "to keep the documentary value of photojournalism". A blog hosted by *The New York Times* also revealed marked differences. According to an independent photographer Melissa Lyttle, Vice President of the National Press Photographers Association (NPPA), "the fact that some photojournalists think any degree of lying and manipulation is O.K., makes me question the message they're sending to others — as well as the ego they're stroking and the impossible level of perfection they're striving for in their own work" (New York Times, 2015). However, a photographer, described in the blog as a seasoned photojournalist, whose entry was disqualified one year because of the post-processing manipulation, but was accepted another year, insisted that he and his colleagues "adopted certain techniques, not to change the truth of what we were attempting to articulate, but to make our images stand out from the crowd. (…) What is truth? Photography certainly isn't. Photography is artifice. We can underexpose and overexpose the same image, neither version is "true" or "untrue" — it is just a different interpretation of the world in front of us" (New York Times, 2015).

The function of the photograph in perceiving reality drives the debate. Is it the case that "when a photograph becomes synthesis, fantasy rather than reportage, then the whole purpose of the photograph dies" (Adkins, 2001: 99), or is "digital alteration (…) in principle very little different from the selectivity that any gatekeeper in the news field has to exercise" (Babcock and Gordon 2011: 239)?

Kenny Irby notes that although the photojournalist perceives photographic reality through a personal perspective, "the integrity of a photograph lies within the four borders of its composition" and any addition or subtraction within those borders "raises credibility questions" (2014: 82-83). The Ethics Code of the National Press Photographers Association (NPPA, 2012) offers a somewhat more narrow interpretation: "editing should maintain the integrity of the photographic images' content and context. Do not manipulate images or add or alter sound in any way that can <u>mislead</u> viewers or <u>misrepresent</u> subjects" [emphasis added].

David Campbell echoes this view in a World Press Photo publication, noting that manipulation is "designed to deceive or mislead the reader/viewer". He says limited cropping[1], dodging and burning[2], toning[3], colour adjustment, conversion to gray scale[4] are acceptable adjustments and are by nature judgement calls, provided they do not violate "emotional truthfulness" of the image (Campbell, 2014).

Research suggests that readers view digital alteration with suspicion. According to one study, "the respondents' biggest concerns about digital-imaging alterations were that media would enhance or distort an image without informing readers that an image had been altered" (Huang 2001: 177). Tom Wheeler warns that "computer-altered photography is contributing to a loss of confidence in journalism" (2002: 42-43).

Photojournalism trends and digital practices in Lithuania

Lithuanian photojournalism can be traced to a time before the modern Lithuanian state was established in 1918, although the exact date and circumstances are subject to debate. The Lithuanian language newspaper *Vilniaus žinios* (Vilnius News) published its first photograph in

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[1] Cropping – removing an outer parts of an image, improving framing.
[2] Dodging and Burning – function that lightens and darkens selected areas in the picture.
[3] Toning – a method of changing the color of black and white or color photographs
[4] Conversion to Grayscale – converting picture into the black and white.

1905, barely a year after the Tsarist Russian government lifted a 40-year ban on Lithuanian publications in the Latin alphabet (Juodakis, 1996). However, three years earlier (in 1902) the Polish language newspaper *Kurjer litewski* (Lithuanian Courier) published a weekly supplement illustrated with photographs, and the 19th Century magazines in Lithuania published photographs that could be called early examples of news photography (Valiulis, 2008).

Although photographs appeared in the Lithuanian newspapers just a few years later than in the West European and American dailies, the news function of the image took longer to develop (Valiulis, 2008; Juodakis, 1996). Whereas in Western newspapers the photograph quickly became an indispensable source of information, the Lithuanian press treated pictures as illustrations or at most as supplemental to the text; it took more than a decade for the image to become an integral part of storytelling (Vaišnys, 2007). The Second World War and decades of Soviet occupation further stunted the development of photojournalism in Lithuania and it was not until the independence was restored in 1990 that news photography saw rapid advancement.

Lithuanian photojournalists have never had their own ethics guidelines. They are subject to a media law known as the Law on the Provision of Public Information (latest version enacted in 2014), other statutes on the protection of minors and of personal information, as well as the Code of Ethics of Lithuanian Journalists and Publishers, adopted in 1996 and revised in 2005 (Mažylė, 2009).

