

Wollo University
College of Social Sciences and Humanities
Department of Journalism and Communication

Photojournalism (JoCo2042) Students Reading Material

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Dessie, Ethiopia

June, 2020

Chapter One

Photography

1. Photography

What is photography? There are two questions that come when we think about photography:

1. Are photographs made?
2. Are photographs taken?

If we say photographs are taken, it is simply use the camera (snapshot). But if we agree with the latter we are talking about the very idea of shooting that represents creative action. Creative action represents the very decision to shoot.

There are some elements to evaluate your photograph:

1. Why this one?
2. How much of the subject will be included?
3. What will be left out? Why?
4. Which angle the photographer chose?
5. What lighting affects will he/she utilize? Range? Shutter speed?
6. At what precise moment will the photographer decide to press the trigger?

Photography is intensively originaive undertaking drawing or writing from light.

Photographs are important to express ideas.

They are meant for three things:

1. Photos capture moments.
2. Photographs preserve memories.
3. Photographs express ideas that can't be expressed verbally.

Photojournalism, on the other hand is one aspects photographic communication that has come to mean the combination of pictures and words to communicate information.

Photojournalists sum up news events in a manner the mind can hold – a rich in meaning of all the emotions aroused by the subject. They are visual historians.

1.1 The Birth of Photography

The progress of photography started in the early 19th C. It developed as both an art and a practical tool for documentation since 1830_s.

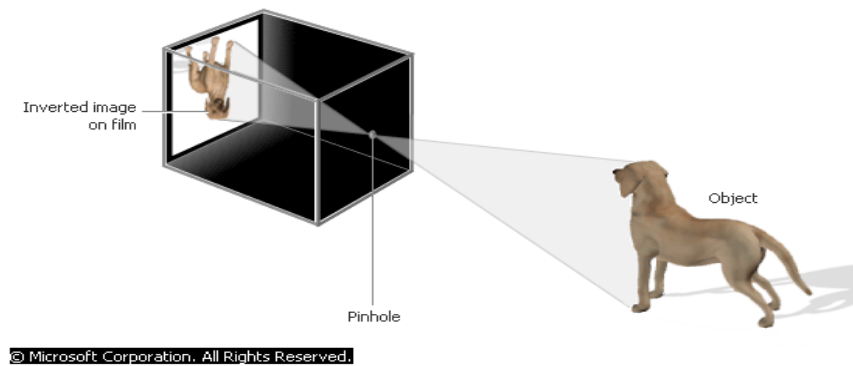


Figure 1: **Pinhole Camera**

A simple camera can be built by making a pinhole in a box. Light passes through the hole and forms an inverted, backwards image of the subject on the back of the box. The image will be somewhat dim, but the detail sharp enough that properly placed film will produce a good photograph. However, this kind of photography only works if the film receives absolutely no other light.

2. Principles of Photography

Light is the most essential ingredient in photography. Nearly all forms of photography are based on the fact that certain chemicals are *photosensitive*—that is, they change in some way when exposed to light. Photosensitive materials abound in nature; plants that close their blooms at night are one example. The films used in photography depend on a limited number of chemical compounds that darken when exposed to light. The compounds most widely used today are silver halide crystals, which are salts consisting of silver and chemicals called *halogens* (usually bromine, chlorine, or iodine).

For the purpose of producing a photograph, these silver salts are distributed in gelatin to make a mixture called an emulsion, which is applied to film or another supporting material in a thin layer. When the emulsion is exposed to light, the silver halide crystals undergo chemical changes and, after further processing, an image becomes visible. The stronger the light that strikes the crystals, the denser or more opaque that part of the film becomes. Most types of film produce a negative image, from which a positive final copy can be printed on sensitized paper. The dense (or dark) areas of the negative translate into light areas on the final photograph. Almost all modern photography relies on this negative-to-positive process.

In most cases the camera and its lens determine the appearance of the photographic image. Cameras work on the basic principle of the *camera obscura*, a device that artists once used to project a temporary image of something they wanted to draw. In both the *camera obscura* and the modern camera, light passes through a lens fitted into an otherwise lightproof box. Light passing through the lens casts an image of the camera's subject—the object, person, or scene in front of the camera—onto the inside of the box, which in

a modern camera contains film. The camera and lens control how much light strikes the film in what is called an *exposure*.

The purpose of the lens is *refraction*, the bending of light. The camera's glass or plastic lens bends the light rays reflected from the subject so that these rays cross and reappear upside-down on the other side of the lens. The area where they re-form an image of the subject inside the camera is called the *plane of focus*. The photographer, or an automatic mechanism in some cameras, must adjust the distance between the lens and the film so that the plane of focus falls exactly where the film lies, making the resulting image appear in focus.

Various types of lenses admit different amounts of light and permit different *angles of view*. Lenses that take in a wide angle of view make the subject seem farther away; lenses that take in a narrow angle make the subject seem magnified. The photographer can switch a modern zoom lens from wide to narrow angles of view by turning a collar or pressing a button.

The amount of light that a lens allows to fall on the film is controlled by a lens *diaphragm*, a mechanism built of overlapping metal blades. The diaphragm controls the size of the *aperture*, or circular opening of the lens. A device called a *shutter* controls how long light strikes the film; the shutter speed can range from a small fraction of a second (1/1000 or less) to minutes or even hours.

The combination of choices that a photographer makes—film type, camera size, focus, angle of view, lens aperture, shutter speed—influences the appearance of the photograph as much as the choice of subject and the time of day. To take one example, thousands of people have stood in the same spot to take photographs of the Grand Canyon over the years, but their photographs look different because the photographers made different choices with these controls.

3. Types of Photography

Photography can be categorized into the following groups.

3.1 Documentary Photography

Documentary photography usually refers to a type of professional photojournalism, but it may also be on amateur or student pursuit. The photographer attempts to produce truthful, objective, and usual candid photography of a particular subject, most often pictures of people.

Usually such photographs are meant for publication, but are sometimes only for exhibition in an art gallery or other public forum. Sometimes an organization or company commission documentary photography for its activists, but the pictures will only be for its private achieve.

3.2 Candid Photography

Candid photography is snapshot photography that focuses on spontaneity rather than focusing on setting up a staged situation, focusing on lengthy set up, or focusing on particularly strong lenses.

The photographic setup of candid photography is best described as unposed, unplanned, immediate and unobtrusive. This is in contrast to classic photography, which includes aspects such as: carefully staged, portrait photography, landscape photography or object photography.

Candid photography is supposed to catch rare instances of life from the very immersion into it, rather than to produce imagery of still life, to catch rare moments of “reality” which presupposes a definition of “reality”.

Candid photography’s setup includes a photographer which is typically there with the “subject” to be photographed. If not close and not hidden people photographed on candid shots either ignore or accept the close presence of the photographer’s camera without pausing photos.

The events documented are often private; they involve people in close relationship to each other. Candid shots are the kinds of pictures taken at children’s birthday parties and Christmas, the pictures a wedding photographer takes at the reception of people dancing, eating and socializing with other guests. They are taken at leisure or at special occasions; they show people as they are when they do not prepare to be photographed.

3.3 Street Photography

Street photography generally refers to photographs made in public place-not only street, but parks, beaches, malls, political conventions and myriad other settings-often, but not always featuring people going about their every day lives. In one sense, it can be thought of as branch of documentary photography. But unlike traditional documentary its chief aim is not to document a particular subject, but rather to create photographs which strongly demonstrate the photographer’s vision of the world.

Good street photography often ends up being good documentary photography, especially after the passage of a few years: but unlike documentary it seldom has an explicit social agenda or rhetorical intent, it tends to be more ironic and distanced from its subject matter. Its significance is more to the interested parties and the photographer.

Example: A stolen kiss on a street corner

A man jumping a puddle

A woman lost in her thoughts in a dinner

Street photography is often not primarily concerned with its subject, but with the way the subject is presented.

3.4 Secret Photography

Secret photography involves a person or persons being unaware that they are being intentionally photographed. It is sometimes called “covert photography”, but this is a term used mostly among professional investigators.

This type of photography may happen in a variety of situations, such as:

- Fixed or mobile closed –circuit TV surveillance in public areas.
- Stalking by celebrity photographer.
- Hidden camera investigative journalism.
- Voyeuristic photography. Often accompanied by erotic arousal in the photographer.
- During industrial espionage.
- During intelligence gathering by police or private investigators.
- By vigilantes; and
- By political protestors or activists.

News gathering organizations and media unions issue ethical guidelines to their members on the use of secret and tele-photo photography.

3.5 Celebrity Photography

It is the subject of photojournalism. Its subject matter is the lives of celebrities in the arts, sports and sometimes in politics. There are three types of celebrity photography used by magazines and newspapers:

1. Event photography
2. Celebrity portraiture
3. Paparazzi (“pap”)

1. **Event photography**: photographers who work celebrity related events, such as: film premiers, parties and award shows.

2. **Celebrity portraiture**: photographer who are assigned portrait sessions with celebrities, shot on location or in a photo studio.

3. **Paparazzi (“pap”)**: photographers who shot candid photos of celebrities with or without their consent, in the hope of capturing an exclusive image of the said celebrity. Sometimes, they resort to very long tele-photo lens shots or even to secrete photography.

3.6 Portraiture Photography

It is the art of making portrait-printed picture, drawing or photograph of (especially the face of) a person or an animal. To the professional as also to the amateur, portraiture is an extremely attractive branch of photography.

The professional is day in and day out busy making portrait of men, women and children and sometimes even of pets. He/she takes group of photographs also both indoors and outdoors.

The amateur photographer also works in a special studio room by him at his home or converts his drawing room into a studio for portrait work. Photographs of members of the family, pets, servants, friends who visit, can easily absorb the interest of the amateur.

Portraits and pictures children make a very interesting part in taking of pictures with the camera. A really good picture(s) of a child or children is the one that depicts story or show the mood, the character and expression of the child, or the children together.

The portrait or the picture is not just “a snap-shot” taken with the clicking of the camera. It is the result of artistic composition which is the most important factor in portrait work and in the taking of any happily arranged picture that would be pleasing the aesthetic sense or that would otherwise tell a story of its own and be representative or real like.

A good portrait or a good picture must reveal life and must be representative of what is true in life. At times the photographer may or with the pointer, go into the unreal and roam in a land of poetic fancy and may make “fantasy pictures” resorting to table top photography.

The portrait photographer doesn't merely make his subject sit and snap. He studies the subject at all angles and depicts character or sentiments or conveys what he seeks to convey. Just as poem, or a prose passage or a dramatic scene may have an immensity to be let known, so also a great portrait or picture has much to convey.

3.7 Photographs of Women

Photographing women is also a great art in itself, for the photographer has to depict the lady at her best whether in her beauty, in her feminine charms and grace or in the magnanimity of her inner-self. The portrait of a lady depicts her at her best when it reveals her inner-self, the light of her personality, her magnanimity and her character.

3.8 Architectural Photography

Architectural photography includes a very large variety of subjects and is as interesting and can be as pictorial as it is useful. The picture recorder may take the photography, making it a very sharp, a critically sharp picture of a monument, a dome of a church, a spire or a carved pillar over a temple, or just beautiful buildings in the surroundings of nature or just some ancient or other ruins or the carvings in a cave.

3.9 Night Photography

Photography by night is as interesting as photography by day. Night photography presents an enchanting field with a variety of subject. One may, with a camera and handy tripod and lens shade, go out for a car

ride or rather a walk looking for good subjects round about to capture them with the camera whether it be moonlight or not, any number of illuminated objects would be perceived.

3.10 Photographing Birds and Animals

Birds and animals, as much as human beings, are apart and parcel of nature, and occupy therefore a noteworthy place in the human environment.

Birds that wing fair the air.

Butter flies that hope about the flower.

Sheep, goats, cows and bullocks that go in a long row with the peasants in home world, journey.

Birds attending t their young ones --- are the most interesting and absorbing subjects in the field of bird and animal photography.

3.11 Commercial Photography

Commercial photography, for the commercial photographer, or for the professional photographer, is an important and lucrative branch of photography. For the amateur, it is something that presents a vast and varied scope both for still pictures and movies.

To the professional photographer, it is a paying concern. He should equipped himself with cameras with extension bellows, collars, copying devices, long focus lenses etc. in commercial photography, much depends on the use by the photographer of his faculty of imagination and designing, and in composition. As in all other types of photography, composition is the most important means for producing the desired result, namely what the photograph is meant to show or convey, and how well and how beautiful.

