

**BEGINNING JOURNALISM FOR CAMEROON
STUDENTS
VOLUME TWO**

**INTRODUCTION TO
PHOTOJOURNALISM**

**An undergraduate course
guide**

FOR THE HIGHER NATIONAL DIPLOMA (HND)
AND
BACHELOR OF TECHNOLOGY/ARTS IN JOURNALISM

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PUBLISHED BY:

Alemkeng And Daughters Paperhouse

P.O Box 232 Mbalmayo

Cameroon

Tel: (237) 677.69.38.03

(237) 677.33.21.37

(237) 242.13.64.15

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First Published 2015/01/02

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GENERAL INTRODUCTION

Man has always had a desire to learn and expand his knowledge. This he did by travelling to new places. Man drew pictures of the new things he saw or wrote about his travels. Then came printing. Printing could make the written word more popular amongst people. The printed word was combined with hand drawn pictures to describe what was written. This added to the people's knowledge of things and they could visualize what was being written about. With the coming of photography news could be conveyed with greater authority and emphasis with photographs. Photographs started supporting the written news in newspapers and magazines and thus photojournalism was born.

Photography gained the interest of many scientists and artists from its inception. Scientists have used photography to record and study movements, such as Edward Muybridge's study of human and animal locomotion in 1887. Artists are equally interested by these aspects but also try to explore avenues other than the photo-mechanical representation of reality, such as the pictorialize movement.

Military, police and security forces use photography for surveillance, recognition data storage. Photography is used to preserve memories of favorites and as a source of entertainment.

CHAPTER ONE

CONCEPT & REQUIREMENT OF JOURNALISM

Journalism as a craft, a profession and even as a trade or business is over two old. It was made possible by the coming together of a number of technologies as well as several social, political and economic developments. The main technologies that facilitated development of large-scale printing and distribution of print material were the printing press. Journalism is a form of communication based on asking, and answering, the questions **Who? What? How? Where? When? Why?** Journalism is anything that contributes in some way in gathering, selection, of news and current affairs for the press, radio, television, film, cable, internet, etc.

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Journalism is a discipline of collecting, analyzing, verifying, and presenting news regarding current events, trends, issues and people. Those who practice journalism are known as 'journalists'. Journalism is defined by Denis Mc Quail as 'paid writing for public media with to actual and ongoing events of public relevance'. Journalism is defined by Denis Mc Quail as 'paid writing for public media with reference to actual and ongoing events of public relevance'.

Journalism can also be defined as:

1. The collection and editing of news for presentation through the media
2. The public press
3. An academic study concerned with the collection and editing of news or the management of a news medium
4. Writing characterized by a direct presentation of facts or description of events without an attempt at interpretation
5. Writing designed to appeal to current popular taste or public interest

The words 'journalist', 'journal' and 'journalism' are derived from the French 'journal' which in its turn comes from the Latin term 'diurnal is' or 'daily'. Theca Diurna, a handwritten bulletin put up daily in the Forum, the main public square in ancient Rome, was perhaps the world's first newspaper. Later, pamphlets, gazettes, news books, news sheets, letters came to be termed as 'newspaper'. Those who wrote for them were first called news writers and later journalists.

Thus, Journalism can be one of the most exciting jobs around. One goes into work not necessarily knowing what you are going to be doing that day. Journalists get to meet powerful people, interesting people, inspiring people, heroes, villains and celebrities. The chance to know something and to tell the world about it is exciting. One also gets chance to indulge a passion for writing and the opportunity to seek the truth and campaign for justice. And then there's the excitement of seeing your byline in print, watching your report on television, or hearing your words of wisdom on the radio.

As a craft Journalism involves specialization in one area (editorial, design, and printing) for the reporters and the sub-editors for instance, it entails writing to a deadline, following routines in a conveyor-belt like workplace, while respecting the divisions of labour in the newsroom and the printing press. In earlier times, knowledge of typewriting and shorthand were the main skills demanded.

But today, computing and DTP skills are in demand for all areas of Journalism. As a profession, it is markedly different from other established professions like medicine, law, management or teaching. While the established professions require some specialized educational qualifications and training to be recruited to them, Journalism does not make any such requirement essential. There is no bar to anyone entering the profession, no matter what one's educational background or professional experience is. From the very beginning, Journalism has been, and still, remain an 'open' profession.

Also, journalism has no distinct body of knowledge that defines the profession and marks its relationship with its clients (readers, advertisers, advertising agencies, public relations officials, others). Journalism is a specific approach to reality.

However, there is no consensus in the journalist community on this, nor is there any universally code of conduct or code of ethics, and where it does exist, is rarely enforced. Opinions vary on whether journalism is a 'calling' public service, an entertainment, a cultural industry motivated by profit, or a tool for propaganda, public relations and advertising. Journalism can be a combination of all these, or each of these separately. Opinions are not so varied about the other professions.

As a business and trade, Journalism involves publishing on a regular basis for profit, with news considered as the primary product. Hence, there is the need to attract advertisers and readers, through marketing strategies, which focus on circulation and readership.

THE GROWTH OF JOURNALISM IN CAMEROON

Before the 1990 law¹ on social communication in Cameroon, listeners and viewers consumed news and information from the state media be it from Radio Cameroun or Cameroon Television and to a lesser extent from some international foreign stations in the likes of Africa No.1(broadcasting from Libreville Gabon), BBC (British broadcasting Corporation) and RFI(Radio France International). Apart from this there were few print private media organs like the 'Le Messenger' the French weekly first published in 1979² with Late Pius Njawe as the publisher. This in a nut shell tells us that the media landscape was dominated by the state who used various mechanisms to filter what transpired into the society as news be it political, social or economic, in this wise therefore, the treatment of political news and information over the various media organs in the country was based on government policy defined by the ministry in charge of such issues in the like of the Ministry of Information and Culture. This explains the high number of case files after the 1990 law came into force. Cases of a great number was related to political issues It is with this background that one begins to wonder what transpires in the newsrooms and news conferences of media organs that came into operation after the famous liberty laws of 1990. It is in this context that one is tempted to carry out an investigation of how the political news and information are selected for in a private Radio station.

With this there no doubt that, the media landscape was dominated by the government super hand over the existing media organs namely the print and audio-visual organs may be because they were owned by the state itself and the state used them as instruments of its own propaganda for its survival or as an instrument of control over the citizen's liberty and political opinion. Political news was broadcast according to the state policy. The editorial policies on broadcasting were defined and defended by the Ministry of Information and Culture and executed by those who manned the media (journalists, editors in chief, directors of information and so on in CRTV³) it would be unwise to venture into any exercise on the media in Cameroon without a brief presentation of the Cameroon Media landscape after the 1990 liberty laws..

Print media

The Cameroon Tribune is the only national newspaper in Cameroon. It is a government-owned bilingual (French and English) daily with an estimated circulation of 20 000 copies for the print version and 800 daily hits for the online version⁴. The paper is distributed countrywide and used as a publicity instrument for the government. There are over regular 50 regional

¹ Law No. 90/52 of 19 December 1990, as amended by Law No. 96/04 of 4 January 1996, on freedom of mass communication in Cameroon.

² Enoch Tanjong, and Jeanette Minee, Public Broadcasting in Africa- Cameroon a survey by Open Society Initiative for West Africa (OSIWA) Dakar, Senegal November 2007.

³ Décret n° 88/126 du 25 Janvier 1988 portant organisation et fonctionnement de la crtvt, Article 1er. Alinéa 2

⁴ Circulation figures provided by Peter Evande, South West regional chief of SOPECAM (Cameroon News, Publishing and Editing Corporation).

newspapers, all of them privately owned. The most popular include, Le Messenger, La Nouvelle Expression, La Mutation, Le Jour and The Post.

- Le Messenger was first published in 1979. It is among Cameroon's top five dailies, with an average circulation of over 15 000 copies. The paper is published in French, known for its anti-government stance and considered a leading advocate for democracy in Cameroon.
- La Nouvelle Expression is another French language publication, first published in 1992. With a circulation of 35 000 copies, it is Cameroon's largest daily. La Nouvelle Expression is a strong critic of government.
- La Mutation, owned by the South Media Corporation SA, is a daily French language newspaper and is also critical of the Biya government.
- The Post is a privately owned bi-weekly, published in English. Since its creation in 1997, it has steadily become the leading English language newspaper in Cameroon due to its consistency, regularity and critical reporting of government.