The documents delineate a person's right to one's own image. The ethics code forbids taking a photograph of a person in shock or dying, misusing images that may offend subjects or their kin, or the sensibilities of readers or viewers. It also prohibits photo montages and false photo captions.

The Journalists Ethics Inspectorate is charged with monitoring compliance with laws, while the Media Ethics Commission, made up of representatives from journalists' associations and publishers' organizations, adjudicates complaints about breaches of the Ethics Code. In ca-

ses involving photojournalists, most commonly photographs are ruled unethical because they can be used to identify a minor or victim, or are considered to be scandalous images.

The goal of this study was to ascertain ethical trends and practices in Lithuanian photojournalism: which norms and regulations are observed by the news photographers, which professional ethical problems they consider to be the most important, and which ethical norms are deemed acceptable by news photographers themselves. In addition, the study was aimed at initiating discussion about the need to regulate photojournalism ethics either by augmenting the existing Code of Ethics of Lithuanian Journalists and Publishers with clauses specific to photojournalism, or by devising a separate ethics code for news photographers.

Methodology

A two-part study involving a questionnaire and two focus group discussions was undertaken. All participants in the study were members of the Lithuanian Press Photo Club. Founded in 2001, it is the only organization of news photographers in the country. The Club tracks Lithuanian photojournalism trends and sponsors the annual "Lithuanian Press Photo" competition. Focus group discussants included staff photographers from news organizations and freelancers whose works appear in national and foreign news media.

Some 300 Club members received e-mail invitations to participate in an internet-based anonymous questionnaire consisting of 12 questions about their interest in photojournalism ethics, views on compliance with ethics codes, the most important ethical problems and the need for an ethics code for visual journalists. The Internet survey was published on March 5 and closed on March 15, 2015. Ninety-one responses were received. Almost two-thirds (65%) identified themselves as freelancers, whose works are published in news media outlets. The survey included questions about image adjustment practices, ethical problems and solutions (for survey questions see Appendix).

Internet survey responses were used to formulate focus group topics about photojournalism ethics aimed at gaining a greater understanding of how news photographers in Lithuania perceive ethical standards as they go about their work, the challenges they face and solutions they envision.

Two focus groups were organized, each involving six different participants, identified in the study by capital letters starting with "A". Participants of the first focus group included the president of the Lithuanian Press Club Jonas Staselis, who helped organize the discussions; other discussants were identified A through K. The first focus group met March 26, 2015 and lasted 90 minutes. A second focus group met on April 1, 2015 and lasted 60 minutes. Both meetings took place at the Prospekto gallery of photography in Vilnius, the Lithuanian capital. The discussions were in Lithuanian.

Prior to discussions, focus group members were informed about results of the Internet survey. Each discussion was organized in three parts: 1) discussants talked about ethical codes they follow and what in their view constitutes an ethical practice in photojournalism; next 2) followed a discussion about ethical problems associated with image manipulation and what is acceptable and not acceptable in this area; and finally 3) participants offered their perspectives on the viability of a photojournalist ethics code or some other regulation.

Post-production practices of photojournalism in Lithuania

In light of changes in digital photography standards and the ongoing global discussion among news photographers about the acceptable industry standards, questionnaire participants were asked about post-processing of digital photographs. More than three-quarters (76%) of the respondents said they made alterations with the aid of computer programs, such as *Photoshop* or *Lightroom*. Common modifications included image brightening or darkening, changes in contrast, colour correction, cropping, modification of white balance, exposure and sharpness.

There was a clear consensus among focus group members that alterations of photographs are allowed as long as there is no manipulation of objects in the image by their removal or insertion, and there is no damage to the information that the image conveys. Photographer A called it "photo information" and emphasized that changing the content of a photograph by creating a montage or stacking images, inserting or erasing objects, makes the image an illustration, which should be identified as such when published. According to participant A, "photojournalists create photo information. We're talking about a situation where we change the content of the photograph, and as participant B pointed out, this occurs often in newsrooms, then in reality this photo information becomes an illustration. Herein lies a problem for the photographer – should he identify himself as the author of the photo illustration or not."