A photograph of well set jewelry, a photograph of well-arranged crockery, a photograph showing the designs and the artistic character of drawing room or bedroom furniture, and the like, would require a good deal of the use of one's brain and imagination, so as to set the subject artistically or so as to show what it needs to show or convey.

A commercial picture may well be of a shop, example a jeweler's shop where the customers are pleasantly engaged seeing all the nice pieces in the show case, deeply attracted and the shop keeper is eagerly showing the customers the desired articles.

3.12 Industrial Photography

Photographs of factory sites, factory buildings, their interiors with interestingly sit machinery, taken in a story form, so to say in a series of pictures, tell those to see them.

3.13 Infrared and Ultraviolet Photography

Infrared- of the rays below the red in the spectrum-image of a band of colors as in a rain bow (and usually described as red, orange, yellow, green, blue, indigo, and violet) formed by a ray of light that has passed through a prism.



Visible Spectrum

Light from many sources, such as the Sun, appears white. When white light passes through a prism, however, it separates into a spectrum of different colors. The prism separates the light by refracting, or bending, light of different colors at different angles. Red light bends the least and violet light bends the most.

Clayton J. Price/Corbis

Ultraviolet (of radiation) with a wavelength, that is just beyond the violet end of the visible spectrum.

Infrared photography is particularly useful when unusual but beautiful effects or moonlight effects taking the photograph in sunlight, are desired or in architectural photography aerial, medical or scientific photography.

It is useful also in detecting defects in old paintings, porcelain dishes, vases, clay material, cloth, trees, trunks, etc., as the infrared rays penetrate the surface and disclose what is immediately beneath the surface which cannot ordinarily be detected through panchromatic film or plate even with using deep red filters and contrasty developers or hard papers.

Infrared photography is ideal for aerial pictures, pictures of distant mountain ranges, distant landscapes in deep mist, and is excellent for penetrating haze. When even a deep red filter fails to penetrate to the deep haze or the mist ahead, an infrared film or plate with an infrared filter on the lens of the camera, with the proper exposure will give the desired picture.

4. Photographic Composition

Photographic composition is *the pleasing arrangement of subject matter elements within the picture area*. Creative photography depends foremost on the photographer's ability to see as the camera sees because a photograph does not reproduce a scene quite the way we see it. The camera sees and records only a small isolated part of the larger scene, reduces it to only two dimensions, frames it, and freezes it. It does not

discriminate as we do. When we look at a scene we *selectively* see only the important elements and more or less ignore the rest. A camera, on the other hand, sees all the details within the field of view. This is the reason some of our pictures are often disappointing. Backgrounds may be cluttered with objects we do not remember, our subjects are smaller in the frame or less striking than we recall, or the entire scene may lack significance and life.

Good pictures are seldom created by chance. To make the most of any subject, you must understand the basic principles of composition. The way you arrange the elements of a scene within a picture, catch the viewer's attention, please the eye, or make a clear statement are all qualities of good composition. By developing photographic composition skills, you can produce photographs that suggest movement, life, depth, shape, and form, recreating the impact of the original scene.

How are photographic composition skills developed? You look, you study, you practice. Every time you take a picture, look all around within the viewfinder. Consider the way each element will be recorded and how it relates to the overall composition. You must become thoroughly familiar with the camera and learn how the operation of each control alters the image. Experiment with the camera and look at the results carefully to see if they meet your expectations. With experience and knowledge of your equipment, you begin to "think through your camera" so you are free to concentrate on composition. Devote serious study to the principles of good composition.

Good or correct composition is impossible to define precisely. There are no hard-and-fast rules to follow that ensure good composition in every photograph. There are only the principles and elements that provide a means of achieving *pleasing* composition when applied properly. Some of these principles and elements are as follows:

4.1 Center Of Interest

Each picture should have only one principal idea, topic, or *center of interest* to which the viewer's eyes are attracted. Subordinate elements within the picture must support and focus attention on the principal feature so it alone is emphasized.

A picture without a dominant center of interest or one with more than one dominant center of interest is puzzling to a viewer. Subsequently, the viewer becomes confused and wonders what the picture is all about. When the picture has one, and only one, dominant "point of interest," the viewer quickly understands the picture.

NOTE:

"Point of interest," as used here, has the same meaning as center of interest; however, using the term *point of interest* prevents giving the impression that the center of interest should be located in the center of the picture.

The specific topic, idea, or object to be portrayed must be set in your mind as you prepare to take a picture. When there is nothing in the picture to attract attention to a particular area or object, the eyes wander throughout the scene. The center of interest may be a single object or numerous ones arranged so attention is directed to one definite area

When the center of interest is a single object that fills most of the picture area or one that stands out boldly, such as a white sail against a background of dark water, attention is attracted immediately to it. As may be expected, not all subjects are as simple to arrange or as bold and impressive.

A photographer usually has at his or her disposal many factors or elements that can be used and arranged within the picture area to draw or direct attention to the primary idea of the picture.

4.2 Simplicity

Simplicity is the key to most good pictures. The simpler and more direct a picture is, the clearer and stronger is the resulting statement. There are several things to be considered when we discuss simplicity. First, select a subject that lends itself to a simple arrangement; for example, instead of photographing an entire area that would confuse the viewer, frame in on some important element within the area. Second, select different viewpoints or camera angles.

Move around the scene or object being photographed. View the scene through the camera viewfinder. Look at the foreground and background. Try high and low angles as well as normal eye-level viewpoints. Evaluate each view and angle. Only after considering all possibilities should you take the picture. See beyond and in front of your subject. Be sure there is nothing in the background to distract the viewer's attention from the main point of the picture. Likewise, check to see there is nothing objectional in the foreground to block the entrance of the human eye into the picture.

A last point of simplicity-*tell only one story*. Ensure there is only enough material in the picture to convey one single idea. Although each picture is composed of numerous small parts and contributing elements, none should attract more of the viewer's attention than the primary object of the picture. The primary object is the reason the picture is being made in the first place; therefore, all other elements should merely support and emphasize the main object. Do not allow the scene to be cluttered with confusing elements and lines that detract from the primary point of the picture. Select a viewpoint that eliminates distractions so the

principal subject is readily recognized. When numerous lines or shapes are competing for interest with the subject, it is difficult to recognize the primary object or determine why the picture was made.

4.3 Subject Placement

Sometimes good composition is obtained by placing the center of interest in the geometrical center of the picture; it is generally not a good idea to place it there. Too frequently it divides the picture into equal halves and makes the picture uninteresting and difficult to balance

In photographic composition there are two general guides for determining the best location for center of interest.

1. Rule Of Thirds
2. Dynamic Symmetric

4.3.1 Rule of Thirds

By dividing the picture area into thirds, both vertically and horizontally, and locating the center of interest at one of the intersections of the imaginary lines, you can usually create a feeling of balance to the composition (fig. 5-5). The intersections suggest four options for placing the center of interest for good composition. The option you select depends upon the subject and how you would like that subject to be presented.

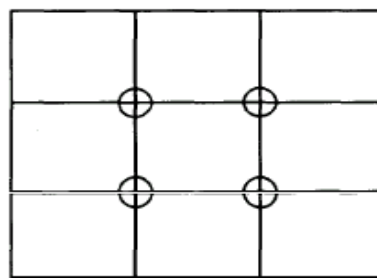


Figure 5-5.—Principle of thirds.

4.3.2 Dynamic Symmetric

The principle of dynamic symmetry is a similar idea. A good location for the center of interest is found by drawing or imagining a diagonal line from one corner to an opposite corner. Then, draw a second line perpendicular to the first from a third corner (fig. 5-6). The intersections of the lines are the location for the center of interest.

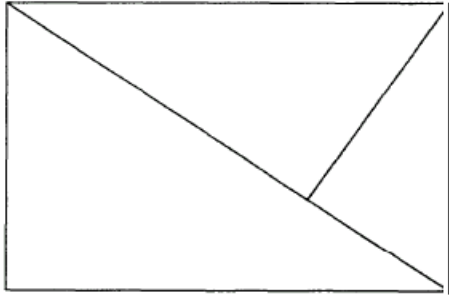


Figure 5-6.—Dynamic symmetry.

4.4 Balance

Balance in photographic composition is a matter of making pictures look harmonious. Each element in a picture has a certain amount of value in respect to all the other elements. Every tone, mass, shape, tree, rock figure, building, line, or shadow contributes a certain amount of weight that must be arranged correctly in the composition to give the impression of balance. The subject placement within the picture area is the factor that must be carefully considered.

Composition is kept in balance by two different methods: symmetrical, or formal, balance and asymmetrical, or informal, balance.

4.4.1 Symmetrical, Or Formal, Balance

Symmetrical, or formal, balance in a photograph is achieved when elements on both sides of the picture are of equal weight (fig. 5-9A). The idea of formal balance can be related to a seesaw, when there are two equally weighted objects on the seesaw and they are equidistant from the pivot point, or fulcrum, the board will be in balance.

Pictures with formal balance may look static and unexciting; however, they do present an air of dignity. Formal balance does not always mean a picture has to be in perspective. The forces or weights are symmetrical. Symmetrical pictures, in which both sides are presumed to be approximately equal; but, the imaginary sides are exactly the same, are produced only when the pivot point is set deep into the picture space. This has a special effect; therefore, they are not often a variation to symmetrical balance, a more interesting production. A variation of symmetrical balance in a photograph is usually created (fig. 5-9B).

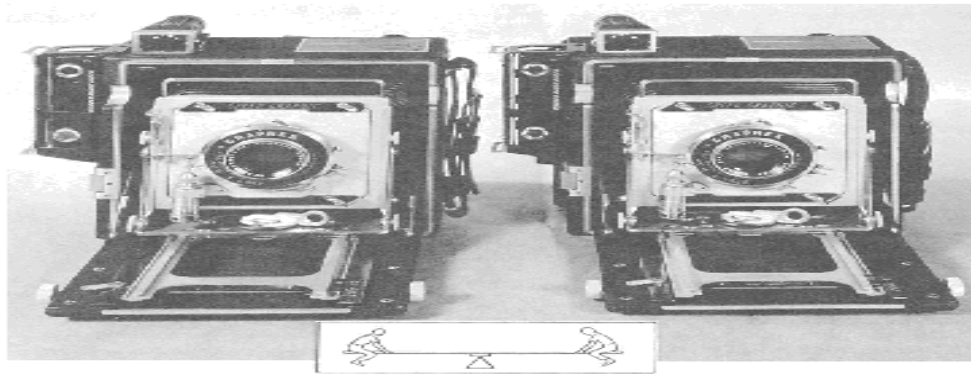


Figure 5-9A.—Symmetrical, or formal, balance.

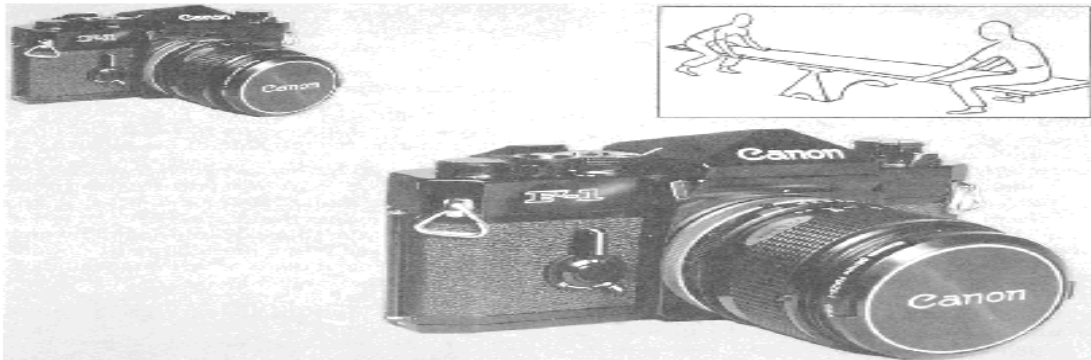


Figure 5-9B.—Symmetrical, or formal, balance.

4.4.2 Asymmetrical, Or Informal, Balance

Asymmetrical, or informal, balance is usually much more interesting than symmetrical balance. In asymmetrical balance the imaginary central pivot point is still presumed to be present; however, instead of mirror images on each side of the picture area, the subject elements are notably different in size, shape, weight, tone, and placement. Balance is established by equalizing the element forces in spite of their differences.