PUBLIC BROADCASTING IN CAMEROON

Newspapers are expensive for a poor country and a population that is still to develop a reading culture: the common price per copy is 400.F CFA (US\$ 0.8712). 135.2 radio According to official figures there are 163 radio receivers per 1 000 of the population. Broadcasting in Cameroon takes place across the three tiers of state, private and community broadcasting. The state-owned Cameroon Radio Television (CRTV) is the leading radio broadcaster the country. It covers the entire nation with its ten regional network stations and four commercial FM stations (Buea, Douala, Yaoundé, and Bafoussam) as well as a pilot FM station in Kousseri in the Far North region. Being a government-controlled corporation, its stations act in accordance with government directives. After the liberalisation of the audiovisual sector in April 2000, the number of radio stations grew to about 80 between 2000 and 2005. They are regulated by the ministry of communication through the private broadcasting decree, ensuring among other conditions that radio programming is made up of at least 51 per cent local content.⁵

Radio Broadcasting

Broadcasting in Cameroon started in 1941, when the French government opened the first radio station in Douala, Radio Douala, also known as L'Enfant de la Guerre. This later became the department of radio broadcasting controlled by the then Ministry of Information and Culture after independence. Other government radio stations were started in the

⁵ Ministry of Communication (MINCOM 2004, 2005a) National Index File: Radios et televisions detent rice d'autorisation du MINCOM. July 21, 2004 and November 10, 2005, Yaoundé, Government of Cameroon.

following years: Radio Yaoundé (1955), Radio Garoua (1958), Radio Buea (1961), Radio Bertoua (1978), Radio Bafoussam (1980), Radio Bamenda (1981), Radio Ngaoundéré, Radio Ebolowa, and Radio Maroua (1986). President Ahmadou Ahidjo inaugurated the first seven radio stations, while President Biya launched the last three.

During the early period of broadcasting in Cameroon, radio stations could not be considered mass media because the transmitters had low power and the two languages that dominated the broadcasts (English and French) were foreign to the majority of the people. Besides, poverty made it impossible for people to own receivers. Television broadcasting was introduced in 1985 (25 years after independence) with the establishment of government-owned Cameroon Television (CTV). The first TV images broadcast in the country were aired in March that year during the Cameroon National Union Congress in Bamenda. Pope John Paul II's first visit to Cameroon was also broadcast during this experimental phase. The Department of Radio Broadcasting and Cameroon Television initially operated as separate entities. Following a strike by radio journalists, the two broadcasting arms were merged on 17 December 1987 with the creation of Cameroon Radio Television (CRTV).

The state monopoly over broadcasting ended with the publication of Prime Ministerial Decree No. 200/158 of April 3, 2000, which liberalised the audiovisual media. Presently, the country by 2004 had over 80 radio stations (the majority being privately owned FM stations) and five national television stations. Most of the programming both on television and radio is in French. English speakers complain that programmes in English are scarce and of unsatisfactory quality. According to official figures⁶ there are 163 radio receivers per 1 000 of the population. Broadcasting in Cameroon takes place across the three tiers of state, private and community broadcasting. .

But today, the country counts close to 150 Radio stations with state owning 14, 10 regional stations of CRTV and four FM stations in Douala, Buea, Yaoundé and Bafoussam

The leading private radio stations are Equinoxe FM (Douala), Sweet FM (Douala) Magic FM (Yaoundé), Radio Siantou (Yaoundé), Afrique Nouvelle FM (Bamenda), Radio Hot Coffee which later became hot cocoa (Bamenda), Ocean City Radio (Limbe), Sky one, Radio Reine, Radio Campus, Amplitude FM (all in Yaoundé) Eden Radio (Limbe) Radio Veritas (Douala), owned by the Catholic Media Centre (MACACOS. No private radio station has been established at a national level. The only non-state stations with national coverage are international broadcasters (British Broadcasting Corporation – BBC, Radio France International – RFI, and Africa No. 1, a francophone radio station based in Libreville, Gabon, which serves the Central African region). Prominent community radio stations include Oku community Radio, Radio Mamfe, Banyo community radio owned by the Cameroon Baptist

⁶ ibid

Convention, Radio Bonakanda (Buea), owned by the Fako Women's Association (FAWODA), Chariot FM (Buea), run by the University of Buea, and Femmes FM, owned by the NGO Mbalmayo and Menji community radio in Fontem. The number of community radio stations is growing with the assistance UNESCO.

Television

As for the television, the country counts close to 60 TV. Channel spread across the national territory with the state owning only one TV. Channel CRTV, the rest are owed by private individuals and organisations (Canal2 international with national and international coverage, Equinox TV. STV, Afrique Media, etc.) Citizens equally receive foreign channels through either cable distributors or through channel package bouquets like TV. Plus and Canal Sat. The democratisation process in which Cameroon moved from a single party state to a multiparty state with over 260 political parties legalised within a very short time and the creation of civil societies organizations and movements, the social and media landscape of Cameroon in terms of political and social activities witnessed a change.

According to official statistics in 2005⁷ there were 45 television sets per 1 000 of the population. The state-owned Cameroon Radio Television (CRTV) was the leading television broadcaster in the country. State monopoly of television ended only in 2001⁸ with the introduction of TV Max in Douala. Other private television stations have since emerged: Spectrum Television (STV), Canal 2 International, Ariane Television (ATV) and Equinoxe Television. Although STV, Canal 2 International and Equinoxe Television at the beginning had good programmes (most of which were of foreign origin) and a lot of current affairs analysis, they could not compete with the government-controlled CRTV when it comes to geographical coverage, equipment and infrastructure. CRTV (both radio and television) also dominates in terms of audience reach since it covers approximately 80 per cent of the country at that time. But since then, the media landscape has undergone a lot of changes, with the notion of 'Administrative Tolerance' used by the Ministry of Communication, the number of television channels has doubled since then. With the arrival of CAMNEWS, Afrique Media, Vox Africa, Vision 4, Samba TV, just to mention these, the Cameroon media landscape has witnessed a boom in television with a new brand of locally made programmes, films, series and entertainment productions, for this Canal 2 International is championing the crusade with series such the 'Le procès', 'L'ennemi intime' 'Les aventures de Monica' and Ex-Silence just to mention a few. This has changed the media outlook even though foreign programmes still do exist; they are not as many as they were before.

⁷ ibid

⁸ Prime Ministerial Decree No. 2000/158/ PM of 3 April 2000 putting an end to state Monopoly of Television

Internet

In March 1997, Cameroon became linked to the internet. Official figures say that there is one personal computer user per 100 of the population, and one internet user per 100. Human Development Report 2010 figures, however, put the figure of internet users at 3.8 per cent. Cyber cafés are the chief mode of access for the majority of Cameroonian internet users. Consumers pay according to the amount of time spent on the internet: 500 FRS CFA (US\$ 1.10)⁹ for up to 2 hours and 30 minutes. At the beginning a subscriber was expected to make a non-refundable initial down payment of US\$ 300 and pay monthly bills of about US\$ 10 for one year and subsequently US\$ 40 every month as a recurring fee to gain access to the minimum bandwidth (64kb). But today the situation has undergone a great change, the number of cybercafés have in urban and semi-urban has tripled since 2010, the various telephone networks in country notably Camtel, Orange Cameroon, MTN Cameroon have made internet accessible to telephone users who are estimated at some 13million today. Secondly higher education campus have access to wireless internet known as wifi, ENS Yaoundé, University of Buea, Yaoundé, II, Dschang, Douala and so on. Also a number of foreign companies are also involved in the process notably Ringo. With the rapid expansion of Camtel across the national territory, access to internet is become a common though still very expensive for example in urban area an hour in the cyber café cost between 250 to 300F. CFA and Camtel provide high debit internet at 100 hours for 10.000F CFA

Mobile phones

There are 13.8 mobile phone subscribers per 100 of the population compared to 0.6 landline telephones per 100¹⁰. There are four telephone service operators in Cameroon – CAMTEL, MTN, Orange and Ringo. CAMTEL is government-owned and provides both fixed and mobile phone services. MTN (Mobile Telephone Network), Orange and Ringo are private companies that are limited to the provision of mobile phone services. By 2004 MTN and Orange claim to have approximately 5 million customers between them (representing 80 per cent of users). The phenomenal growth in mobile phone use has increased the country's teledensity from 0.7 per cent to 12 percent. With inter-connection charges dropping from 300 F CFA in 2001 to 180 FRS in 2004. Today interconnection charges varies according to tariff plan chosen by the user for example users of the same network say MTN would pay 60 FRS per minute, Camtel 35 firs and so on.

Despite these innovations by service providers, telecommunication services are still expensive, however: a minute-long call on a mobile phone with

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¹⁰ Ministry of Communication (MINCOM 2004, 2005a) National Index File: Radios et televisions detent rice d'autorisation du MINCOM. July 21, 2004 and November 10, 2005, Yaoundé, Government of Cameroon.

different service providers costs 180 FRS CFA for national calls and 200 CFA for international calls. At the end of 2012 a fourth mobile operator joined the mobile telecommunication sector called Viettel. Recent statistics from the two leading mobile telecommunication operators Orange Cameroon and MTN put the number of mobile phone subscribers at about 13 million.