Focus group participants agreed that if the image is a photomontage, a photo illustration or an associative photograph, a news media outlet should indicate this next to the photograph. Photojournalist C said labels could also be used when the photographer requests a subject to pose for a picture or an activity is staged for the camera. Discussants said it is now accepted by news and editorial departments to label an associative photograph as such, although according to participant D, Lithuania remains in transition on this issue – although many media establishments do, in fact, label such images, there is no requirement to do so.

Two news photographers also noted that consumers pay attention to captions. Discussant C insisted that "a photograph does not exist without its caption", which he said is no less important than the image itself and is governed by the same ethics rules, as any news story. He related a case in Lithuanian media, when "prostitutes were photographed in an area around the [train] station. Actually, no one confirmed they were prostitutes. That is the photographer's job. In other countries, I mean, mostly in Western media with longstanding news traditions, you might see a caption that reads something like this: the women standing about were photographed in places frequented by prostitutes".

Although focus group discussants were united in their condemnation of digital manipulation in photography, they also made clear that what takes place inside news departments does not necessarily conform to ethical standards. Participants said manipulation of photographs, where the integrity of the image is compromised, usually occurs at an editor's insistence. They said that when a photographer has to alter a picture on demand, it is usually because of ethical lapses in the newsroom or by an editor, a lack of understanding of photojournalism standards, or an editor's personal whim or agenda.

Photojournalist B noted that "the head of the news department or people making decisions at the top instruct [a photographer] to do what they want done – erase an unwanted [image of a] person or a flagpole, get rid of this or that (…) For instance, the editor of [title withheld] newspaper often would tell me – here are two people shaking hands and what's this bodyguard doing there, standing in between? Get rid of him, or erase these [automobile] licence plate numbers, or do something else. All my life I've been forced to do such things. Several times I tried explaining to him, but got a sharp rebuke. He said – I'm paying for this, you've got to do it".

Some discussants noted that in such cases photographers can choose to disassociate themselves from compromised images. Participant E said he refuses to have his name associated with a photograph, which, in his judgement, has been altered in an unacceptable manner. "If something is being done to my photograph which I don't like, [I say] go ahead, do it, I work for you, but strike my name".

Three quarters (75%) of the journalists surveyed said they had personally experienced work-related ethical problems. More than half (53%) of respondents said they follow their own personal ethics code, more than a fifth (21%) said they take guidance from the Code of Ethics of Lithuanian Journalists and Publishers, the remaining respondents checked the boxes for the National Press Photographers Association Code of Ethics (12%) or the ethics code of the media organization that employs them (11%). Several included the Reuters news agency and the Lithuanian statutes.
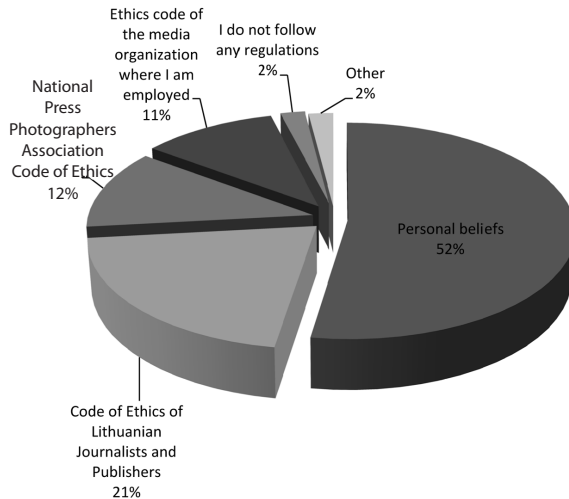
Figure 1. Internet questionnaire results: answers to the question, "What ethics regulations do you follow?"

Source: authors' survey

Participants in both focus groups noted that newsroom policies and usually unwritten ethics standards in the workplace wield considerable influence on their work. They spoke repeatedly about the instances of the "boss's ethics" when a photographer obeys an editor's instruction without objection, even if he considers the assignment unethical.

Participants in both focus groups expressed similar views about the role of the journalist on assignment. News photographers follow their own ethics code in determining whether to take a photograph and then whether to submit it to the news department. Often a staff photographer has no input about the "what", "how" and "when" of an assignment, but he decides when to release the shutter.