Asymmetrical balance is introduced when the presumed weight of two or more lighter objects is equalized by a single heavier object placed on the other side of the imaginary pivot point (fig. 5-10). Asymmetrical balance is more difficult to achieve than symmetrical balance, because of the problem of establishing relative weight values for dissimilar elements within the picture area as well as presenting some form of stability.

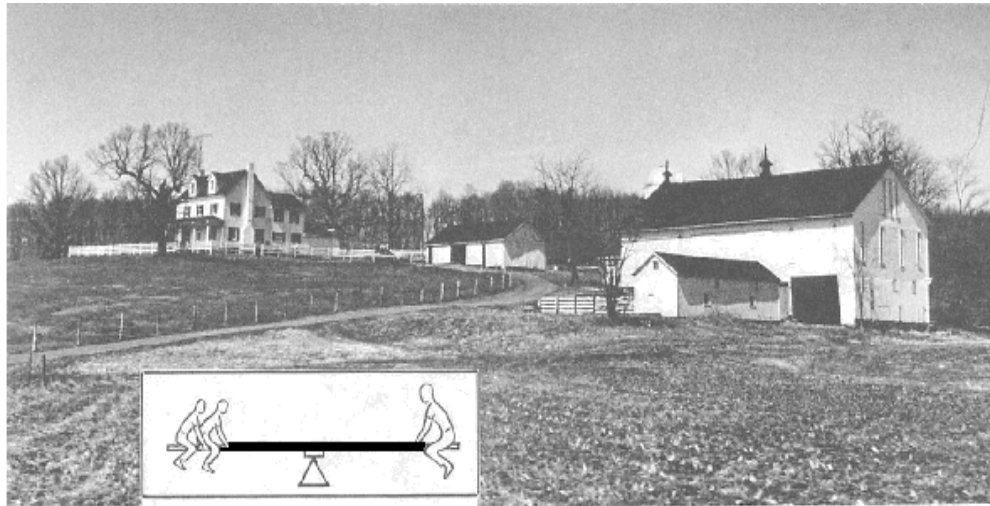


Figure 5-10.—Asymmetrical, or Informal, balance.

4.4.3 Aspects of Balance

There are many other factors to consider in order to make pictures appear balanced. Some of these are as follows:

- An object far from the center of the picture seems to have more weight than one near the center.
- Objects in the upperpart of a picture seem heavier than objects of the same size in the lower part of a picture.
- Isolation seems to increase the weight of an object.
- Intensely interesting objects seem to have more compositional weight.
- Regular shapes seem to have more weight than irregular shapes.
- Elements on the right side of an asymmetrical picture appear to have more weight than elements of the same size on the left side of the picture.
- The directions in which figures, lines, and shapes appear to be moving within the picture area are important to balance; for example, a person may be walking in a direction, or his eyes may be looking in a direction, or the shape of some element creates a feeling of movement. When the feeling of direction is present within a scene, it tends to upset the balance if judged on the size of the subject alone.

Understanding the factors required to create pictorial balance is essential for you to produce good pictures. To gain this understanding, you can continually test your feelings for balance as you look through your camera viewfinder. Once you gain an understanding of the principles of pictorial balance, achieving balance in your photographs becomes an easy process.

4.5 Lines

Lines can be effective elements of composition, because they give structure to your photographs. Lines can unify composition by directing the viewer's eyes and attention to the main point of the picture or lead the eyes from one part of the picture to another. They can lead the eyes to infinity, divide the picture, and create patterns. Through linear perspective, lines can lend a sense of depth to a photograph. (Linear perspective causes receding parallel lines to appear to converge in the picture. This allows you to create an illusion of depth in your pictures.)

The viewer's eyes tend to follow lines into the picture (or out of the picture) regardless of whether they are simple linear elements such as fences, roads, and a row of phone poles, or more complex line elements, such as curves, shapes, tones, and colors. Lines that lead the eye or direct attention are referred to as *leading lines*. A good leading line is one that starts near the bottom corner of the scene and continues unbroken until it reaches the point of interest (fig. 5-12). It should end at this point; otherwise, attention is carried beyond the primary subject of the photograph. The apparent direction of lines can often be changed by simply changing viewpoint or camera angle.

Vertical, diagonal, horizontal, and curved lines create different moods. Vertical lines communicate a sense of strength, rigidity, power, and solidarity to the viewer. On the other hand, horizontal lines represent peace, tranquility, and quietness. A generally accepted practice is to use a vertical format for pictures having predominantly vertical lines and horizontal format for pictures having predominantly horizontal lines. Again, this is a *generally accepted practice*, NOT a rule.

Diagonal lines represent movement, action, and speed. A picture with diagonal lines conveys a feeling of dynamic action even when the subject is static (fig. 5-13). Curved lines present a sense of grace, smoothness, and dignity to a photograph. The most common curved line is the S curve.

Lines are not only present in the shape of things but can be created by arranging several elements within the picture area so they form lines by their relationship with one another.

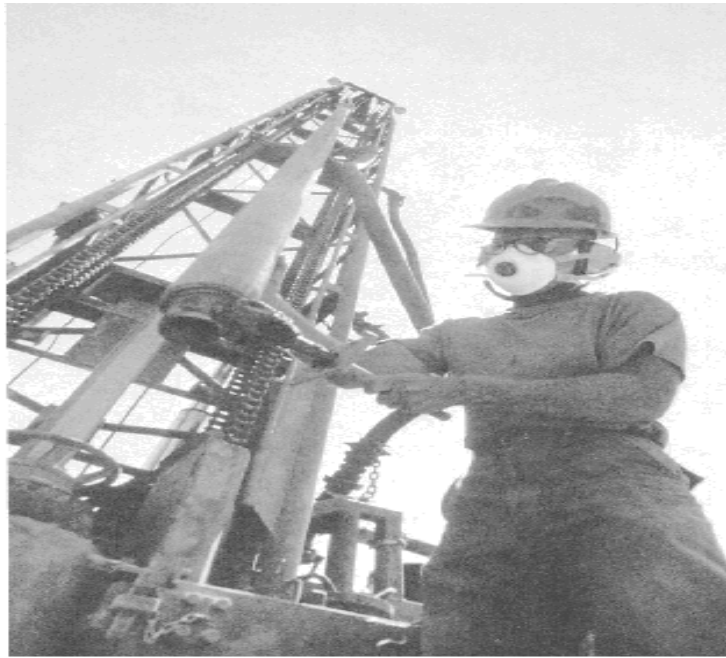


Figure 5-13.—Diagonal lines convey a feeling of dynamic action.

4.6 Framing

Framing is another technique photographers use to direct the viewer's attention to the primary subject of a picture. Positioned around the subject, a tree, an archway, or even people, for example, can create a frame within the picture area. Subjects enclosed by a frame become separated from the rest of the picture and are emphasized. Looking across a broad expanse of land or water at some object can make a rather dull uninteresting view. Moving back a few feet and framing the object between trees improves the composition.

An element used as a frame should not draw attention to itself. Ideally, the frame should relate to the theme of the picture; for example, a line of aircraft parked on the flight line framed by the wing and prop of another aircraft.

Not only is framing an effective means of directing the viewer's attention, it can also be used to obscure undesirable foregrounds and backgrounds. The illusion of depth can be created in a picture by the effective use of framing (fig. 5-19).



Figure 5-19. Framing used in photographic composition.

4.7 Contrast

Contrast in photographic composition is an effective means of directing the viewer's attention to the center of interest. Positioning of subject elements to create contrast gives them added emphasis and directs the viewer's attention.

When we speak of contrast as it relates to composition, we are referring to both tonal contrast, as in black-and-white photography, and color contrast as it relates to color photography. In black-and-white photography, contrast is the difference in subject tones from white-to-gray-to-black or from the lightest tone to the darkest tone. In color photography different colors create contrast.

4.7.1 Tonal Contrast

In black-and-white photography, contrast is considered either *high*, *normal*, or *low*. A high-contrast scene or photograph consists primarily of white and black with few or no middle gray tones. A black sailor in a white uniform against a light background is an example of a high-contrast (contrasty) scene. Most scenes you photograph have normal contrast. There will probably be elements within the scene that are very light or white, some that are very dark or black, and many tones or colors that reproduce as various tones of gray.

A low-contrast (flat) scene has colors or tones in which highlights and shadows have very little difference in densities. In other words, all colors or tones within the scene are very similar in appearance. A white sailor in a white uniform against a light background is an example of a scene with low contrast.

In black-and-white photography, high contrast conveys a sense of hardness and is characteristic of strength and power. Low contrast conveys a sense of softness and is characteristic of gentleness and mildness.

4.7.2 Color Contrasts

Color contrast is an effective compositional element in color photography, just as tone is in black-and-white photography. Colors with opposite characteristics contrast strongly when placed together. Each color accentuates the qualities of the other and makes the color images stand out dramatically. Color contrast is enhanced when you create the contrast of detail against mass. An example is a single, bright, red flower in a clear, glass vase photographed against a bright, green background.

Cold colors (bluish) and warm colors (reddish) almost always contrast. Cold colors recede, while warm colors advance. Light colors contrast against dark ones, and a bold color offsets a weak color.

4.8 Foreground

A large percentage of otherwise good pictures is ruined, because they include unnecessary or distracting foreground. This common fault can result from the photographer standing too far away from their subject when they *take* a picture, or the fact that normal focal length or standard lenses cover a relatively wide angle of view.

Undesirable foreground can be eliminated by moving in closer to the subject, by making pictures with a longer than standard focal-length lens, or by changing viewpoint or camera angle. Many already existing pictures can be improved by enlarging only a section of the negative and by cropping out meaningless or distracting foreground. In most cases, the foreground should be sharply focused and of sufficient depth to furnish substantial support for the subject. No object in the foreground should ever be so prominent that it distracts from the subject. You should clear the foreground of items that have no connection with the picture. The ultimate example of carelessness on the part of the photographer is to leave his or her camera case where it shows in the picture.

Generally, the foreground contains the leading line that is the line that leads the eye into the photograph and toward the point of interest. Whether this line is an object or series of objects or shadows, it should be sharply focused. A fuzzy, out-of-focus foreground usually irritates the senses and detracts from emphasis on the subject matter.

4.9 Background

The background is almost as important an element in good composition as the camera angle. Too often it is overlooked when composing a scene since the photographer normally gives so much attention to the subject. Be particularly observant of the background to see that it contains nothing distracting. A tree or

pole that was unnoticed in the distance behind a person when composing the scene may appear in the photograph to be growing out of his or her collar or supporting his or her head.

The background should be subordinate to the main subject in both tone and interest. It should also make the subject stand out and present it to best advantage. Unsharpness and blur are effective ways for separating the subject from the background. Unsharpness can be accomplished by using a relatively large f/stop to render the background out of focus. In the case of subjects in motion, the subject can be pictured sharply and the background blurred by panning the subject. Occasionally, you may want to reverse these effects and record the subject unsharp or blurred and the background sharp. This is done to create the impression of the subject being closer to the viewer or to express motion by holding the camera still as you use a shutter speed that is too slow to "stop" the motion.

4.10 Photographing Lighting

In this discussion of lighting, the basic lighting techniques used by photographers are presented. Lighting used primarily with a certain segment of photography, such as motion picture, TV, portrait, and studio, are discussed in the chapters relevant to that particular subject.

4.10.1 Outdoor Lighting

As a photographer, you work with light to produce quality pictures. The **color, direction, quantity, and quality** of the light you use determines how your subjects appear. In the studio, with artificial light sources, you can precisely control these four effects; however, most of the pictures you make are taken outdoors. Daylight and sunlight are not a constant source, because they change hourly and with the weather, season, location, and latitude. This changing daylight can alter the apparent shapes, colors, tones, and forms of a scene. The color of sunlight changes most rapidly at the extreme ends of the day. Strong color changes also occur during storms, haze, or mist and on blue wintery days. The direction of light changes as the sun moves across the sky. The shape and direction of shadows are altered, and the different directions of sunlight greatly affect the appearance of a scene.

The quality of sunlight depends on its strength and direction. Strong, direct sunlight is "hard" because it produces dark, well-defined shadows and brilliant highlights, with strong modeling of form. Sunlight is hardest on clear summer days at noon. Strong sunlight makes strong colors more brilliant, but weak colors pale. Sunlight is diffused by haze, mist, and pollution in the air. This diffused or reflected light is softer; it produces weak, soft shadows and dull highlights. Directionless, diffused sunlight is often called "flat" lighting because it produces fine detail but subdues or flattens form. Weak, directionless sunlight provides vibrant, well-saturated colors.