CHAPTER TWO

The word photography comes from two ancient Greek words: photo, for "light," and graph, for "drawing." "Drawing with light» is a way of describing photography. When a photograph is made, light or some other form of radiant energy, such as X rays, is used to record a picture of an object or scene on a light-sensitive surface. Early photographs were called sun pictures, because sunlight itself was used to create the image. Mankind has been a maker of images at least since the cave paintings of some 20,000 years ago. With the invention of photography, a realistic image that would have taken a skilled artist hours or even days to draw could be recorded in exact detail within a fraction of a second. The word photography comes from two ancient Greek words: photo, for "light," and graph, for "drawing." "Drawing with light» is a way of describing photography. When a photograph is made, light or some other form of radiant energy, such as X rays, is used to record a picture of an object or scene on a light-sensitive surface. Early photographs were called sun pictures, because sunlight itself was used to create the image. Mankind has been a maker of images at least since the cave paintings of some 20,000 years ago. With the invention of photography, a realistic image that would have taken a skilled artist hours or even days to draw could be recorded in exact detail within a fraction of a second.

Today, photography has become a powerful means of communication and a mode of visual expression that touches human life in many ways. For example, photography has become popular as a means of crystallizing memories. Most of the billions of photographs taken today are snapshots casual records to document personal and national events such as news, independence days, dialogues, politics, evidence in courts, national parks, birthdays, and weddings, sport, disasters, culture.

Photographs are used extensively by newspapers, magazines, books, and television to convey information and advertise products and services. Practical applications of photography are found in nearly every human endeavor from astronomy to medical diagnosis to industrial quality control.

Photography extends human vision into the realm of objects that are invisible because they are too small or too distant, or events that occur too rapidly for the naked eye to detect. A camera can be used in locations too dangerous for humans. Photographs can also be objects of art that explore the human condition and provide aesthetic pleasure. For millions of people, photography is a satisfying hobby or a rewarding career. Today, photography has become a powerful means of communication and a mode of visual expression that touches human life in many ways. For example, photography has become popular as a means of crystallizing memories. Most of the billions of photographs taken today are snapshots casual records to document personal and national events such as news, independence days, dialogues, politics, evidence in courts, national parks, birthdays, and weddings, sport, disasters, culture.

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Photographs can also be objects of art that explore the human condition and provide aesthetic pleasure. For millions of people, photography is a satisfying hobby or a rewarding career. Photojournalism has long been the principal visual medium through which we have come to understand important events unfolding beyond our immediate perceptual horizon.

According to Sunny E. Udeze¹¹ he re-echoed the popular saying in photojournalism that a picture is worth more than a thousand words (Udofia, 1988, p.81). There are various definitions of photography but for the purpose of this study we shall limit ourselves to only two.

According to Spencer (1973), Photography is the art, science, and practice of creating durable images by recording light or other electromagnetic radiation, either chemically by means of a light-sensitive material such as photographic film, or electronically by means of an image sensor. Another definition goes thus

According to the Collins English Dictionary, Photography is defined as the art, practice, or occupation of taking and printing photographs, making cine

¹¹ Sunny E.U (1995). Essentials of photojournalism and photography. Emiprint Ventures

films. Photography comes in different form and types such as astrophotography, cinematography, astrograph, photo biography to mention just a few. Also, it is a universal means of communication, a good photograph needs no translator as it fixes the mind more readily than words. It has a great advantage over the written word as it does not need to be translated for use to anyone in the world. It can be used to make comparison, to distort information, emphasize and to document social conditions as it registers facts, ideas, and even emotions with greater accuracy than the human eyes. The use of photography range from commercial and press to medicine and crime detection. With the advancement of photography to microfilming, the storage and retrieval of information have been made much more convenient and space usage much reduced. It has many uses such as for business, science, manufacturing, art, recreational purposes and mass communication, though for some people which you and I know is a popular hobby that offers job opportunities to many people in the photographic manufacturing, retailing, servicing and photo fishing.

HISTORY OF PHOTOGRAPHY

The history of photography is as a result of combining several different technical discoveries. It has roots in remote antiquity with the discovery of the principle of the camera obscura and the observation that some are visibly altered by exposure to light. The beginning of the story of photography originated from two Greek words "graphos" meaning writing and "photo" light -writing with light. The word was coined by Sir John F.W. Herschel in 1839, where images are recorded on a sensitive material by the action of light or related radiation.

Tracing history down the memory lane in China during the fifth century a man named Mo Ti, was said to have recorded his observation of light rays and their ability to project a duplicate image. He noticed that reflection passed through a pinhole onto a dark surface, an inverted image of the object was evident on the darker surface.

Before this breakthrough Hercules Florence had already studied ways of permanently fixing camera obscura images in 1832 which was named Photographia. The result was never published adequately, because he was an obscure inventor living in a remote and undeveloped province. It is an art form invented in 1830s which became publicly recognized ten years later. Photography today is the largest growing hobby in the worldwide hardware alone creating a multi-billion industry. Camera Obscura or even Shutter speed is nor have many heard of Henri Cartier Bresson or even Annie Leibovitz. Mo Ti and the Greek mathematicians Aristotle and Euclid had earlier described a pinhole camera in the 5th and 4th centuries BC. Taking a look back today we see how this fascinating

technique was created and developed, because proudly knowing the past is the primary way to create a great future.

The First Photograph

In 1839 Joseph Draper made a photographic portrait of his sister AnnaKatherine Draper. While the oldest surviving permanent photograph of the image formed in a camera was created in 1827 by the French man Joseph Nicephore Niepce which was produced on a polished plate. He made the first photographic image with a camera obscura which was known as Heliograph or Print which later became the prototype of modern photograph. Prior to this, the camera obscura is mainly for viewing or drawing purposes and not for making photographs.

The Birth of Modern Photography

Louis Daguerre invented the first practical process of photography in 1829 by going into partnership with Joseph Nicephore Niepce to improve the process Niepce had developed. After many years of experimentation and Niepce's death, Louis Daguerre developed a more convenient and effective method of photography in 1839 naming it after himself - the daguerreotype. The process 'fixed' the images on a sheet of polished silver-plated copper and soaked in iodine thereby creating a surface that was sensitive to light. Then, he put the plate in a camera and exposed it for a few minutes. After the image was painted by light, he later washed the plate in a solution of silver chloride.

This process created an image if exposed to light will not change. In 1839, Daguerre and Niepce's son sold the rights for the daguerreotype to the French government and published a booklet describing the process. The process quickly gained popularity and by 1850, there were over seventy studios in New York City alone.

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CHAPTER TWO

PHOTOGRAPHY TOOLS

Types of Photo Camera

Point and Shoot camera

Point and shoot cameras mean just as the name implies , point the camera at something and trip the shutter. The camera does all the work for you. Unfortunately, the camera is rarely as smart as the photographer so the results can be iffy. Point and shoot cameras are often abbreviated as P&S. These cameras started out as a fixed lens that focused about 4 feet in front of the camera with a fixed aperture and shutter speed. It was basically a box with a shutter. Then the lab that developed the film did what it could to fix the exposure. Today's P&S cameras are much more sophisticated.

While there are still some P&S film cameras, such as the disposable or one time usePoint and shoot cameras mean just as the name implies , point the camera at something and trip the shutter. The camera does all the work for you. Unfortunately, the camera is rarely as smart as the photographer so the results can be iffy. Point and shoot cameras are often abbreviated as P&S. These cameras started out as a fixed lens that focused about 4 feet in front of the camera with a fixed aperture and shutter speed. It was basically a box with a shutter. Then the lab that developed the film did what it could to fix the exposure. Today's P&S cameras are much more sophisticated. While there are still some P&S film cameras, such as the disposable or one time use cameras. Most Pan S today are digital cameras.

Features

- Metering systems, which calculate the amount of light entering the camera

- Variable shutter speed
- Variable aperture
- Zoom lenses
- Automatic focus
- Preset controls for various photographic situations such as:
 - i) Landscapes
 - ii) night-time
 - iii) people
 - iv) close-up or macro

The biggest drawback to P&S cameras is that many do not have a through the lens (TTL) viewfinder. This means that what you see through your viewfinder may not be what you capture on film or digital media. P&S cameras are usually small and fit into a pocket or purse. They are best used for casual picture taking where capturing the memory is more important than creating a marketable image. The following are the series of this type of camera:

Popular P&S Cameras

- Kodak Easy share series
- Canon Sure shot series
- Canon Powershot series
- Pentax Option series
- Nikon Coolpix series

SLR and DSLR

SLR stands for Single Lens Reflex and DSLR stands for Digital Single Lens Reflex and refers to how the light enters the camera. These are the cameras you see many professionals and serious amateurs lugging around. These cameras have a larger body than most P&S cameras and interchangeable lenses. While SLRs started out a fully manual, where the photographer had to control all features including focus, most of these cameras are capable of acting in a fully automatic mode just like a P&S. Many now allow the photographer the freedom to also take control of all functions or any combination of functions. These cameras allow for great control over the photography process and allow the photographer to take images not always possible with a P&S.

Features

- shutter speed
- aperture

- film speed
- focus point
- capability for add-on flashes
- remote releases
- additional battery packs. The following are the series of this type of camera

Popular DSLR Cameras

- Canon Digital Rebel
- Nikon D90
- Pentax K10D

Types of digital camera also vary as they are digital cameras which come in various shades and sizes. Such as we have in the following

1. Digital cameras: are made in a wide range of sizes, prices and capabilities. The majority are camera phones, operated as a mobile application through the cell phone menu. Professional photographers and many amateurs use larger, more expensive digital single-lens reflex cameras (DSLR) for their greater versatility. Between these extremes lie digital compact cameras and bridge digital cameras that "bridge" the gap between amateur and professional cameras. Specialized cameras including multispectral imaging equipment and astrographs continue to serve the scientific, military, medical and other special purposes for which digital photography was invented.