Participant B insisted that a photographer should take pictures of everything. "The idea is simple – everything should be photographed. The editor of [title withheld] newspaper would say: Your job is to take the picture without my asking for it, and I'll decide if it gets published.

(…) I scaled fences, kicked open doors, ran around, and snapped pictures. It didn't matter if the person wanted to be photographed or not. I was compelled to do it".

Photojournalist G noted that although news photographers should photograph everything while on assignment, "ethics begins the moment you decide what to do with the pictures, what to publish, what to show people". However, once the pictures reach the newsroom, it is the editor who determines which image gets published.

Other participants disagreed with the notion that there should be no limits on photographing people and situations. Photojournalist A described an incident during which a woman on the street was hit by a large icicle. He said he rushed to her aid, not to photograph her. Photojournalist B described several incidents in Vilnius, the first involving a car bomb that killed the driver in 1995. It prompted the following exchange:

Participant B: I'm the only one who knows what he said, the final word he uttered. I had to clean the blood from my camera dripping from the roof of the car, after I crawled inside. I was the first one there. And the pictures were published, with his guts hanging out, when they carried him (away), everything was printed. (In another incident) a woman was walking near a shopping centre, she stumbled into a carousel, her leg was crushed, a raw bone was sticking out, the [title withheld] newspaper published it. (…) But those were different times, they're gone now, back then we were the Wild West, everything was published: incinerations, fires, corpses. (…) We used computers to enhance the blood.

Participant A: That's not what we're talking about. I just told a story about when I did not take a picture. It's a question of principle. But you did take pictures. Understand [the difference]?

Participant B: A photographer must photograph everything.

Participant D: No, he doesn't. No, he doesn't. If a person is dying, you can help him, put the camera down and help him.

Participant A: That's what ethics is [all about].

A relevant issue is the photojournalist's inability to control how an image will be used, once it becomes part of a news department's archive. Participant F recalled an incident with a photograph he took of an art object: "I was photographing an exhibit, took a picture of a lithograph, which was square. I gave the photograph to the newsroom. The following day I opened the newspaper and couldn't believe my eyes. Instead of a square, the image was now a rectangle with a longer horizontal side. A lithograph is, after all, an authored work. So I went to the designers, asked them what happened. They answered – what's the problem? We stretched it a little bit. Looks nice, don't you think?"

The study also sought to identity professional ethical problems that Lithuanian photojournalists consider most important. Questionnaire responders singled out four problems, which taken together represent more than nine out of 10 answers. Two problems received the most responses: 27% of responders named digital manipulation of photographs by altering its content, and 26% indicated violations of personal privacy. Not far behind were the staging of photographs (22%) and controversial images involving death and dying, accidents, victims and
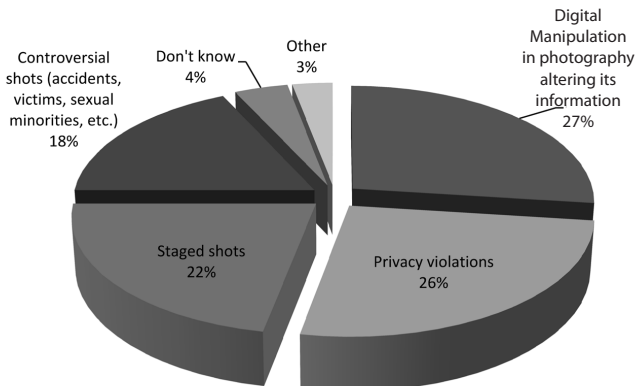
Figure 2. The Internet questionnaire results: answers to question, "In your opinion what are the main photojournalism ethics problems in Lithuania?".

Source: authors' survey

sexual minorities (18%). Write-in answers included incompetence of editors and editorial staff, lack of clear ethical rules to follow, theft of images, pictures chosen to evoke negative emotions about a subject and the photographer's own biases.

Focus group participants spoke at length about photographs intended to elicit a negative audience reaction about their subject. Usually this involves the photographer taking a picture of a person in an awkward situation or with an unfortunate facial expression. Photojournalist H noted that sometimes such an assignment reflects an unwritten editorial rule: "the editor calls you and says – we need a photograph of [name withheld]. You know what kind of image the editor is looking for. (…) And so you snap a wry face. And you provide it".