4.10.2 Frontlighting

The old adage about keeping the sun at your back is a good place to continue our discussion of outdoor lighting. The type of lighting created when the sun is in back of the photographer is called frontlighting. This over-the-shoulder lighting was probably the first photographic advice you ever received. This may seem to be a universal recipe for good photography. But it is not. The case against over-the-shoulder lighting is it produces a flattened effect, doing nothing to bring out detail or provide an impression of depth. The human eye sees in three dimensions and can compensate for poor lighting. A photograph is only two-dimensional; therefore, to give an impression of form, depth, and texture to the subject, you should ideally have the light come from the side or at least at an angle.

4.10.3 Side Lighting

As you gain experience with various types of outdoor lighting, you discover that interesting effects can be achieved by changing the angle of the light falling on your subject. As you turn your subject, change the camera viewpoint, or wait for the sun to move, the light falls more on one side, and more shadows are cast on the opposite side of the subject. For pictures in which rendering texture is important, side lighting is ideal.

Side lighting is particularly important with black-and-white photography that relies on gray tones, rather than color, to record the subject. Shadows caused by side lighting reveal details that can create striking pictures from ordinary objects that are otherwise hardly worth photographing in black and white. Anything that has a noticeable texture-like the ripples of sand on a beach, for example-gains impact when lit from the side. Landscapes, buildings, people, all look better when sidelighted.

This applies to color photography as well. Color gives the viewer extra information about the subject that may make up for a lack of texture in frontlighting, but often the result is much better when lit from the side.

Pictures made with side lighting usually have harsh shadows and are contrasty. To lighten the shadows and reduce the contrast, you may want to use some type of reflector to direct additional skylight into the shadow areas or use fill-in flash, whichever is more convenient.

4.10.4 Backlighting

When the sun is in front of the photographer, coming directly at the camera, you have what is referred to as backlighting; that is, the *subject* is backlit. This type of lighting can be very effective for pictures of people outdoors in bright sunlight. In bright sunlight, when subjects are front-lighted or even sidelighted, they may be uncomfortable and squint their eyes. Backlighting helps to eliminate this problem. Backlighting may also require the use of a reflector or fill-in flash to brighten up the dark shadows and improve subject detail. Backlighting is also used to produce a silhouette effect.

When you use backlighting, avoid having the sun rays fall directly on the lens (except for special effects). A lens hood or some other means of shading the lens should be used to prevent lens flare.

4.10.5 Existing Light

Existing light photography, sometimes called available or natural light photography, is the making of pictures by the light that happens to be on the scene. This includes light from table, floor, and ceiling lights, neon signs, windows, skylights, candles, fireplaces, auto mobile headlights, and any other type of light that provides the natural lighting of a scene-except daylight outdoors. (Moonlight is considered existing light.) Existing light then is that type of light found in the home, in the office, in the hangar bay, in the chapel, in the club, in the sports arenas, and so on. Outdoor scenes at twilight or after dark are also existing light situations.

Photography by existing light produces pictures that look natural. Even the most skillfully lighted flash picture may look artificial when compared to a good existing light photograph. With existing light photography, the photographer has an opportunity to make dramatic, creative pictures. Existing light allows the photographer greater freedom of movement because extra lighting equipment is not required. Subject distance, when not using flash, has no effect on exposure; therefore, you can easily photograph distant subjects that could not otherwise be photographed using flash or some other means of auxiliary lighting. With existing light, you can make pictures that could not be taken with other types of lighting; for example, flash may not be appropriate during a change of command ceremony or chapel service. Not only can the flash disturb the proceedings, but it may not carry far enough to light the subject adequately.

4.10.6 Fluorescent Lighting

Indoor scenes illuminated by fluorescent lights usually appear pleasing and natural in real life; however, color pictures of these same scenes often have an overall color cast that makes them appear unnatural. Fluorescent light emits blue and green light primarily and is deficient in red light. Most color pictures made without a filter under fluorescent light are also deficient in red and have an overall greenish appearance. Used correctly, fluorescent light has some advantages over other types of available light. A room illuminated by fluorescent lamps is usually brighter and more evenly lighted than a room illuminated by tungsten lamps. This higher level of light makes it easier to get enough exposure for your existing light photography and helps record detail that may have been lost in the shadow areas with other types of existing light. When photographing people, however, fluorescent lighting often causes dark shadows under the subject's eyes. These shadows cause the eyes to appear dark and sunk in.

For making color pictures under fluorescent lighting, a negative color film with the appropriate filter is most often your best bet. Color negative film has a wider exposure latitude that permits, to some extent, a variation in exposure without detracting from the quality of the finished print. The greenish effect caused by fluorescent lighting can be partially corrected when the color negatives are printed.

For color slides with fluorescent light, a daylight type of film with the appropriate filter is best. Tungsten film usually produces slides with too much blue or green when made with fluorescent light.

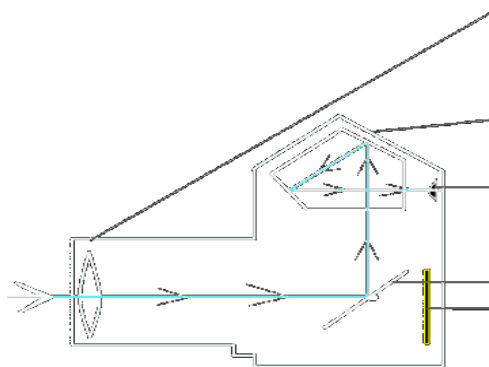
5. Camera

The most important tool of photography is camera itself. Basically, a camera is a light-tight box with a lens on one side and light sensitive film on the other. Improvements in camera technology over the years have been given photographers more control over the quality of their photographs.

Even though, camera has variety of forms today i.e. there are different types of cameras in their functions such as **Box Cameras, View Cameras, Rangefinder Cameras, Point-and- Shoot cameras**, we shall see **Single-lens Reflex Camera** which is the most common type of camera that allows us to work with it either manually or automatically.

5.1 How does Single-Lens Reflex (SLR) camera work?

Single-lens reflex means that the same lens is used for viewing the scene and taking the photograph (picture). Light comes through the lens onto a moveable mirror between the lens and the film, then the mirror reflects it on a five-sided prism (ground-glass viewing screen) into the viewfinder while the photographer adjusts the focus. When the shutter release button is depressed (or at the moment the photographer snaps the picture), a spring automatically pulls/pushes the mirror out of the path between the lens and film. Because of this system, the image recorded on the film is almost exactly what the photographer sees in the viewfinder, a great advantage in many picture taking situations.



Lens type: macro, fisheye, super wide, wide, standard, telephoto, super telephoto, zoom.

Five sided prism

View finder

Mirror

Film/sensor type (for digital cameras): CCD, CMOS

All modern SLRs share some basic features:

- A body
- A lens which is interchangeable. That means you can take it off and put on a different one.
- An adjustable aperture which is inside the lens.
- An adjustable shutter which is inside the body
- A built in TTL light meter. (Probably!). Measures light coming Through The Lens

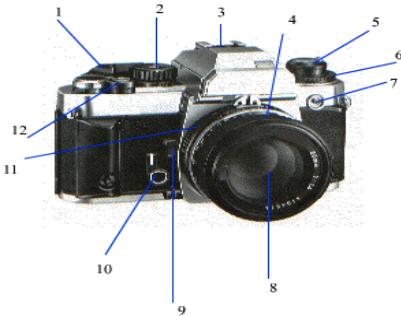
They also share similar controls.

- **The aperture ring.** This is a narrow rotating ring on the barrel of the lens. It is generally located close to the body of the camera.
- **The focusing ring.** This will be a wider ring located near the front of the lens.
- **The shutter control.** This is usually a small dial on the top of the camera next to the winder lever. If your camera is an electronic model with a load of 'modes' then the shutter may be altered by using a thumbwheel or pressing a button. Whichever it is the actual control will be located on the top right area of your camera.
- **The shutter release.** Again this will be top right, either on the front of the top-plate or near the top on the front. Light pressure on the shutter release usually activates the built in TTL meter.
- **Film speed dial.** On the top plate usually to the left. Newer electronic cameras set the film speed from the DX code on the film cassette itself. You may be allowed to over ride this or maybe you won't.

These are the controls that you will have to get to grips with to get the most from your camera. Additionally there may be other knobs and buttons on your camera which could prove useful.

- **Depth of field preview control.** Not very common but very useful. On the front near the lens.
- **Self timer.** Has its uses.
- **Exposure lock.** Has its uses as well.
- **Multiple exposure switch.** Probably near the wind on lever, if you have one. Allows you to make multiple exposures on to one frame.
- **Exposure compensation dial.** Allows you to over ride automatic exposure settings. Probably easier and quicker to switch to manual if you can.
- **Mirror lock up.** You would be so lucky!

- **On/Off switch.** Move to **On** to make your camera work. Move to **Off** to make it stop. Leave it on and you will have to buy a lot of batteries.



1. Film winder.
2. Shutter Speed Dial.
3. Flash Hotshoe.
4. Focusing ring.
5. Film Rewind Crank.
6. Film Speed Dial.
7. Flash Synch Socket.
8. Lens.
9. Depth of Field Preview.
10. Self Timer/Exposure Lock.
11. Aperture Ring.
12. Shutter Release.

Some Olympus cameras have the shutter control on the lens.

This illustration shows a fairly standard traditional SLR camera with manual controls. The make and model are not important as most cameras of this design will have similar controls in similar places.

6. Practical Topics

6.1. Shutter

A shutter is a device inside the camera that controls the amount of time the film is exposed to light. Shutter open and close in a fraction of a second, and the exact time is set by the photographer or the camera's exposure system. There are two types of shutters: focal-plane and leaf.

Focal- plane shutter

Focal-plane shutters are mounted in the camera just in the front of the film. They operate like a pair of window shades, each mounted at opposite edges of the frames. When the shutter release pressed, one curtain opens, exposing the film. The second curtain closes when the exposure is complete.

Leaf shutter

Leaf shutter consist of a set of overlapping blades shaped like shark fins. When you press a shutter release, the blades open outward from the center, exposing the entire frame of the film at once. When the blades reach the limit of their travel, they quickly reverse direction and close.

6.2 The iris diaphragm (aperture)

This iris diaphragm is a set of overlapping blades inside the lens similar to the blades of a leaf shutter. It serves the same function as the iris in your eye-it controls light intensity. All cameras beyond the most simple pocket models have adjustable iris diaphragms. The adjustment can be made by a ring on the lens, but it is usually controlled automatically by the camera's exposure system.

The hole in the diaphragm is called the aperture, and the sizes of this aperture are referred as f-stops.

6.3 Shutter speed

A set of numbers which is found on a ring around the lens or on the small dial on top of the camera near the film winder is useful to measure shutter speeds.

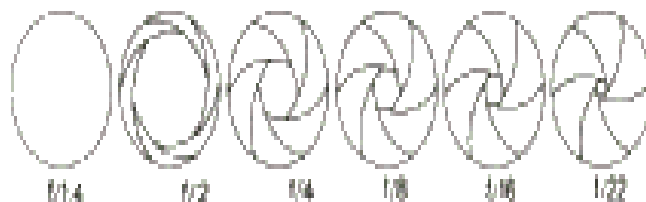
B,1,2,4,8,15,30,60,125,250,500,1000

The numbers represent fractions of a second, however, the numeral 1 means one second. The setting marked with the letter B will keep the shutter open as long as you hold the release button down. This is useful for the long time exposures sometimes needed for night photography, certain scientific imaging, or some special effects. You may occasionally see a camera with a T setting which is also for time exposures.

You will notice that each listed shutter speed is half as fast as or twice as fast as the speed next to it. There are two exceptional as second is not quite twice as fast as 1/8, and 1/250 second is a bit more than twice the speed of 1/60, but for practical purposes photographers consider them to have the same relationship as the rest.

Be aware that some cameras may not have shutter speed dials or controls, the shutter speed may set by the exposure system.

6.4 The aperture



Another set of numbers 1.4, 2, 2.8, 4, 5.6, 8, 11, 16, 22 which are called f-stop numbers indicates us the size of the opening in the iris diaphragm inside the lens.

Remember, the aperture in the iris diaphragm regulates the intensity of the light reaching the film. As with shutter speeds, each adjacent aperture setting admits either half as much light or twice as much light as the one next to it. The concept is important in understanding, and because the f-numbers don't have a logical sequence like the shutter speeds, be sure you understand this half as much/ twice as much relationship.