2. Compact cameras: are designed to be tiny and portable and are particularly suitable for casual and "snapshot" uses. Hence, they are also called point-and-shoot cameras.

The smallest, generally less than 20 mm thick, are described as subcompacts or "ultra-compacts" and some are nearly credit card size. Most, apart from ruggedized or water-resistant models, incorporate a retractable lens assembly allowing a thin camera to have a moderately long focal length and thus fully exploit an image sensor larger than that on a camera phone, and a mechanized lens cap to cover the lens when retracted.

The retracted and capped lens is protected from keys, coins and other hard objects, thus making it a thin, pocketable package. Subcompacts commonly have one lug and a short wrist strap which aids from a pocket, while thicker compacts may have two lugs for attaching a neck strap.

Compact digital cameras

Compact cameras are usually designed to be easy to use, sacrificing advanced features and picture quality for compactness and simplicity; images can usually only be stored using lossy compression (JPEG). Most have a built-in flash usually of low power, sufficient for nearby subjects. Live preview is almost always used to frame the photo.

Most have limited motion picture capability. Compacts often have macro capability and zoom lenses but the zoom range is usually less than for bridge and DSLR cameras. Generally a contrast-detect autofocus system, using the image data from the live preview feed of the main imager, focuses the lens. Typically, these cameras incorporate a nearly silent leaf shutter into the lens but play a simulated camera sound for skeuomorphic purposes.

For low cost and small size, these cameras typically use image sensors with a diagonal of approximately 6 mm, corresponding to a crop factor around 7. This gives them weaker low-light performance, greater depth of field, generally closer focusing ability, and smaller components than cameras using larger sensors. Some cameras have GPS, compass, barometer and altimeter. And some are rugged and waterproof.

Starting in 2011, some compact digital cameras can take 3D still photos. These 3D compact stereo cameras can capture 3D panoramic photos for play back on a 3D TV.

PARTS OF CAMERA

Body: The camera body is the most basic part of a camera. It is the box that holds the film and the camera controls. The lens is either built-into the body or attaches to the body. The body also houses a battery that powers the shutter, flash, light meter, and other controls. There are generally rings to connect a strap to the camera for easy carrying as well.

Lens: The lens is the part of the camera (or an attachment for the camera) that focuses light into the body and onto the film. The aperture is also contained within the lens.

Viewfinder: The viewfinder is the hole in the back of the camera that a photographer looks through to aim the camera. Some viewfinders use a mirror inside the camera to look through the lens (TTL). Other viewfinders are simply holes through the body of the camera. Viewfinders that look through the lens (TTL) allow the photographer better accuracy when composing their images.

Shutter Release: The shutter release is a button that raises a shutter inside the camera for a specified amount of time to allow light to expose the film. In a SLR camera, this button also raises a mirror that allows the photographer to use the viewfinder to look through the lens itself. Many SLR cameras also allow a remote release of the shutter via a cable or IR remote.

In automatic cameras, the shutter release also causes the film to advance to the next exposure. In manual cameras, there is a "film advance lever" that must be turned in order to advance the film and the exposure counter.

Shutter: An opaque piece of metal or plastic inside your camera that prevents light from reaching the film or digital sensor. The shutter is

opened, or released, by the shutter release button. The amount of time the shutter stays open is controlled by the shutter speed setting.

Shutter Speed Control: The shutter speed control is the point on your camera where you set the amount of time the shutter will remain open. On automatic cameras, this is generally accessed through a menu and displayed on a screen on the back of the camera. In manual cameras, the shutter speed is generally controlled and displayed on a knob on the top of the camera. The shutter speed is measured in fractions of a second but is generally shown as the denominator only. For example, 1/60 of a second is shown as 60.

Film Speed Control: The film speed control allows you to calibrate your camera's meter to your film speed so that you will get an accurate exposure reading. The film

speed may be set electronically through a menu or via a knob/button on manual cameras. On manual cameras, the control is often integrated with a film speed indicator on the top of the camera. On automatic cameras, the control and film speed indicator are generally separate with the film speed being indicated on the electronic menu display on the back of the camera.

F-Stop Control: On automatic cameras, the F-Stop control is on the camera. For older manual cameras, the F-Stop is controlled on the lens. The F-Stop controls allow you to set the size of the aperture within the lens.

Film Compartment: In film cameras, there is a compartment in the back of the camera to hold the film. This compartment has a space for the film canister, sprockets to guide the film across the exposure area, a pressure plate to tighten the film, and a take up reel to wind the film. When the roll of film has been completely exposed, automatic cameras use a small motor to rewind the film. Manual cameras require the photographer to turn a small "rewind knob" to manually rewind the film into the canister. If the film is not rewound before the back compartment is opened, the film will be exposed to enough light to ruin the images.

Flash: Most cameras now include a built-in flash. Some are simple light bulbs built into the front of the camera. On SLR cameras, most built-in flashes pop-up out of a protective storage area on the top of the camera. External flashes can often be attached via the "hot shoe mount" or, in the case of manual cameras, a small connector port on the front of the camera that accepts a cable attached to a distant flash.

Hot Shoe Mount: The hot shoe mount is a point on the top of most SLR cameras where an external flash can be connected. It is called a «hot shoe» because it has electrical contact points and guide rails that fit over the bottom of the flash like a shoe.

Lens Ring Mount: On cameras that allow interchangeable lenses, there is a metal ring on the front of the camera where the lens will attach. This ring contains electrical contact points to connect the lens controls to the camera body. There is a small button or lever to the side of this mount called the "lens release button" that releases the lens from the body.

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Camera Controls: In all but certain specialized cameras, the process of obtaining a usable exposure must involve the use, manually or automatically, of a few controls to ensure the photograph is clear, sharp and well illuminated. The controls usually include but are not limited to the following: Camera Controls: In all but certain specialized cameras, the process of obtaining a usable exposure must involve the use, manually or automatically, of a few controls to ensure the photograph is clear, sharp and well illuminated. The controls usually include but are not limited to the following:





CAMERA SUPPORT

We have better photo quality with the supporting of camera which includes tripod stand monopods, raffle grips. We shall be discussing these one after the other

1 Tripod stands: there are many variations available and they are useful in natural field of photography picturing the plant, bird animal habitat and so on. A shaky tripod is worse than useless. The tripods must have a good head, which is adjustable in three directions. A small ball-and-socket head is useless as it will not hold a camera with any weight of lens

2 Monopods: these are single telescope tubes with some form of camera support at the top e.g. a ball and socket head. They are much less rigid than a tripod stand and do not allow long exposures, but they can reduce camera movement and they are very useful for semi action photography. They are generally lighter and more portable than a tripod stand.

3 Raffle grips: these are useful devices which comprise an adjustable stock with a shoulder butt at the near end a hand grip at the far end. The camera fits on an adjustable plate to allow it to be used close to the eye and the shutter is tied via a long cable release from a trigger on the hand grip. This combination of steadying the set up against the shoulder and releasing the shutter with a cable- release makes for a very smooth operation and they can add to your ability to avoid camera shake by two steps of the

shutter speed. They are highly mobile supports and they have been found to be most useful when photographing birds or mammals with relatively long focal length lenses fitted.

4 The beam bag: this is fascinatingly useful and versatile supports that consist of a strong bag filled with dried beans, polystyrene similar material and closed up. The shape should be rectangular rather than square so that it could be stood on end for higher viewpoint.

5 A- G- clamp -with a head -on: can be clamped to fence posts or car windows for support, though it is rarely solid enough to use a long lens and the support is hardly where you want it. The ground spike generally is pushed into the ground to give a firm ground level support though personally we have found the beam bag to be better for most situations

A magneto: this can be attached to any metal surface by a powerful magnet.

THE CAMERA TECHNIQUE

As we have the script writer making use of his / her subjects to make series of sentences a photojournalist maintains the subject, yet takes different pictures, the camera man or photographer does this by identifying the point of action, also visualizes the picture statement to support each point and decides on how to change from one statement to another. It is therefore important that a photojournalist knows the techniques involved in his profession.

1 It is important to aim or place the camera at revealing angles, it is important to reveal facial expressions.

2 If performers are interacting with each other, do not distract them by your signs, instead, cross your camera,(if in the studio) but if outside with the still camera, simply change your position.

3 Do not allow performers to cover other performers or objects that ought to be seen. So when taking the shot keep the performers within frame and when framing keep important elements away from the edges of the picture.

4 Keep the subject in focus well illuminated. You can attain greater depth of the field by changing to lens of shorter focal length.