Participants in both focus groups spoke about the lack of information about ethics issues among photojournalists. Discussant E said that one reason might be the absence of photojournalism education programs: no university or professional school in Lithuania teaches news photography. A person usually learns about photojournalism on the job. According to participant E, "there are schools for photography, the arts and studio photography. [But] what I learned after graduation was that I had no preparation for news reporting, none whatsoever. When I started [working], I realized that I had to start over. (…) And from the beginning you have to be quicker, gutsier, smarter than all those seasoned wolves".

Discussants named the scarcity of photo editors as a related issue. Participant A said that in countries with old journalism traditions photo editors are part of the editorial team, but Lithuania is still a young country and its media does not correspond to Western standards: "If we look around the world, the photo editor is the number two person in the newsroom. (…) So you gathered us here as photojournalists, the creators of photo information, who in reality do not have any leverage. Those in the higher levels of command should be shaping [ethics]".

Photojournalist H said ethics should begin with editors, because the photographer could be ethical, but will behave as instructed. The participant also said society needs to be educated about photojournalism

ethics: "start from the other end: with editors, with readers, because we are the instrument, we bring the picture, and we will bring the image [needed]".

The survey showed overwhelming agreement about the need to regulate photojournalism ethics in Lithuania, but opinions diverged about how it should be accomplished. Almost a third (32%) of the respondents said there should be clauses related to photojournalism in the Code of Ethics of Lithuanian Journalists and Publishers; somewhat fewer (29%) expressed support for a separate ethics code for photojournalists; while 23% said that news media organizations should include in their own ethics code clauses important for photojournalists. Only nine percent of respondents said a photojournalist ethics code was not needed.

The need for an ethics code for news photographers prompted spirited discussions in both focus groups. There was no consensus and
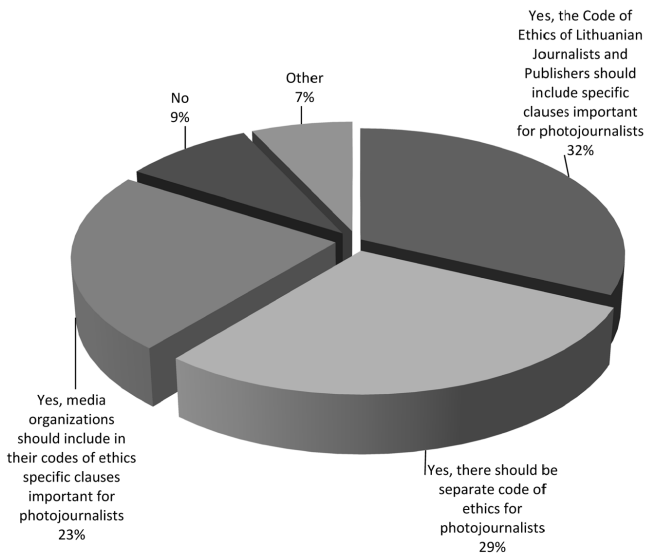

Figure 3. The Internet questionnaire results: answers to the question, "In your opinion, do photojournalists need a code of ethics?"

Source: authors' survey

some participants changed their positions during the course of the discussion. Photojournalist I spoke in favour of an ethics code at the beginning, but later expressed doubts that such a document could be prepared: "there has never been such a code and I don't think there will be anything like it. Besides, it's impossible to regulate [behaviour]. What will be the consequences, if, let's say, someone disobeys? So, of course, we can talk, but nothing will come of it". Participant F also raised the issue of compliance. "There should be a code for photojournalists, but at the same time, it would be difficult to follow it, if it's really an ethics code. [For that] there would have to be a journalists' union, which could defend a journalist, who refuses to comply with some [unethical] instruction from the editor. Since there is no union, no one defends the journalist who often is forced to disobey his own personal ethics". Photojournalist A insisted that employers determine the behaviour of the photojournalist, and so they are responsible if ethics questions arise: "employers or editors in charge shape the ethics, they are the ones who press the shutter, because they pay the money".