The shutter, Aperture, and Exposure

The shutter and aperture must work together to produce the correct amount of light needed by the film. Remember, the shutter controls exposure time and the aperture controls the volume of light reaching the film. If you increase the time by using a longer shutter speed, or increase the volume by opening the aperture, more light will strike the film. Of course, decreasing the time aperture will decrease the exposure.

The shutter and aperture as creative controls

The shutter and motion

Along with controlling the amount of time the film is exposed to light, the shutter also influences how your camera captures motion. It should be fairly obvious that a one-second exposure will allow moving subjects to blur, and that 1/1000 second exposure will stop motion. On the other hand, the slower shutter speed captures the feeling of motion, and conveys the atmosphere and the idea of movement. Although the subjects of most news photo must be sharp and blur free, you should learn how to create blur when it would be the best way to report the event.

The aperture and dept of field

Depth of field is the speed between the closest object in focus to the most distant object in focus. It important because it allows you to control what your view sees. If the background is vital to your message, you can keep it sharp; if the background is distracting, you can focus only on your subject and reduce the background to blur.

More depth of field can be reduced by using a small aperture such as f/16, selective focus can be created by using a wide aperture such as f/2. On the other words, you can include more backgrounds by using the combination of shutter speed and aperture that calls for a small aperture, and you can drop out backgrounds by using an exposure combination that includes a wide aperture.

6.5 Viewfinders

A viewfinder enables photographers to frame their subject the way they would like it to appear in the finished photograph. Some viewfinders consist of a simple window on top of the camera that only approximates the view through the lens. A more complex and more accurate viewfinder system is the single-lens reflex system.

6.6 Light meter

A light meter is a device that measures the brightness of light and translates that into f-stops and shutter speeds for the correct aperture. Most cameras have light meter built in but there are also separate hand held meters.

Meters in cameras

The light receptors for meters in modern cameras are arranged so they can see right through the picture taking lens. When the camera's exposure system is set on automatic, the shutter speed, aperture, or both may be set by the meter, when you look into the viewfinder, you will see some sort of exposure indicator that will tell you when the exposure is correctly.

Using In-camera Metering System

There are four types of metering systems in cameras: manual, aperture priority, shutter priority and programmed. Because metering system are becoming increasingly sophisticated, what follow is a general guide. Your camera may offer more options, so be sure to study the camera's instruction manual.

Manual system

In manual systems the meter simply provides a readout in the viewfinder that tells you when you have set the correct aperture and shutter speed; and look at the viewfinder display. Turn the aperture ring on the lens until the display indicates that you have the correct setting. You can, of course, set the aperture first and then adjust the shutter speed.

Automatic system

Operation of automatic systems depends on the system you have:

1. **Aperture-priority:** you choose the aperture; the meter automatically set the corresponding shutter speed.
2. **Shutter-priority:** you choose the shutter speed; the meter set the corresponding aperture.
3. **Programmed:** both shutter and aperture are set by the meter. These systems are designed to make exposure ruler choices for you by striking a balance between high shutter speeds for reduced blur, and small apertures for maximum depth of field. In some cameras, the program favors higher shutter speeds; in others, small apertures are designed preference.

6.7 Focusing

Technically, film captures only one plane of a picture in perfect focus. However, in practice we call a picture "in focus" when it appears reasonably sharp at a given magnification and viewing distance. Until recently photographers had to bring an image into focus manually, by turning a ring or a focusing collar on the camera lens. But most of today's cameras with built-in lenses will adjust the lens automatically, through use of a mechanism connected to an autofocus sensor. Cameras with interchangeable lenses still have focusing collars to allow for manual adjustment. Most lenses will focus from a few feet in front of the camera to a point in the far distance, called infinity.

6.8 Darkroom Processing

A darkroom is a room for processing photography materials. It must completely seal out light from outside the room. In the early days of the medium, many photographers traveled with portable darkrooms, which were housed in horse-drawn wagons or carried by servants. Today many people have a home darkroom built in their basement, laundry room, or closet.

A darkroom is divided into a dry side and a wet side. The dry side is used for loading, enlarging, and preparation; the wet side contains a sink with temperature-controlled running water, and is used for the chemical processing of films and prints. Because many processing chemicals are toxic, certain precautions are necessary: the darkroom should have an exhaust fan to expel fumes and dust, and the photographer should always wear latex gloves when handling wet materials and a dust mask when mixing powdered chemicals with water.

During the process of exposing and developing black-and-white printing paper, a special orange-colored light bulb called a *safelight* can provide some illumination. But during the processing of black-and-white films, color films, and color printing papers, the darkroom must be totally dark, because these materials are panchromatic—that is, they are sensitive to all types of light.

In the home darkroom, film is customarily developed in a lighttight tank, which holds metal reels onto which the exposed film has been wound. Photographers make prints with an enlarger, an upright device that functions much like a camera except that it contains its own light source. The enlarger light shines through the negative, the enlarger lens focuses this light, and a large image of the negative projects onto the printing paper, which sits on a flat easel at the base of the enlarger.

6.8.1 Developing the Film



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Developing Film

Developing photographic film requires a series of chemical baths that cause the latent image on the exposed film to become visible as a negative. The process begins with the developer (1), which causes metallic silver to form where the film has been exposed to light, in densities that depend on the amount of exposure. To stop the action of the developer, film goes into a stop bath (2). After a rinse in water, the film

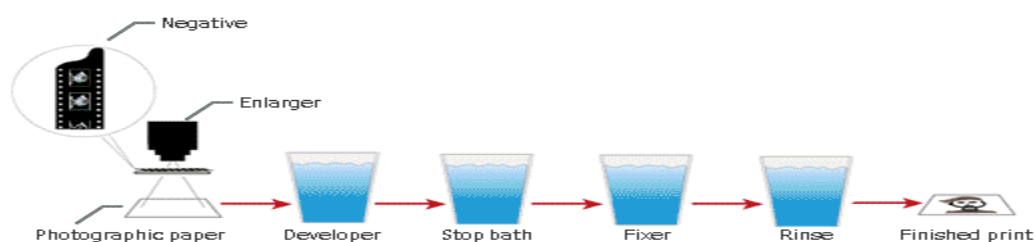
goes into a fixer (3) to remove any silver salts not converted to metallic silver. After a short rinse, the film is submerged in fixer remover (4) to clear any remaining fixer from the film. The final bath (5) is a thorough rinse in water. The developed negative is then allowed to dry.

Photographers develop film by treating it with an alkaline chemical solution called a *developer*. This solution reactivates the process begun by the action of light when the film was exposed. It encourages large grains of silver to form around the minute particles of metal that already make up the *latent* (not yet visible) image.

As large particles of silver begin to form, a visible image develops on the film. The density of silver deposited in each area depends on the amount of light the area received during exposure. In order to arrest the action of the developer, photographers transfer the film to a solution called the *stop bath*, which chemically neutralizes the developer. After rinsing the film, they apply another chemical solution to the negative image to fix it—that is, to remove residual silver halide crystals unexposed to light. The solution used for this process is commonly referred to as *hypo*, or *fixer*.

After a short rinse, a fixer remover, or hypo-clearing agent, is applied to clear any remaining fixer from the film. The film must then be thoroughly washed in water, as residual fixer tends to destroy negatives over time. Finally, bathing the processed film in a washing aid promotes uniform drying and prevents formation of water spots or streaks.

6.8.2 Printing the Photos



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Printing Photographs

Producing a photographic print from a developed negative also requires a series of chemical baths. The process begins by projecting light from an enlarger through the negative and onto a piece of photographic paper (paper treated with a light-sensitive coating). A developer bath (1) makes the positive image visible on the paper; a stop bath (2) stops the action of the developer so the print won't continue to darken; and a

fixer bath (3) and a thorough rinse in water (4) remove any remaining reactive chemicals. The finished print then dries.

Photographers produce prints by either of two methods: contact or projection. The contact method works for making prints of exactly the same size as the negative. Using this method, they place the emulsion side of the negative in contact with the printing material and expose the two together to a source of light. Photographers with 35-millimeter cameras commonly use this method to print what is called a *contact sheet*, which shows all the exposures from a single roll of film in small size.

For projection printing, photographers first place the negative in the enlarger and place a piece of sensitized printing material on the flat easel at its base. Switching on the enlarger light source projects an enlarged image of the negative onto the paper. An aperture on the enlarging lens controls the exposure, along with a timer connected to the enlarger light. The exposure commonly lasts from ten seconds to a minute. By blocking part of the light source with hands or small tools, the photographer can reduce or increase the amount of light falling on selected portions of the image, thus lightening or darkening those areas in the final print. This technique is known as *dodging* when used to lighten an area and as *burning* when making it darker.

For either printing process, prints are made on sheets of paper or plastic that have been coated with a light-sensitive emulsion. This coating is similar to that used for film but is much less sensitive to light. After exposing the print, the photographer can then develop and fix the positive image by a process very similar to that used for developing film. To process black-and-white prints, the paper is usually placed in a series of open trays; for color prints, a drum or automatic roller processor is preferred.

7. Digital Photography

Digital photography means taking and processing pictures with the use of computer based equipment instead of conventional cameras, film and darkroom processing. Images can be made with electronic cameras (digital) that don't use film, and photos can be processed with computers instead of with chemicals, enlargers, and darkrooms. A machine or device which is called scanner records visual information and converts it into codes of ones and zeroes that a computer can read.

7.1 Digital Image Sensor Instead Of Films

When the reflective light from the photographed image passes through the lens and aperture, the image is captured by the digital image sensor which acts as a substitute for the film used in a conventional camera. A digital image sensor is the computer chip inside the camera that consists of millions of organized group of photo cells capable of capturing light. The individual light-sensitive are arranged in rows and columns,

and each cell has a specific location on the chip. The cells produce the picture elements, called pixels that when recombined in the original pattern, make up the photograph.

When an image is focused on the chip, each photo cell records its individual light level, much as silver grains do in ordinary film. Based on the intensity of the light, the light-sensitive photo cells transform light energy to voltage values. The voltage values are then converted to digital data by analog-to-digital converter (ADC) chip. The digital numbers corresponding to the voltage values for each photo cell combine to create the tonal and color values of the image.

Chip could contain from 400,000 to 4 million individual pixels. The level of detail, or image resolution, produced by a chip depends on how small the receptors are made and how many can pack onto a chip.

Each light-sensitive element (photo cell) on a digital image sensor is fitted with either a red, green, or blue filter corresponding to a color channel in a pixel in the image that is captured.

7.2 Digital Cameras

Digital cameras record the picture information as pixels, or digital dots of color. There can be several million pixels in high-resolution, full-color digital photograph. Some digital cameras are able to transfer their large picture files directly into computer storage. Others accept a disc or similar portable storage unit to achieve the same purpose the original high-resolution image can later be reproduced in ink (in a magazine, for example) or as a conventional silver halide print.

Digital cameras aimed at the amateur photography market, function as point-and shoot cameras do, with automatic focus, automatic exposure, and built in electronic flash. Pictures from these cameras contain fewer pixels than those from a more expensive camera and are therefore not as sharp. After taking pictures, the user can connect the camera directly to a television set or video cassette recorder, so the whole family can look at snapshots together. Alternatively, image files can be transferred to a home computer, stored on a disc or sent to friend via electronic mail.

Chapter Two

Photojournalism (JoCo2062)

Definitions

Photojournalism is the process of storytelling using the medium of photography as your main story telling device. While a journalist will use their pen and paper to tell stories, a photojournalist will use their camera to capture the visual representation of a story.

Most of us are familiar with the old adage “a picture is worth a thousand words”. Well this is the theory behind photojournalism. News publications are willing to pay top dollar to those photojournalists who can capture the most dramatic images on film or their CCD chip.

Robert Capa is a great example of a photojournalist. He photographed many wars and had the motto “If your pictures aren’t good enough you’re not close enough”. Unfortunately this motto lead to his death as he was fatally injured in the Indochina War.

Photojournalism is distinguished from other close branches of photography (such as documentary photography, street photography or celebrity photography) by the qualities of:

- ***Timeliness*** — the images have meaning in the context of a recently published record of events.
- ***Objectivity*** — the situation implied by the images is a fair and accurate representation of the events they depict in both content and tone.
- ***Narrative*** — the images combine with other news elements, to make facts relatable to the viewer or reader on a cultural level.

Like a writer, a photojournalist is a reporter but he or she must often make decisions instantly and carry photographic equipment, often while exposed to significant obstacles (physical danger, weather, crowds).