CHAPTER FOUR

THE VISUAL LANGUAGE OF PHOTOGRAPHY

Elements of Photography

Photography gained the interest of many scientists and artists from its inception. Scientists have used photography to record and study movements, such as Eadweard Muybridge's study of human and animal locomotion in 1887. Artists are equally interested by these aspects but also try to explore avenues other than the photo-mechanical representation of reality, such as the pictorialize movement. Military, police and security forces use photography for surveillance, recognition and data storage. Photography is used to preserve memories of favorites and as a source of entertainment.

In its simplest definition, **a composition** is a combination, or arrangement, of elements. A photographic composition is the arrangement of visual elements and as such is the product of a photographer's vision and their skill in seeing, identifying, arranging, and framing the finished image. This is a clearly distinct skill from those necessary to successfully operate a camera or calculate exposure.

In general, good pictures result from careful attention to some basic elements of composition, together with appropriate lighting and an interesting subject. There is, however, no "right" way to take a picture. Three photographers recording the same scene may create equally appealing photographs with entirely different composition.

Point of Interest

Identify a primary point of interest before taking the picture. When you've determined which area is the most important to you, you can compose to emphasize it. (Studying advertising photographs is a good way to get acquainted with emphasis in composition.)

Simplicity

Be sure that only the things you want the viewer to see appear in the picture. If there are numerous objects cluttering up the background, your message will be lost. If you can't find an angle or framing to isolate your subject, consider using depth of field control to keep the background out of focus.

Contrast

A light subject will have more impact if placed against a dark background and vice versa. Contrasting colors may be used for emphasis, but can become distracting if not considered carefully.

Balance

Generally, asymmetric or informal balance is considered more pleasing in a photograph than symmetric (formal) balance. In other words, placing the main subject off-center and balancing the "weight" with other objects (smaller or lower impact) will be more effective than placing the subject in the center.

Framing

A "frame" in a photograph is something in the foreground that leads you into the picture or gives you a sense of where the viewer is. For example, a branch and some leaves framing a shot of rolling hills and a valley, or the edge of an imposing rock face leading into a shot of a canyon. Framing can usually improve a picture.

The "frame" doesn't need to be sharply focused. In fact if it is too sharply detailed, it could be a distraction.

Viewpoint

You can often change a picture dramatically by moving the camera up or down or, stepping to one side. One of the best ways to come up with a prize-winning photograph is to find an "unusual" point of view.

Direction of Movement

When the subject is capable of movement, such as an animal or person, it is best to leave space in front of the subject so it appears to be moving into, rather than out of, the photograph.

Diagonals

Linear elements such as roads, waterways, and fences placed diagonally are generally perceived as more dynamic than horizontals.

Rule of Thirds

Last, but not least, is something called the "rule of thirds." This is a principle taught in graphic design and photography and is based on the theory that the eye goes naturally to a point about two-thirds up the page. Also, by visually dividing the image into thirds (either vertically or horizontally) you achieve the informal or asymmetric balance mentioned above. Although there are many ways a photograph can be composed effectively by basing it on the use of "thirds," the most common example is the placement of the horizon line in landscape photography. If the area of interest is land or water, the horizon line will usually be two-thirds up from the bottom. On the other hand, if the sky is the area of emphasis, the horizon line may be one-third up from the bottom, leaving the sky to occupy the top two-thirds.

Role of Visualizations

It has been said that a really good photographer can make a picture with a pinhole camera made from a shoe box. Currently, a good photographer can make a good image of anything that he can see. But seeing requires an "eye." One has to "see" the picture before the shutter is released. Not everyone sees the subject in the same way, and not everyone can see the picture. But most people can learn to "see" through training and experience. It is a slow process that has its own reward. Through training and experience. It is a slow process that has its own reward.

The point in "seeing" is well illustrated when we come upon an interesting subject. The immediate reaction is to make several exposures on the spot. But it is far better to pause and examine the subject from different points of view, from different angles, and to walk around it--if it is not too big--or at least to view it over 180 degrees.

Observe the lighting as you change positions; observe the foreground, the background, and the composition. Use a punched out ready mount for framing, and by moving it back and forth you will know how long a lens you need. This is where the zoom lens is better since you can fill the frame exactly without moving. Then, with the camera on a tripod, make your exposure. Do not hand hold; the best lens will not produce a critically sharp image if there is the slightest movement of camera.

How many slides of the same subject do you need? Two or three at the most if they are intended for competition. It is quality, not quantity that counts. The latter is a waste of film. It has been heard about people bragging that they shot 60 rolls of film on a 12-day trip. That is five rolls per day, 180 exposures. Certainly there were not 180 subjects; so many shots had to be made of each subject. It is true that we are often advised to take lots of film, twice as much as we think we need. But that does not mean that we should use all of it. It is simply insurance that we do not run out of film.

Bracketing is good insurance for the best results in difficult lighting situations, but hardly necessary for everything. However, it is good photography to make more than one shot of a subject from different angles and at different image sizes with zoom lens.

What about indoor workshops and home setups where the photographer has complete control over everything? Visualization plays an important part in still-life photography as well. We usually visualize the image before setting up the subject and photographing it. Many great photographs have been made this way.

Another technique is to create a subject from workshop materials. Visualization means to form a mental image. (Please note that there is no such word as pre-visualization). When you have complete control there is no need to bracket exposures. To do so shows uncertainty of technique.

The art of seeing extends also to competition, both in the camera club and in other competitions, including international exhibitions, where some judges are long on «rules" and short on creativity; long on triteness; short on constructive criticism and weak on aesthetics. Have you heard a judge say «I don't know what this is «when an abstract, creative image appears on the screen, such as crystals? He/she is at a loss for words. At least the judge could comment on compositional elements such as line, color and mass. New concepts appear from time to time and represent progress. We must be on the alert for them and be objective and free from bias.

Cameras at the top of the line are expensive precision instruments for both advanced amateur and professional photographers. Such cameras should not be bought for status symbols. When all is said and done about photography, precision cameras are still only sophisticated tools. Less expensive cameras can produce equally good photographs for the average worker. A skillful, creative and aesthetic person is required in order to utilize the camera's features to full advantage. Simply pointing and shooting, letting the camera do the rest automatically often does not produce prize winning images. The camera does not think, but is the tool of the thinking photographer who can formulate in his/her mind a superior image.

PHOTOGRAPHY IS A LANGUAGE.

Like the written or spoken word, photography has its own vocabulary and its own grammar. Photography might be called an art of selection. A photographer works with a vocabulary made up of the visual elements that exist all around us. Anything we see can be a visual element. The grammar of photography is the order in which visual elements are selected, isolated, related to other elements, or otherwise emphasized in a photograph. The choice and arrangement of visual elements are techniques a photographer uses to communicate an idea

PROBLEMS BY YOUNG PHOTOGRAPHERS

Anyone may have problems and can mistakes. So what are these jargons faced by new photographer, which causes them to make mistakes? Most of them are usually caused by lack of concentration.

1) **Blurry Pictures:** Blurry photos are usually the result of camera shake. The simplest way to remedy this problem is to buy and use a good, sturdy tripod. If you can't shoot with a tripod, remember to use a faster ISO on digital cameras or faster film on film cameras. This allows you to increase your shutter speed. The faster the shutter speed, the less likely you are to suffer from camera shake.

2) **Contrast Pictures:** These come from high contrast lighting situations. Learn to recognize them. Photographing in the forest on a sunny day is an example of a high contrast situation. Photographing at noon on a bright, sunny day is a high contrast situation. Contrast can be mitigated with diffusers and fill-flash, depending on the circumstances. Usually the best solution is to wait for better conditions. Another trick is to shoot with low contrast film. Kodak's B&W Portray 400 is a good film to use in high contrast situations.

3) Underexposed Pictures (prints): Underexposure often results from letting the camera make all the exposure decisions. Remember, the camera's meter wants everything to be medium (or gray.) If you do use the auto exposure functions, one common mistake comes from using auto exposure compensation and then forgetting you've done so. Make sure that you get enough light into the scene before you press the shutter. With print film, it's better to overexpose than underexpose, so when you bracket, do it to the high side, i.e., plus one stop, plus two stops.

4) Overexposed Pictures (slides): Like underexposure, overexposure can result from letting your camera make all the decisions. With slide film, overexposure means blown out highlights and that means lost information. Basing your exposure on shaded or dark areas and letting the camera set the exposure is a formula for overexposed slides. Look for something medium to meter from or, better yet, meter the highlights. Just make sure your highlights won't be more than two and one half (2 ½) stops lighter than medium.

5) Red Eye: This is a common problem resulting from on-camera flash. Move your flash off-axis. Use a flash bracket and connecting cord. You can also bounce the flash off a ceiling or wall. You can also use remote flash triggers to fire a flash that is mounted on a stand or anywhere else, as long as it is not on camera.

6) Lens Flare: Flare occurs when direct light hits the front element of the lens and light starts bouncing around inside the lens. This causes the light to reflect off all the elements. This can reduce contrast and make your pictures look "hazy". Most commonly, it results in a series of round highlights across your image. Be sure to use a lens hood to help prevent this. Sometimes you'll need more than a lens hood. Try using your hand or hat to shade the lens. If someone is with you, ask him or her to stand so that they cast a shadow on the lens. Sometimes it's hard to detect lens flare when looking through the viewfinder; using your depth of field preview button will make this easier.