Three participants echoed that sentiment, saying a photojournalist is part of a media organisation whose editorial department should affect change. According to discussant H, "ethics should be initiated first of all by the editor. (…) I can be ethical, but if I'm told to do something, I do it, because otherwise I'll lose my job". Participants agreed that the prospect of being fired makes arguing with an editor and refusing to do an assignment futile. Two discussants admitted that many news photographers lack information as well as interest about the ethics issues, and tend to use personal beliefs rather than professional norms to guide behaviour.

According to photojournalist C, "an ethics code is not even an issue. We are a Western country. We don't have to reinvent the wheel. [It is clear that] each part of society has its rights, obligations and ethics". He said a code of ethics could function as a safety net for the photographer in his dealings with the editorial department, as assignment decisions are made and when principles are at stake. He also raised the issue of compliance supervision. Lithuanian Press Photo Club presi-

dent J. Staselis observed that one problem with monitoring compliance is inherent in the existing Code of Ethics of Journalists and Publishers, which lacks specificity as far as news photographers are concerned. In his view, there should be two ethics commissions, one for journalists and another for publishers. Currently the double function of the Media Ethics Commission leads to confusion, for example, when an editor's mistake is laid at the feet of the photojournalist. "When the two things [functions] are lumped into one, all eyes are on the news photographer because he's the guy with the camera".

Conclusions

The results of the survey and focus group discussions indicate broad agreement among Lithuanian news photographers on which alterations of the photographic image are acceptable but reveal a dearth of professional empowerment to put the norm into practice. Photojournalists see themselves less as journalists and more as providers of a service to media organizations, under immense influence by editorial departments. The dominant thinking appears to be that photojournalists may not agree with an assignment based on ethical or moral grounds, but do not exercise independent judgment to challenge or refuse to fulfil it.

News photographers in Lithuania rely mostly on their own personal ethics, beliefs and experience, rather than professional guidelines. Many seem to understand photojournalism ethics as a matter of personal conscience and human values, but are resigned to the fact that they do not necessarily coincide with editorial policy.

Focus group discussions also revealed a general lack of knowledge about ethical issues and interest in them among photojournalists; the absence of professional news photography training; a scarcity of photo editors on editorial staffs and serious voids in photojournalism traditions in the country.

Although a majority of photojournalists surveyed and most focus group participants expressed a desire for a document regulating professional ethics, pervasive across the discussions were denials that photo-

journalists can take personal responsibility for their work. Participants repeatedly stated their powerlessness to effect ethical change, assigning blame for this incapacity to others, especially editors.

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APPENDIX

Questions of Internet-based anonymous questionnaire conducted March 5-15, 2015.

1. Are you a staff news photographer?
   Yes
   No

2. Are you a freelance photojournalist who regularly contributes to several news media outlets?
   Yes
   No

3. Are you a photojournalist not under contract whose work is published by news media on occasion?
   Yes
   No

4. Do you work exclusively as an art photographer and not contribute to news media outlets?
   Yes
   No

5. Do you utilize photo editing software (*Photoshop*)?
   Yes, I edit every photograph
   Yes, I occasionally edit photographs
   No

6. If you answered "Yes" to Question No. 5, which tools do you use most often?
   (List)

7. Are you interested in questions of photojournalism ethics?
   Yes
   No

8. Have you personally encountered ethical problems related to your work?
   Yes
   No
9. Which ethical standards do you follow?
   The National Press Photographers Association Ethics Code
   The Lithuanian Journalists and Publishers Ethics Commission Code of Ethics
   The ethics code of the news organization where I work
   Personal principles
   I do not follow any code of ethics
   Other (list)
10. What are the most important photojournalism ethics problems? (There can be more than one answer)
    Violation of a person's privacy
    The manipulation of the photographic image (the editing of photographs with computer software, thereby changing the content and information of the photograph)
    Staged photographs
    Controversial images (associated with dead people, sexual minorities, disasters, etc.)
    Other (List)
11. Can you distinguish one or several problems from those mentioned above as the most important in Lithuania?
    (List)
12. Do you think Lithuanian photojournalists need an ethics code?
    Yes, there should be a separate ethics code
    Yes, provisions important to photojournalists should be written into the Lithuanian Journalists and Publishers Ethics Commission Code of Ethics
    Yes, news media organizations should include provisions important to photojournalists into their codes of ethics
    No
    Other (list)