Like a writer, a photojournalist is a reporter but he or she must often make decisions instantly and carry photographic equipment, often while exposed to significant obstacles (physical danger, weather, crowds).

The History of Photojournalism. How Photography Changed the Way We Receive News.

1. History

1.1 Foundations

The practice of illustrating news stories with photographs was made possible by printing and photography innovations that occurred between 1880 and 1897. While newsworthy events were photographed as early as the 1850s, printing presses could only publish from engravings until the 1880s. Early news photographs required that photos be re-interpreted by an engraver before they could be published.

The pioneering battlefield photographs from the [Crimean War](#) (1853 to 1856) by British press reporters such as [William Simpson](#) of the [Illustrated London News](#) and [Roger Fenton](#) were published as engravings. Similarly, the [American Civil War](#) photographs of [Mathew Brady](#) were engraved before publication in [Harper's Weekly](#). Because the public craved more realistic representations of news stories, it was common for newsworthy photographs to be exhibited in galleries or to be copied photographically in limited numbers.

On [March 4, 1880](#), [The Daily Graphic](#) (New York) published the first [halftone](#) (rather than engraved) reproduction of a news photograph. Further innovations followed. In [1887](#), [flash powder](#) was invented, enabling journalists such as [Jacob Riis](#) to photograph informal subjects indoors, which led to the landmark work [How the Other Half Lives](#)^[2]. By [1897](#), it became possible to reproduce halftone photographs on printing presses running at full speed.^[3]

Despite these innovations, limitations remained, and many of the sensational [newspaper](#) and [magazine](#) stories in the period from 1897 to 1927 (see [Yellow Journalism](#)) were illustrated with engravings. In [1921](#), the [wirephoto](#) made it possible to transmit pictures almost as quickly as news itself could travel. However, it was not until development of the commercial [35mm Leica](#) camera in [1925](#), and the first flash bulbs between [1927](#) and [1930](#) that all the elements were in place for a "golden age" of photojournalism.

1.2 Golden age

In the "golden age" of photojournalism ([1930s–1950s](#)), some magazines ([Picture Post](#) (London), [Paris Match](#) (Paris), [Arbeiter-Illustrierte-Zeitung](#) (Berlin), [Berliner Illustrierte Zeitung](#) (Berlin), [Life](#) (USA), [Sports Illustrated](#) (USA)) and newspapers ([The Daily Mirror](#) (London), [The New York Daily News](#) (New York)) built their huge readerships and reputations largely on their use of photography, and photographers such as [Robert Capa](#), [Alfred Eisenstaedt](#), [Margaret Bourke-White](#) and [W. Eugene Smith](#) became well-known names.

In particular [Henri Cartier-Bresson](#) is generally held as the father of modern photojournalism. His candid shots of frozen moments, frozen in time are seen as ground breaking. His photo of a man jumping over a puddle has been called the greatest photograph of the 20th century. His [Leica](#) camera (introduced in 1925) is considered an enabler that allowed him to capture decisive moments in time. It was also the favored tool of Robert Capa.

Soldier [Tony Vaccaro](#) is also recognized as one of the pre-eminent photographers of [World War II](#). His images taken with the modest [Argus C3](#) captured horrific moments in war, similar to Capa's soldier being shot. Capa himself was on Omaha beach on D-Day and captured pivotal images of the conflict on that

occasion. Vaccaro is also known for having developed his own images in soldier's helmets, and using chemicals found in the ruins of a camera store in 1944.

Until the 1980s, most large newspapers were printed with turn-of-the-century “letterpress” technology using easily smudged oil-based ink, off-white, low-quality “newsprint” paper, and coarse engraving screens. While letterpresses produced legible text, the photoengraving dots that formed pictures often bled or smeared and became fuzzy and indistinct. In this way, even when newspapers used photographs well — a good crop, a respectable size — murky reproduction often left readers re-reading the caption to see what the photo was all about. The *Wall Street Journal* adopted [stippled hedcuts](#) in [1979](#) to publish portraits and avoid the limitations of letterpress printing. Not until the 1980s had a majority of newspapers switched to “offset” presses that reproduce photos with fidelity on better, whiter paper.

By contrast *Life*, one of America’s most popular weekly magazines from 1936 through the early 1970s, was filled with photographs reproduced beautifully on oversize 11×14-inch pages, using fine engraving screens, high-quality inks, and glossy paper. *Life* often published a [United Press International](#) (UPI) or [Associated Press](#) (AP) photo that had been first reproduced in newspapers, but the quality magazine version appeared to be a different photo altogether.

In large part because their pictures were clear enough to be appreciated, and because their name always appeared with their work, magazine photographers achieved near-celebrity status. *Life* became a standard by which the public judged photography, and many of today’s photo books celebrate “photojournalism” as if it had been the exclusive province of near-celebrity magazine photographers.

The Best of Life (1973), for example, opens with a two-page (1960) group shot of 39 justly famous *Life* photographers. But 300 pages later, photo credits reveal that scores of the photos among *Life*’s “best” were taken by anonymous UPI and AP photographers.

Thus even during the golden age, because of printing limitations and the UPI and AP syndication systems, many newspaper photographers labored in relative obscurity.

1.3 Farm Security Administration

From [1935](#) to [1942](#), the [Farm Security Administration](#) and its predecessor the Resettlement Administration were part of [Franklin Roosevelt's New Deal](#), and were designed to address agricultural problems and rural poverty associated with the [Great Depression](#). A special photographic section of the agency, headed by [Roy Stryker](#), was intended merely to provide public relations for its programs, but instead produced what some consider one of the greatest collections of [documentary photographs](#) ever created in the U.S. Whether

this effort can be called "photojournalism" is debatable, since the FSA photographers had more time and resources to create their work than most photojournalists usually have.

1.4 Acceptance by the art world

Since the late 1970s, photojournalism and [documentary photography](#) have increasingly been accorded a place in art galleries alongside [fine art photography](#). [Luc Delahaye](#), [VII Photo Agency](#) and [Chien-Chi Chang](#) are among many who regularly exhibit in galleries.

2 Professional organizations

The Danish Union of Press Photographers (Pressefotografforbundet) was the first national organization for newspaper photographers in the world. It was founded in [1912](#) in [Denmark](#) by six press photographers in [Copenhagen](#).^[5] Today it has over 800 members.

The [National Press Photographers Association](#) (NPPA) was founded in [1946](#) in the U.S., and has about 10,000 members. Others around the world include the British Press Photographers Association (BPPA) founded in 1984, then relaunched in 2003, and now has around 450 members. Hong Kong Press Photographers Association (1989), Northern Ireland Press Photographers Association (2000), Pressfotografernas Klubb (Sweden, 1930), and PK — Pressefotografenes Klubb (Norway).

News organizations and journalism schools run many different awards for photojournalists. Since [1968](#), [Pulitzer Prizes](#) have been awarded for the following categories of photojournalism: 'Feature Photography', 'Spot News Photography'. Other awards are World Press Photo, Best of Photojournalism, and Pictures of the Year as well as the UK based The Press Photographer's Year

4 The impact of new technologies

Smaller, lighter cameras greatly enhanced the role of the photojournalist. Since the 1960s, motor drives, electronic flash, auto-focus, better lenses and other camera enhancements have made picture taking easier. New [digital cameras](#) free photojournalists from the limitation of film roll length, as thousands of images can be stored on a single [microdrive](#) or [memory card](#).

Content remains the most important element of photojournalism, but the ability to extend deadlines with rapid gathering and editing of images has brought significant changes. As recently as 15 years ago, nearly 30 minutes were needed to scan and transmit a single color photograph from a remote location to a news office for printing. Now, equipped with a digital camera, a [mobile phone](#) and a [laptop](#) computer, a photojournalist can send a high-quality image in minutes, even seconds after an event occurs. [Video phones](#) and portable [satellite](#) links increasingly allow for the mobile transmission of images from almost any point on the earth.

There is some concern by news photographers that the profession of photojournalism as it is known today could change to such a degree that it is unrecognizable as image-capturing technology naturally progresses. There is also concern that fewer print publications are commissioning serious photojournalism on timely issues.

Another concern is the concept of media convergence, or the merger of news media business of different mediums. Such instances could put a print photojournalist side-by-side with a broadcast or video photojournalist. There is increasing pressure in the industry to re-train all journalists in a wide variety of mediums, which may one day include training many still photojournalists with video. Video adds a new dynamic of photojournalists trained to capture moments frozen in time.



Figure 2: Photojournalist James Nachtway on duty in Rwanda during the genocide of 1994. (Photo: Christian Fei)

Using images to communicate the news, photojournalism has shaped the way we view the world since the mid-19th century. What began as war photography has slowly spread to other newsworthy events, including sports, and even long-form storytelling through photo essays.

While some say its heyday has long passed with the closure of photo-magazines like LIFE, photojournalists are adapting, using new technology and outlets to continue telling the important stories of contemporary society. We take a look at the origins of photojournalism and its journey through history, from historic firsts to controversies and iconic photographers.

War Photography and the Origins of Photojournalism

Photojournalism has its roots in war photography, with Roger Fenton pioneering the field during the Crimean War. Fenton was the first official war photographer, shooting images that demonstrated the effects of war. His work was published in the *Illustrated London News*, bringing these images to a mass audience for the first time.

Illustrating news stories with images was only possible due to advances in technology. Early photographs were printed using engravings, with the *Illustrated London News* being the first weekly publication to make extensive use of the technology.



Figure 3: *View of the lines of Balaclava from Guard's Hill, Canrobert's Hill in the distance, the sirocco blowing. 1855.*
(Photo: Roger Fenton / Library of Congress)

During the American Civil War, photographer Mathew Brady captured scenes of camp life and the battlefields for *Harper's Weekly*. Brady began by photographing troops prior to their departure, playing on the idea that they might not return and would want a portrait for their relatives. His interests soon turned to the war itself, and he applied directly to President Lincoln for permission to travel to the battle sites.



Figure 4: *Scene showing deserted camp and wounded soldier. (Zouave) (Photo: Mathew Brady / U.S. National Archives)*

In 1861, he began his journey photographing the American Civil War, at times placing himself in danger during battle—though technological limitations stopped him from being able to shoot photos while the subjects were in movement. Brady's was a large operation, with him employing over 20 assistants, each equipped with a mobile darkroom. While he has sometimes been criticized for not taking all of the images himself, his work, and its subsequent success from its first exhibition in 1862, has garnered him recognition as one of the pioneers of photojournalism.

Social Documentation and Advances in Technology

In the second half of the 19th century, the field would expand beyond war and disaster photos. Photographer John Thomson paired with journalist Adolphe Smith for a monthly magazine that depicted the lives of people on the streets of London. From 1876 to 1877, *Street Life in London* revolutionized the field by using images as the dominant means of storytelling.



Figure 5: *Room in a Tenement in New York City.* (Photo: Jacob Riis / Museum Syndicate)

Two important technological developments also helped push the field forward—halftone printing and flash powder. Halftone, which eventually replaced engraving, allowed the full range of shadows in photographs to be printed and sped up the printing process greatly. By the early 1900s, the technology would be adopted by most daily papers. Flash powder allowed for candid, indoor photography, something that would be fundamental for the foremost social photojournalist of the time, Jacob Riis.

A Danish immigrant, Riis arrived in the United States in 1870. His seminal work, *How the Other Half Lives*, documented the lives of immigrants living in New York’s slums and tenements. Used as a catalyst for social reform, his work showed the real power that photojournalists can have for spurring change.

Photojournalists of the Golden Age

From the 1930s through the 1970s, photojournalism saw its “golden age,” where technology and public interest aligned to push the field to new heights. Innovations like the flash bulb and compact Leica 35mm camera made photography more portable than ever. Photo-driven magazines like *Berliner Illustrate Zeitung*, *The New York Daily News*, and *LIFE* employed large staffs of photographers and used the photo-essay as a means to disseminate news.

Women also became leading figures in the field, with Margaret Bourke-White being the first American female war reporter and the photographer of the first *LIFE* cover. Dorothea Lange was one of many

photographers employed by the Farm Security Administration to document the Great Depression. A pioneer in documentary photography, her *Migrant Mother* image became an iconic representation of the era.

In another important development, in 1947 photojournalists Robert Capa, David “Chim” Seymour, and Henri Cartier-Bresson were among those who created Magnum Photos. This photographer owned cooperative harnessed the collective strength of its members to cover the great events of the 20th century.

Here's a Look at Some of the Greatest Photojournalists from This Heralded Age of Photojournalism.