7) Obstruction: Be on the lookout for intruders trying to make their way in to your pictures. Branches, out of focus grass blades, telephone wires; all these and more can act as distractions. Most viewfinders show only about 92-95% of the image. Keep that in mind while photographing. You may want to try shifting your camera around to see what's at the edges. Some intruders are hard to see in the viewfinder simply because they're too close and not in focus. When you get your pictures back you see things you didn't see

before. Remember, you're looking through your lens at its widest aperture, thus the shallowest depth of field. Some things won't be in focus. Use your preview button and you'll see any intruders. If you don't have a preview button, try focusing throughout the range of your lens to see what may show up.

8) Igniting: This is what happens when items encroach on the outside edges of your camera lens' field of view. It's often caused by stacking filters, or by adding lens hoods to lenses that have filters attached. Other accessories, like filter holders, can also cause vignetting. If your viewfinder shows less than 100%, you may not be able to see this happening. Run some tests. Put on all the different filter/hood combinations you can think of and photograph a blank wall.

9) Color Casts; Color casts can result from using the wrong film, outdated or spoiled film or shooting in deep shade. If you use daylight-balanced film like Velia or Ektachrome Elite and shoot indoors, you could get some very strange results. Under tungsten lighting, regular lamplight, you'll end up with a very warm color cast. If you're shooting under fluorescent light, you'll see a greenish cast.

If the problem is the wrong film, the solution is to use a color-correcting filter. For tungsten, use a filter in the 80 series. These filters are blue and

will balance out the yellow of tungsten light. For fluorescent, use an FL filter. If you're using flash indoors as your only source of light, you shouldn't have a color-cast.

The other solution is to use the correct film. Tungsten balanced film is made for use under tungsten lighting and will result in the correct colors being recorded. Shooting in the shade on a sunny day will result in a bluish cast. After all, the predominant light source is the blue sky. Use a filter in the 81 series. These yellowish filters will balance out the blue.

10) Tilted Horizons: Off-center or tilted horizons are probably the most common mistake that we all make and there are several ways to quickly solve this problem. Our favorite is to use a focusing screen with a grid etched into it. These are available for many cameras; check your manual. Two cameras, the Nikon N80 and the Nikon D100, even have grid screens that you can turn on or off as a custom function.

Another solution is to simply step back and see if your camera looks level to the world. Then take another look through the viewfinder. Sometimes we need to approach the viewfinder from an angle because of the camera position. Taking another look through the viewfinder with your head level will help too.

There are times, however, when your camera may be level but the horizon will appear tilted. This apparent tilting results from receding shorelines; the closer parts of the shoreline are lower in the frame. Just be aware of this phenomenon so you can decide if it's something that will be a distraction or not.

Conclusion-Whether you are a seasoned photographer or a new shooter, these ten problems can creep up on you. So review this list often and make a mental checklist to use every time you photograph. You will notice an immediate increase in the quality of your images.

CHAPTER FIVE

PHOTO COMPOSITION AND THE PLACE OF PHOTOGRAPHY IN JOURNALISM

Composition, the act of composing the image in the viewfinder, is a visual process of organizing the elements and individual details of a scene into a balanced and pleasing arrangement. Because what one person finds pleasing, someone else will not, composition is largely a matter of personal taste. There is no right or wrong composition in photography. A composition that conveys photographer's intended meaning is an effective one. A composition that doesn't or that confuses the viewer is not. **Composition in photography is all about arranging the elements in your photos for maximum impact.**

In our modern world of automatic cameras, which focus for us and adjust the exposure in an ever more perfect way (most of the time), the biggest difference between a good photograph and a mediocre one is the composition.

In every photograph we take, we can decide where the boundaries of that photo will be, called the cropping. We can also choose the viewpoint. If we are taking pictures of people or movable objects then, often, we also have the opportunity to arrange them into the shapes we want. If you are shooting landscapes or other immovable objects then you must compose the picture by moving yourself and deciding where to place the point(s) of interest in your picture.

There are various compositional rules, which will help to compose pleasing pictures; however, you will often find that a really striking picture will show a blatant disregard for the rules. Once you are aware of the rules then break them as often as you want but, at least, know you are breaking them and why



Rule of Thirds

Landscape photographers are particularly fond of this one, but it works well for many types of subjects. The rule of thirds simply says that, instead of placing the main focus of interest in the center of the frame, which gets a little boring, that you look to position it on an intersection of the thirds.

Using Diagonals

Setting your subject matter on a diagonal will almost always make for a more dynamic picture. Even if this is an invisible diagonal that draws your eye between two points. Move around the subject and look for a diagonal. The most common mistake people make when taking pictures is not filling the frame with the subject.

If it's a photo of granny waving from the doorstep, let's just see granny and the door, not half the houses in the street with a small granny shaped blob in the middle. The culprit for this phenomenon is the focusing aid in the center of the view finder. Most cameras have some sort of circle or rectangle etched onto the glass and we are inclined to think, in our less thoughtful moments, that this is the whole picture area. Take a moment to glance around the viewfinder to see what you have got at the edges and especially in the corners. Watch out for clutter in the

background, that lamppost growing out of granny's head. Make sure that everything in the viewfinder is there because you want it to be.

Landscape or Portrait

A lot of people never, ever turn their camera on its side and shoot an upright picture. It can be a little awkward to hold until you get used to it but, what difference it can make to the picture. If you are taking a picture of one person then it is essential to shoot upright, you waste so much of the picture area at the sides if you don't.

Viewpoint

Selecting your viewpoint, the position from which you photograph the subject, is a very important part of composition and one that some people pay very little attention to. When taking a photo of a group of friends, how often do you move around the group looking for the best angle?

The first, most obvious difference between one viewpoint and another is the background. If you are photographing a subject that cannot easily be moved, the only way to change what is in the background is to choose a different viewpoint.

The subject itself can look quite different viewed from different angles. Photos can be made to take on a whole new dynamic by selecting an extreme angle of view. Shoot a lot of pictures, especially sports shots, laying down, getting the camera as close to the ground as possible.

Also the perspective can change quite drastically, especially with wider angled lenses. If you photograph a person full length with a wide-angle lens from a standing position, their head will be too big in proportion to the rest of their body.

If, on the other hand, you kneel down and shoot the same picture from waist height, you will see that the whole picture is better proportioned. When shooting outdoors, the viewpoint you choose also affects how the light from the sun falls on your subject.

There are 3 basic ways to arrange the elements within your composition.

- Physically move objects relative to each other. Only really works with still-life photography.
- Tell people to move relative to each other or other objects. Only works with people who can hear you.
- Move! Usually the most effective way to control your composition is to alter your viewpoint.

"There are no rules for good photographs, there are only good photographs."

THE PLACE OF PHOTOGRAPHY IN JOURNALISM

Photojournalists are different from traditional photographers in that they are more interested in capturing images that tell a story than ones that just look nice. Photojournalists are generally highly-trained photographers who may have worked in a traditional photography medium like wedding photography before transitioning into journalism.

Why do the media publish photographs?

Some journalists define themselves not by the medium that they use to tell their stories but the kind of stories they tell. Oftentimes journalists are assigned 'beats,' particular topics that they will cover exclusively. These journalists have the opportunity to develop a high level of expertise in their beats and develop valuable contacts in the field. Some popular beats include:

- * Sports
- * Business
- * Politics
- * Arts and culture
- * Education
- * Crime
- * News
- * Profile
- * Documentary

WHO IS A PHOTOJOURNALIST?

A journalist tells stories. A photographer takes pictures of nouns (people, places and things). Photojournalists capture "verbs." This sounds simple, but a room of professional photographers was dumbfounded by this realization. Even after a full-length lecture with documentation and visual evidence, half of the photographers still had no clue what the difference was. In other words Photojournalists can broadly be divided into two: professional and amateur. The first kind is the photojournalist, who as a result of his education, training and kind of engagement, dedicates and specializes shooting, processing, editing and presenting as news materials photographs as a calling and means of his or her livelihood. This kind of photojournalist may be personally or under the employment of the government or corporate organization. Although photojournalists can take

properly exposed and well composed photographs all day long, they hunt verbs. They hunt them, shoot them and show them to their readers. Then, they hunt more. A photojournalist has thousands of pairs of eyes looking over his shoulder constantly. The readers are insistent:

"What are they doing?" "What did you see?" and "What happened?" Readers can't see what they missed with a noun. It works if the question is specific enough (what did the condemned building look like?), but most answers require verbs.

To tell a story, a sentence needs a subject, a verb and a direct object. News photos need the same construction. Photojournalists tell stories with their images. Also, words are always used in conjunction with photojournalist's images

To be a photojournalist, we must understand the relationship between the image and these basic elements of language (all languages - worldwide). A journalist tells stories. A photographer takes pictures of nouns (people, places and things). Photojournalists capture "verbs." This sounds simple, but a room of professional photographers was dumbfounded by this realization. Even after a full-length lecture with documentation and visual evidence, half of the photographers still had no clue what the difference was.