MARGARET BOURKE-WHITE



Figure 6: American infantrymen dropping their personal belongings into boxes because regulations forbid any identification except dog tags, in preparation for their night raid on German positions. Italy, 1945. (Photo: Margaret Bourke-White)



Figure 7: *Dc-4 (Plane) Over Manhattan. 1939. (Photo: Margaret Bourke-White / LIFE Magazine)*

DOROTHEA LANGE

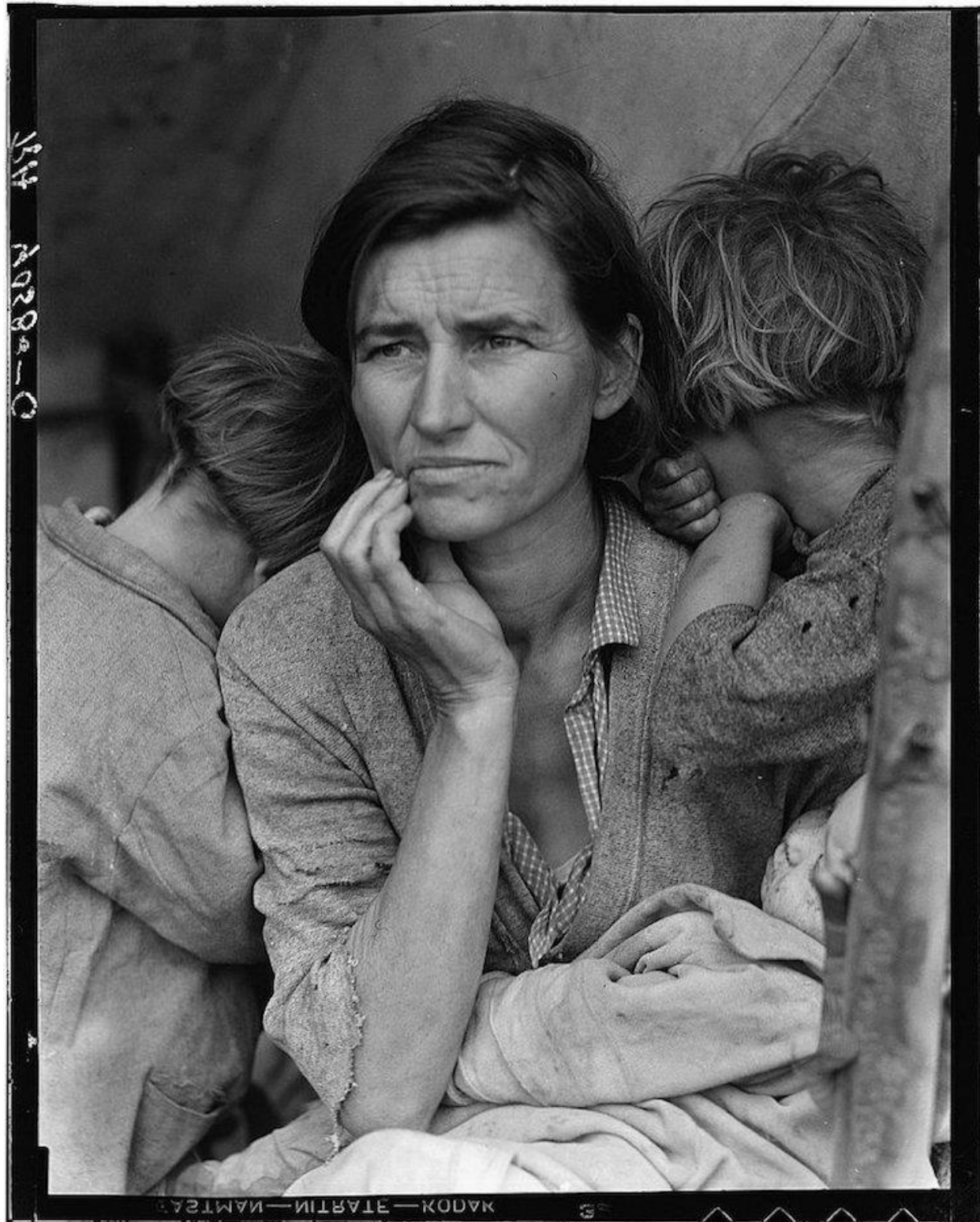


Figure 8: "Migrant Mother," Destitute pea pickers in California. Mother of seven children. Age thirty-two. Nipomo, California. c. 1936. (Photo: Dorothea Lange / Library of Congress)

ALFRED EISENSTAEDT



Figure 9: *Water supply, American River camp, California, San Joaquin Valley. 1936. (Photo: Dorothea Lange / Library of Congress)*

ALFRED EISENSTAEDT



Figure 10: VP-elect Lyndon Johnson chatting with President-elect John F. Kennedy and Jackie Kennedy at the president's inaugural ball. 1961. (Photo: Alfred Eisenstaedt / LIFE)



Figure 11: V-J Kiss in Times Square, New York City, 1945. (Photo: Alfred Eisenstaedt / Wikipedia)

Chapter Tree

Photojournalism Assignments and Techniques

When asked to describe a photojournalist, most people would probably tell of a slightly disheveled, camera-weighted, young photographer who scurries to troubled areas anywhere in the world to produce images that capture people in crisis. Quite a romantic view. The reality is different.

Most photojournalists, according to a 1982 survey, work for a daily newspaper, are college-educated men, have families, own homes, are in their mid-30s, and make under \$25,000 a year (Bethune, 1983).

Photojournalists should consider themselves to be on an equal status as word journalists. Photojournalists are reporters. But instead of pen, notebook, or tape recorders, these reporters use a camera and its accompanying selection of technical devices to record events for each day's printed record.

A photojournalist, from experience and education, must know what is and what is not news. The media are often criticized for concentrating their efforts on negative, often tragic events in their community. Journalism professors Ted Glasser and Jim Ettema (1989) reviewed the most commonly held news values: "prominence, conflict, oddity, impact, proximity, and timeliness." In their article, Glasser and Ettema argued that a journalist should also use common sense, taught in journalism schools or through work experiences, to decide what is news. Unfortunately, tragic events usually fit into most news value categories (pp. 18-25, 75).

Successful picture taking is a combination of a strong news and visual sense. It is no easy proposition. As reporters, photographers use their sense of news judgment to determine if a subject is worth coverage and to present a fresh or unusual angle to an ordinary event. As visual recorders, photographers must use their sense of visual composition to eliminate distracting and unnecessary elements in the frame. As technicians, they must have a high level of expertise to use their machine to expose correctly and in focus that peak news moment.

The French photojournalist Henri Cartier-Bresson used the phrase, "the decisive moment" to describe the same idea. The decisive moment is an instant when the subject and the compositional elements form a union. For a newspaper photographer, the moment may come when a subject expresses in a minor facial gesture or an overt action the essence of his or her situation and when the foreground and background visual elements contribute to a reader's understanding of that subject's emotional state.

A confident news and visual sense is essential when covering any of the many assignments a photographer may face. Photojournalistic maturity elevates an ordinary picture taker to a journalist with a clear communicative goal. Whether the assignment is a ground-breaking ceremony at a local high school or a five-alarm fire at a nursing home, a mature photojournalist will find a way to capture in photographs a fresh and decisive summation of the event.

There are six basic types of assignments a photographer faces. News, features, sports, portraits, illustrations, and picture stories each present a photographer with a different set of challenges.

NEWS ASSIGNMENTS

News is the assignment most people probably think of with the term photojournalism. Crossing police lines to get to the heart of a raging fire or head-on collision, photojournalists often risk physical harm with the news assignments they cover.

Types of News Assignments

News is actually divided into two parts: spot and general.

Spot News. Spot news is any unplanned event where little advanced planning is possible. Photographers will often learn of spot news events through a radio call from their photography editor or directly from a police and fire scanner in their car. Because photographers are often driving in their car, spot news is sometimes found through coincidental circumstances. Although emotions are high when driving to a spot news scene, special care must be taken to drive safely. Traffic laws must be obeyed. Most likely, arriving an extra minute sooner because of a high speed chase will not make a difference in capturing the most dramatic moments.

Almost always, spot news is an assignment where subjects will be injured or in physical trouble. The photographer must be prepared to help the injured if no rescue workers are on the scene. To get quickly through police lines, an identification card is usually connected to a small chain and hung around the neck. Police officials are supposed to allow news photographers access to news events. Understanding and tact are often necessary by photographers during heated emotional moments on both sides of the police line. A photographer who obstructs the work of the police or rescue workers runs the risk of arrest.

For news and most other assignments, a photographer must be prepared for any type of film, lighting, and lens requirement. One camera bag should contain two 35mm single lens reflex (SLR) camera bodies. At least one of the cameras should have a motor driven mechanism to automatically advance the film. The bag should contain at least three lenses (wide-angle, normal, and telephoto), a portable flash unit with a fully charged battery pack, a portable radio for communication to the photo editor, a pen and notebook for caption information, and a variety of 36exposure film in an assortment of film speeds (100, 400, and 3200 ASA). Color or black-and-white film depends on the requirements of the individual newspaper.

Whenever possible, both cameras should be loaded with fresh film so that there are plenty of exposures for fast action. Depending on the situation, one camera should have a 35mm wide-angle lens and the other a 180mm or 300mm telephoto lens attached. Most photographers will take an initial wide-angle, scene-setting picture. After a few moments, an assessment of the salient elements of the event is made and the photographer switches to a telephoto lens for a close-up perspective.

There is a debate among photographers whether zoom lenses should be used. As opposed to fixed focal lenses, a photographer can move the focal length in or out for a variety of close-up and wide-angle views. Zoom lenses typically save a beginning photographer money because they can take the place of several lenses. Most professional newspaper photographers, however, do not use zoom lenses. Many find that zoom lenses do not focus as sharply as fixed focal lenses. With their typically small aperture openings they are not practical in low-lighting situations. Zoom lenses also make photographers worry about another technical consideration when shooting. While making aperture, shutter speed, and focus corrections, a photographer with a zoom lens must also decide whether to zoom in or out. A fleeting subject can be lost if valuable seconds are used to make those decisions.

For sensitive news situations, funerals, or courtroom scenes, where the photographer wants to remain as inconspicuous as possible, some photographers carry a small, rangefinder camera in their bag. A rangefinder, without the mirror mechanism of an SLR camera, is quiet and useful for low-light situations.

As with the other assignments, the best images will show the emotional struggle on the faces of those involved at the scene. Tired and dedicated rescue workers helping dazed and confused victims is a visual image that often shows more clearly than words ever can the emotions of concern and fear associated with spot news events.

Often, spot news assignments occur at night just before a press deadline. To get a picture quickly to the

photo desk, some photographers will overexpose their images with their flash, underdevelop their film at drastically reduced times, print their negatives while they are wet, and turn in a print that has only slightly been fixed and washed. From unloading the film from the camera to turning in a print with caption information to the night city editor, the time can be cut by half. Afterward, the photographer should fix and wash the film. The negatives should be carefully filed and labeled within a protective sleeve.

General News. General news assignments give photographers a chance to prepare. Special film, camera lenses, and lighting needs can be anticipated. General news assignments usually take the form of a politician's press conference or a group of donors to a local charity. A photographer's main concerns with such assignments are typically arriving on time to get a good vantage point, making sure that names in a group picture are spelled correctly, and having enough energy and curiosity to produce an unusual, yet telling moment. A picture of a politician or lecturer will always be more visually interesting if an emotional facial expression or hand gesture is captured on film. A standing group of business persons all smiling at the camera, a milk bottle picture as a photo editor used to say, is a visually dull image. Take care to find angles or activities that will not only show the physical appearance of a group, but will reveal their personalities.

Be on your toes. Even during the most banal news conference, strange events happen. Still and video journalists covered the Dwyer news conference that suddenly turned tragic (the Dwyer news situation is detailed in chapter 4). A photojournalist must always be prepared for the unusual and the newsworthy.

FEATURE ASSIGNMENTS

With feature assignments a photographer needs the sharp reflexes honed by spot news events. The trouble with features, however, is that a photographer usually cannot anticipate where the assignment will take place. It is no wonder that many undergraduate photography students often complain that they cannot find meaningful feature pictures to photograph.

Feature assignments are usually self-generated ones. Photo editors, with no other assignments, will tell the photographer to shoot "wild art" or "a colorful enterprise picture for Page 1."