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WHAT IS EXPECTED OF A PHOTO-JOURNALIST

A photojournalist is a visual reporter of facts. The public places trust in its reporters to tell the truth. To shoot, of course! No amount of teaching, courses, tips and tutorials can replace actual, hands-on practice which leads to experience, which leads to knowledge and which leads to understanding. But are there certain norms, conducts and codes that a photographer must be aware of most especially when shooting in places or of people where and

when it's not allowed. You will need to learn and practice different photography techniques to aid you in creating two high quality documents. Traditional reportage is presented in documents that scroll horizontally, or similar to how you may view works along a gallery wall. In brief, this is what makes a photojournalist different from a photographer?

Photographers take pictures of nouns (people, places and things). Photojournalists shoot action verbs ("kicks," "explodes," "cries," etc.). Photojournalists do shoot some nouns. These nouns can be standard photos of people (portraits), places (proposed zoning areas or construction sites) and things (name it). However, the nouns we seek still must tell a story.

QUALITIES ESSENTIAL FOR PHOTOJOURNALISM

The best way to gain experience in photojournalism is to do it. Classroom study, photo books, even making pictures cannot completely prepare one for the feeling that comes when you accept a photographic assignment for money. There is a tremendous sense of responsibility when someone is willing to put cash on your ability to deliver a professional looking photograph.

It can be almost devastating if the first assignment is one that cannot easily be re-shot or if something should go wrong. But the feeling of achievement is equally great when you are able to deliver a good print.

Many beginning photojournalists aspire to start at the top by submitting pictures to the national magazines. If you can sell your work to them, fine as starting at the top saves time. But in photography, as in any other business, most people find easier to start at the bottom and advance as they gain experience. The main danger in attempting to sell to the national magazines at the start is that you may become discouraged and quit without ever really discovering whether or not you are suited to a career in photojournalism.

Instead of trying to compete with the world's top photographers for space in the big magazines, you will profit more by turning your attention to your local newspaper. These local publications offer the serious beginner a chance to try his luck in photojournalism without leaving his home areas. The photographer on a local newspaper is required to shoot every sort of picture imaginable from news and sports to fashion and architecture.

There are many qualities that go into the making of a successful photographer. Most virtues such as determination, imagination and perseverance are the key to success. Anyone who seriously has these qualities and vision can be competent and excel in the field of photojournalism. The minute a photojournalist sees his subject, he knows from past experience what exposure, shutter speed, and type of lighting he should use.

One of the most important qualities of a photojournalist is his ability to react quickly when he comes along a scene that may be news worthy.

List items, which may be news worthy, are Impact pictures, Pictures of the Environment People, New buildings. If you are serious about photojournalism build a collection of images from your area. Many of these pictures will not be immediate news worthy but may be news worthy down the road. Take pictures of all the factories and buildings in the area. Someday a factory may close and you may not be able to get to the scene. Also have plenty pictures of local businessmen and politicians. Some photojournalists are lucky enough to get assignments from newspapers or magazines, most have to follow or find the news to make a living. For those showing still photographs accurate, correctly spelled caption information is still considered a must. This may go away as more projects are shown in a multimedia environment. However for the foreseeable future hiring editors want clear, clean, communicative captions that are spell checked and grammar checked.

The world of digital photography has made the work of the photojournalist a lot easier. Being able to view, scan and e-mail images to a publisher instantly is a massive advantage.

The work of a photojournalist can be extremely harsh - taken pictures in all kinds of extreme conditions and in very dangerous situations. Many photojournalists die each year in war zones and at different natural disasters around the world. We live in a world, where today's news is forgotten tomorrow and the need to get the images quickly to the publisher is so important. If you have images that are news worthy don't delay sending them to a news agency or publisher. They won't stay in the news very long.

What qualities are most important for those who want to pursue such a career?

•**A desire to be “out in the world”**: The storytelling photographers do take them into the community. That could be the local community where a photographer makes his or her home. It could also be the world community. The options are endless, depending on how far afield the photographer wants to work. But the key is that the storytelling photojournalists do, whatever tools they choose to use, are not at home in their studio or apartment. The work is out in the world with people. Unlike the world of fine art where the aim is for the photographer to tell their story to the world, in photojournalism the photographer/storyteller concentrates on the story of other people.

•**Technical proficiency**: Whether one is a documentary filmmaker, a multimedia storyteller or still photography photojournalist, the tools today consist of electronic cameras and computers. Film and videotape are gone. Pictures are captured on digital media. The darkroom is gone. Today

computers serve as the digital darkroom and as video editing machines. Photographers need to be willing to learn the essentials, buy the key gear they need, and then keep up with the evolving technological changes. New software, improved cameras, hard drives and computers come flying at working pros with increasing speed requiring upgrades and significant additional investment at least every 18 months, probably every 12 months.

- **Understanding of and a commitment to ethical standards:** With the vast degree of image manipulation visible in advertising, television commercials and the special effects in movies, it is easy to assume “anything goes” no matter which part of the visual world one works in today. Such is not the case for the photojournalist. Photographers who cover the world and its stories are much more in the mode of, “Record what you see, present what you saw.” Yes, pictures and video are adjusted electronically to make this plain to the viewer. But the concept of not manipulating images to alter their meaning is still in play for the modern photojournalist.

- **Persistence:** This comes from a drive to get the story. Photojournalists, like writing journalists, are often told “no”. The most successful journalists just don’t accept the most recent ‘no’ as the final answer. The best journalists press on without being obnoxious about it and just continue to pursue the story with the next phone call, the next request for an interview. This same persistence comes into play when it comes to breaking into the business and then once in, to advancing up the ladder. Moving from one publication to another, one company to another or climbing the ranks to the “better” publications or video outlets takes time, energy and often, repeated visits to show your work.

TYPES OF PHOTO-JOURNALISTS

1. Commercial Photojournalist: He /She is highly specialized in nature, always in demand and competitive in extreme. The photojournalist is attracted to the world of advertising because of its great financial benefits, advertising is by itself a competitive business, and manufacturers and their advertising agents are always on the look-out for the best among them. It is expected that as journalist, he /she has to work under pressure, thinking up of new ideas required shooting props from different angle. He / she must be able to use a wide variety of cameras, lenses, and lighting equipment such that with his knowledge he can take expertly a picture of a studio set up, small item or even a still- life production.

2 Fashion Photojournalist; He/ She has the same technical expertise and facilities as the general advertising photographer. Fashion photography is

about style and showing clothing, shoes, hats hair dos and make-ups to the best of possible advantage. He most of the time work with the models and so must have the right temperament and personality. Must be able to coax and encourage the model to display the garment in the ,most attractive way while still retaining a pleasant and relaxed atmosphere.

3Industrial photojournalist; industries utilizes the services of photojournalist who can either be in- plant or freelance. The freelance is a specialist who is contracted in to do some work which are considered to be outside the scope of expertise of the in-plant man. The industrial photojournalist is expected to do a wide variety of job such as covering the firm's sports day AGM, do general publicity captions or produce illustrations for brochures catalogue and industrial manuals.

4 Freelance Photojournalist; This type of journalist offers his or her services for hire. Many of the careers mentioned above fall within the province of freelance but work on the field in a distinctive style. There are generally many freelance journalist in practice

5 The Press photojournalist: the good press photojournalist must have an eye for news in much the same way as any other journalist must have nose for news. He must be able to interpret a story and decide immediately how he would take advantage of the best opportunities to take pictures. He has to sum up a complicated situation with just one photograph and rarely has second chances must be able to take the required shots very quickly. Speed is of the essence, indeed bearing in mind that the right mode of shots must be captured and the pictures must be ready for printing deadline or they will not be of any use.

PHOTOJOURNALISM AND BEAT ASSIGNMENT

The photojournalist works under some superiors in his or her duty in a media establishment. This is in line with the hierarchy of authority in the media house. They include the Photo Editor and News Editor who individually or collectively assign him or her to particular duty coverage or a specific area of coverage or beat. Sometimes, the photojournalist works alongside or under a journalist who directs the angle or dimension of the photographs to be taken in the course of an event, for instance, during a political rally, football tournament, wedding or scene of an accident.

Depending on the level of his or her competence, the photojournalist may function alone or in company of a colleague as in the above scenario. In another case, the photojournalist could be an independent practitioner who functions alone and therefore, chooses where to work and the kind of photographs to take. In any case, the photojournalist is always at the news spot. His or her area of operation always has to do with places of major news events, with news makers like presidents,

governors, ministers, prominent politicians, celebrities and the like or station and at presidential villas, ministries, airports, among others.

The photojournalist's role in mass communication is like that of the reporter. However, in his/her case, he/she most often has to take or make quick and instant decisions. The work, too, may involve being exposed to serious difficulties like physical danger, harsh weather condition, unruly crowds and other life threatening situations. In any case, he/she weathers these storms to get that photographic illustrations strategic enough to make his newspaper or magazine a class and ahead of other competing or rival media organs.

All the classes of photojournalists engages strictly on photography for complementing the role of journalism, other than any of the other types of photography, which include: documentary photography, social documentary photography, street photography or celebrity photography. Consequently, whether professional or amateur, the photojournalist assists in broadening the scope of the work of the journalist. Indeed, he or she is an indispensable hand in modern journalism.

CHAPTER FIVE

TYPES OF PHOTOS AND PHOTOGRAPHY

PORTRAIT PHOTOGRAPHY

A portrait is defined as a likeness of a person, especially of the person's face. But, the word in general use has deeper connotations. A photographic portrait is understood to be a good quality image that not only captures a person's physical likeness on film, but also something of the person's character, generally in a manner that is attractive and pleasing to the subject. A good portrait will contain at least one element that reveals the subject's personality, attitude, unique mannerisms or any of the other features or traits that form the individual nature of the person. It will tell us something about the subject. You may have heard someone remark that a particular photographer "really captured" their father orchid, for example, in a picture. They are referring in part to the image being a true physical likeness, but what they are really saying is that the image also reveals a significant, identifiable part of the subject's character. The portrait photographer who has never previously met the subject therefore has quite a challenge.

We all reveal our feelings and attitudes differently. Some of us may show our individual character with immediate transparency, while others may be more difficult to "read" at first. **The portrait photographer must become proficient at studying people whom he or she doesn't know in order to capture their essence.** This means watching for signals in a subject's mannerism, reactions, expressions, body language and so on, and then judging how best to have the subject's character revealed for the camera.

This takes skill and an understanding of human nature. It almost always requires engaging the subject in conversation, and quickly finding a suitable topic that will grab her or his interest and evoke a reaction. Find common ground or a topic of particular interest to your subject, which can be a hobby, the latest news, a mutual acquaintance, or any number of topics. Building a rapport with the subject is important, whether a three-year-old child or a ninety-five-year old statesman,

because it makes the subject more at ease in your presence, and therefore more relaxed and natural-looking for the lens. You must take all possible steps to put at ease in order for her or him to appear natural.

Sometimes your best picture is your first picture, and sometimes it's the last you make. If the subject is in position, relatively comfortable and you are ready to shoot, there is usually no reason not to begin right away



Often just getting started is enough to cause a subject to settle down if they are uneasy or tense. You have to use your best judgment in every case. No portrait session should be rushed, but there is no sense taking up your subject's time in idle chatter while you could be making exposures.

There is also no reason for your conversation to cease just because you have started shooting. If the session seems to be going well, tell your subject; it may provide added confidence that will show in their expression. Drawing a subject out by having them talk while you are taking pictures will often result in interesting and revealing expressions. Subjects do not have to smile to make a good portrait. A serious or thoughtful expression can often be more revealing of character, and a better portrait.

There are many components to a good portrait, but the main component is control by the photographer. You must be in charge and must be looked upon by your subject as being competent and knowledgeable if your subject is to have any confidence in you. This means you must be prepared in advance, not fumbling with film when the subject is ready to be

photographed. It means you must be confident in yourself and exude that confidence throughout the session, and must be relaxed yourself if you expect your subject to become relaxed.

Keep in mind that it is the person who is emphasized in a portrait - not his or her surroundings. Viewers of the portrait should see more than just a recognizable photograph of someone. The picture must contain mood, show personality and character, allowing the viewer to draw conclusions about the person in the portrait. Keep in mind that it is the person who is emphasized in a portrait - not his or her surroundings. Viewers of the portrait should see more than just a recognizable photograph of someone. The picture must contain mood, show personality and character, allowing the viewer to draw conclusions about the person in the portrait.

LANDSCAPE PHOTOGRAPHY

Landscape photography can be a challenge, but with the right composition and good natural light it can be made a bit easier.



All the world's cameras, films and other photographic equipment are no more than tools for making landscape pictures. Cameras don't think for themselves. Whether we use digital or film camera, the same photographic principles apply.

We don't have to stick to many rules to produce great landscape images, but knowing what they are will make your pictures more successful. There are two salient points in landscape photography: how to compose your image, and how to use available natural light in any given situation.

Start off with the lights; there are three basic qualities of light: intensity, direction and colour. Intensity: refers to the strength of light. If the sun is high in the sky, light can be harsh and too strong. Cloudy days bring soft and defused light.

Direction: this refers to light placement. There are three categories of light placement: front, back and side-lighting. Side lighting produces more texture between light and shade. Colour: the colour of sunlight varies depending upon conditions and time of day. If the sun shines at the beginning or the end of the day, between and shade. Colour: the colour of sunlight varies depending upon conditions and time of day. If the sun shines at the beginning or the end of the day,

CHAPTER SIX

TYPES AND FUNCTIONS OF PICTURES IN MASS MEDIA

Pertinently, journalism is not complete without photographs. The accuracy of this assertion stems from the unique roles pictures play in contemporary practice of journalism. Therefore in this chapter we shall dwell more why picture is very important in photojournalism and the essence of it.

PICTURES AND THE MASS MEDIA

The mass media, particularly the print cannot be complete without photographs or pictures. It is pictures that add colour, embellishment and illustrative outlook to the written words presented in newspaper and magazine news stories, features and articles. They, therefore, not only demonstrate, but also clarify, describe, illuminate, expand, brighten and authenticate the claims of the presented write-ups of the story.

This lays credence to the popular Chinese adage that a picture tells a thousand stories. It is, therefore, no wonder the popular and significant roles pictures play today in the mass media. All these: television, cinema, social media, books, journals, newspapers and magazines, especially the last two, massively use photographs as tools for achieving their communicative goals. They contribute to the news. Indeed, one would marvel sighting a newspaper or magazine without pictures. This takes the mind back to when that was the case. In fact, some readers today would just go through the pictures accompanying stories to get the gist and move on, hence journalism is today not complete without photographs.

FUNCTIONS OF PICTURES IN PHOTO-JOURNALISM

Pictures today as we all know arouse readers' interest and attention a great deal because they give the readers a sense of participation or at least witnessing it personally which makes it easier to identify with people and situations and become emotionally involved. Also, pictures make it easier to

retrieve stored information from memory. Paivio (1998, p.387) believes that this happens because pictures are encoded in terms of both their graphics and written content. The presence of an additional memory code for picture items would enhance their probability of being recalled because if one was forgotten or simply unavailable for retrieval, the other could be used instead. Pryluck (1976,p.220) asserts that pictures present more details than words do and provide a better grasp of relationship. This clarification allows readers to form accurate visual memories of unfamiliar people and event and to remember events done in the past.

In Journalism today, picture serves some useful purposes in newspapers. Carney and Levin (2002) identified major functions of pictures:

1 Credibility: a photograph makes whatever is pictured seem more real and true. It lends credibility to the story as people are more inclined to what they see than what they read.

2 Visual appeals: pictures are visual magnets, drawing readers into a page or a story. For this reason, pictures often serve as entry points. Part of a picture's visual appeal is the variety it adds to a layout. The contrast between a picture and copy is exciting and eye catching. This is why pictures are usually the dominant element on a page or spread.

3 Vitality: a picture adds life-vitality-to a story in a way no illustration can match. Even a mug shot do wonders as it makes readers feel as though the person in the story is real. Sometimes a Story has vitality, but it needs a picture to highlight that vitality. Pictures are especially suited to bringing out the action on human interest in a story.

4 Aesthetics: aesthetics has to do with the beauty which is being portrayed in the picture. Pictures add so much beauty to the story and also the newspaper as reader may be attracted to the newspaper just because of the beauty of the picture.

1. Photographs add colour and illustration to stories.
2. Pictures present the essence and gist of stories.
3. They lay emphasis on salient aspects of stories.
4. They are used to dramatize the story of an event.
5. They authenticate the facts presented in stories.

6. They add variety and embellishment to stories.
7. They present the entertainment angle to a story.
8. The fascinating colours attract attention of the audience
9. They assist to fill what could have been empty pages.
10. They present facts to illiterate who cannot read the written words.
11. They demonstrate the claims of the story.
12. They create jobs for specialists in this aspect of journalism.

NEWS PHOTOJOURNALISM

This is an art of reporting news and events in pictures or complimenting news beat and pieces with pictorial effects, thereby making the news content more real and credible. Photojournalism is as important as written journalism and goes further to say that picture are as good as news stories and sometimes more newsworthy. The interpretation of news in pictures does not need whether one is educated or not as the language is free and literacy bound. The camera reporter makes a great impact and contribution in modulating communication flow especially in news reportage. It jolts the onlookers into sober reflection that Mr. X died; you show a picture of the fatal accident that conveys the reality of such a death.

In news reporting, we have hard and soft news photographs, while hard news photographs cover accidents and disasters of all kinds, outbreak of wars, government major events and other very important moves or activities that may affect the members of the society, soft news photograph cover subjects like official opening ceremonies, foundation laying of projects, seminars and so on. Most of our endeavours today require the services of photojournalism through news photographs in order to create the awareness of an impact on the different segments of the society. News photography is now an ever present witness to events everywhere. It helps to stimulate research far beyond the limitations of sight