An ordinary photographer might drive to a public park and capture the usual scenes: a child rides a swing, a young woman reads a book, two men talk on a bench. These pictures are made to show readers nothing more than that the weather was nice and people enjoyed the day.

A more mature photographer anticipates the need for a feature picture by the photo editor and has already scouted an area of town or a particular subject that is both visually interesting and filled with meaningful content.

Types of Feature Assignments

There are two types of feature assignments: human interest and pictorial.

Human Interest. These features show persons being natural and unique. The images cannot be anticipated. They are one of a kind moments that capture a person or group being themselves: odd, humorous, and natural. Cute kids, animals, and nuns are traditional subject clichés.

Features offer an opportunity for a page to be highlighted with a pleasant, happy picture that may offset the tragic events of the day. A photographer looking for human interest features thinks like a hunter. Keenly aware and observant, knowledgeable on matters of basic human nature, quiet and unassuming, and technically competent to capture quick and fleeting moments, the photographer stalks the city looking for pictures that go beyond the cliché.

Photographers have several techniques they use to take pictures of people. Some will use a 35mm. wide-angle lens and get close to their subjects. Others use telephoto lenses to keep a far and undetected distance from their subjects. They will either identify themselves immediately or wait until the subject asks for an

explanation. There are two things that happen when you ask a person if you can take their picture and both of them are bad. Either they say no and you don't get the picture or they say yes and stare and smile at you like they were posing for a snapshot. When you see some unusual action, get an initial picture. Afterward, you can identify yourself, get their names, and take additional photographs after they become accustomed to your presence.

Pictorials. The other type of feature picture is the much maligned pictorial. Traditionally, the pictorial is a silhouette of two standing, arm-in-arm lovers at sunset. Pictorials rely on the graphic elements of composition and lighting more than subject matter. Many times pictorial feature pictures, when combined with bold page layout design, can educate unsophisticated readers to the artistic forms and lighting characteristics within their world. A photojournalist should never become distracted by shapes and shadows. Personal artistic expression in the form of pictorial feature pictures have a limited place in the photographer's portfolio. It is far better to take pictures that combine the striking visual qualities of the pictorial with human interest moments.

Because feature assignment photographers often are their own reporters, much of the responsibility for the caption is left to the photographer. Names and locations are a minimal requirement. Quotations from subjects bring more interest to an otherwise ordinary picture/caption package and increase the chances for larger, front-page treatment.

SPORTS ASSIGNMENTS

Although most persons would link photojournalism with news assignments, a recent survey of newspaper photographers revealed that the most common assignment is actually sports. Sports assignments combine the action and excitement of news within a clearly defined structure. The key for successful sports photography is to know that structure. You have to be familiar with the rules of the game to predict dramatic moments. You should also know the backgrounds of some of the key players and anticipate their contribution. If you know that a rookie kicker is about to attempt his first field goal for an NFL team you should concentrate your telephoto lens on his sideline preparations. In an instant, his face may reveal his nervousness that would make a good picture.

Types of Sports Assignments

Sports Action and **Sports Feature** are categories within the sports assignment. Sports Action is a photograph of any moment that occurs on the playing field during the run of the game. Sports Feature is a picture that shows anything else: an angry coach in the locker room, a frustrated player on the sideline, an anxious fan in the stands. As implied by the name, the same procedure applies to sports feature hunting as with human interest features. A photographer tries to capture a peak, dramatic event not happening on the playing field.

Most sports involve a ball and at least two opposing players. The best sports photographs not only show the ball, but reveal the determination in body language and facial expressions each player's struggle to outperform the other. Readers are aware of the overhead perspective offered by television of the linebacker blitzing a quarterback. A successful sports photographer gets beyond the uniform and the helmet and into the eyes of the players. A reader should be able to see the passionate, determined eyes of that blitzing linebacker or the frustrated expression of the soon-to-be-sacked quarterback.

For most sports, long lenses are a necessity. Fast shutter speeds are also in order. Because many sports are played at night or indoors under artificial lighting, expensive telephoto lenses that let in as much light as possible are necessary. A fast ASA film or a film that is pushed to a higher ASA with high speed developer is as necessary as a fast telephoto lens. These techniques are valuable because a photographer wants the most depth of field and the fastest shutter speed possible from a film and lens combination. Focus is a problem with fast moving players. If the lens is wide open, there is no room for focus error. Stopped action without blurring is almost mandatory for sports pictures.

Some photographers use an electronic flash on their cameras where it is permitted by sports officials. Players and television videographers may object to the flash as it causes a brief flash of light that may distract from the game. Flash, however, has been used successfully during basketball games when the electronic strobes are mounted in the four corners of the arena and controlled through a radio frequency on the camera by the photographer at courtside. Of course the cost of such a system is prohibitive. When using flash, make sure that the power output dial is set low (1/16 of second on some units) and the portable battery pack is fully charged. Sports action happens quickly. A low power setting will make sure that the recycle time is quick enough to capture that action. A photographer should also use a camera that synchronizes its shutter with the flash at 1/250th of a second. Ghosting, an undesirable blurring effect, can occur when a player moves faster than a shutter speed can stop. For example, at 1/60th of a second, a common shutter to flash synchronization, ghosting would certainly occur with any player moving faster than a walk.

To round out a photographer's equipment list, cameras should include motor drives for fast film advancement, a unipod to help support the telephoto lens, and a players' roster for caption information. Many photographers keep track of key plays by shooting the scoreboard immediately afterward.

Tips for Shooting Various Sports

It is difficult to give guidelines for shooting sports because they are so different. Knowing the rules of the game will help you find a spot where the key action is most likely to occur. Here are some general rules, but always look for an unusual angle. Suggestions are included.

Football photographers usually squat about 5 yards either side of the line of scrimmage with a 300mm telephoto lens on a unipod. When a team is within 10 yards of the goal, photographers usually stand behind the outside boundary of the end zone. Another camera with a wide angle lens is ready for close-up, sideline action or features. To facilitate mobility, many shooters use a small, stomach bag to carry film, another lens, and a flash. Pay strict attention to the movement of the players. Several photographers have been hit and their equipment damaged by a 210-pound running back. Play your hunches. A quarterback may be ready to throw a "bomb." Get away from the pack and catch the reception.

Basketball photographers seldom locate themselves on the sidelines. They are most likely found on one side or the other of the net with a 35mm lens for close-up action and a 300mm lens for action farther down the court. Try an 85mm lens with a straight-ahead perspective. Or you might use a telephoto lens from a high, sideline position.

Baseball is a difficult sport to cover because the action is usually quick with long periods of dull innings. Photographers are usually confined in a special area behind first and third base. The usual equipment configuration is to have one camera on a tripod that is fixed on second base with a second camera around the neck. Pay attention. Foul balls can hurt if they are a surprise. Use your fixed position to take pictures with your wide angle lens of fans reacting to key plays.

Soccer photographers roam from the sidelines to the goal looking for headers. You may want to use an extreme low angle through the netting of the goalie attempting to stop a score.

Hockey photographers try to get high enough with long lenses to avoid the protective shield around the playing area. Use a wide angle lens up against the plastic protector to capture a hard check or scuffle.

Tennis is best photographed while kneeling at one side of the net. However during professional matches photographers are limited to an area at a courtside location. As with baseball, try to get crowd feature pictures.

Swimming events are often photographed with a flash and a long lens with favorable results. Use an underwater camera to record the other side of a dive or turn.

Most track and field events require a long lens and knowledge of the individual event. You might use an

extremely long telephoto lens and take close-ups of key actions-the relay hand-off, the pole vaulter's grip, or the shot put thrower's grimace.

Whenever there is doubt on how to cover an event, look at the positions and equipment of other, more experienced photographers. Then, think of a position based on your knowledge of the game. Above all, keep in focus, minimize blurring, and show the drama of competition in the players' eyes.

PORTRAIT ASSIGNMENTS

Readers want to know what people in the news look like. The portrait assignment is an opportunity for photographers to capture a person's personality. It is no easy task. Important and ordinary newsmakers tend to hide behind a facade of friendliness. Seldom does a photographer get the luxury to spend long periods of time with a busy businessman. All the photographer's instincts and technical competence come into play to watch for a moment when the subject's personality is revealed.

Types of Portrait Assignments

There are two kinds of portrait pictures: **mug** and **environmental**. Mug shots, those little head and shoulder, close-up portraits, have staged a comeback on the pages of newspapers. A recent research study revealed that the front pages of five large circulation newspapers are filled with the tiny face photographs. It seems that photographers must learn to live with the small images (Lester, 1988).

Mug Shots. The term mug shot comes from the definition, "to make faces." The challenge for photographers is to make the mug shot more than a picture of a subject smiling for the camera. Despite its small size, the picture can and should be a telling record.

The portrait can be taken in the newspaper's studio where the lighting and background can be rigorously controlled or in the subject's office or home. A short telephoto lens, in the range between 85mm and 105mm, is the best choice for the close-up portrait. The subject is likely to be nervous. With a telephoto, the photographer need not get too close in order to fill the frame with the person's face. A telephoto also tends to have shallow depth of field. A close-up mug shot should not contain distracting background elements.

Don't be hesitant to take pictures of hand gestures that occur close to the face. Unusual angles including a side view might be tried. Cropping on the face can also be tighter than normally expected to add interest to the portrait. Expect to take a 36 exposure roll of film for a variety of facial gestures. If a subject is outgoing, an editor may be convinced to print a series of three head portraits for a more interesting and revealing layout. Be sure to take pictures from each side and in front for a variety of views.

The Environmental Portrait. The environmental portrait not only shows what the subject looks like, but also reveals aspects of the sitter's personality by the foreground and background objects the person displays. Personal mementos on a desk or hung on a wall let the reader know more about the subject than a simple portrait can reveal. It is a picture of a person AND that person's environment-NOT simply a picture of a person in an environment. Some photographers specialize in the environmental portrait with wonderful results. Arnold Newman and John Loengard make photographs that reveal a subject's personality through facial expressions and background clues.

Because the environment in which a person lives, works, or plays is a necessary part of the photograph, a wider lens is needed than for a mug shot. The depth of field should be more extreme because the background needs to be in focus. A wide angle lens choice in a range from 20mm to 35mm is most preferred by photographers.

If a large, picture window is available, use that soft, natural light for the portrait. Often, however, the available lighting must be supplemented with electronic flash. A bare-bulb flash simulates soft, window light and is an excellent flash choice. If the ceiling is of moderate height and lightly colored, a flash head aimed at an angle will bounce the light off the ceiling and create a soft, even glow. If possible, a photographer may want to bring an umbrella or a light box and a stand for the flash. The photographer

should try to avoid the flash mounted on the camera and pointed directly at the subject unless the personality of the subject warrants such a technique. Direct flash creates a bright, blinding light and harsh shadows that is inappropriate for most portraits.

Some photographers stage manage their environmental portrait subjects. They tell them where to sit or stand, whether to look at the camera or away, and to hold a prop. The cliché environmental business person's portrait always has the subject pretending to talk on the telephone. Such a picture always looks phony and is a result of laziness or a photographer's much too prevalent ego who assumes he or she knows how the subject should look. The best method is to have plenty of time for picture taking, have a reporter interview the subject so that the photographer can work more freely, and if asked by the subject where to stand or what to do, simply tell him or her to decide. It is always better to not create or stage manage a portrait session. Even if a pen and pencil set on a desk or a large, leafy, potted palm is in the way, avoid the temptation to move those objects. Part of the challenge of being a photojournalist is to work with the limitations that are presented during a shooting session. Distracting visual elements are a part of the subject's personality and should be left in the composition.

ILLUSTRATION ASSIGNMENTS

Consisting of food, fashion, and editorial subjects, the illustration assignment has come under criticism by leaders in the field who worry about the rise in the use of set up, contrived and computer manipulated images. The judges for the 47th Annual Pictures of the Year, one of the most prestigious photographic competitions in the world, announced that because of a concern for photographic credibility, the editorial illustration category would be eliminated. In addition, "photos that portray the subject realistically . . . will be preferred to those that illustrate a clever headline or concept" ("Contest Instructions," 1989).

Such trends have come and gone throughout the history of photojournalism. It is certainly hoped that a photographer who works on an illustration assignment does not carry those techniques to the other types of assignments. A fashion assignment, for example, lets the photographer work with an art director to create images that show models and clothing in pleasing compositions. The nature of an illustration is such that it demands much pre-planning. Locations, models, and clothing must be selected. During the shoot, poses must be managed. The ethical danger lies when the photographer, fresh from a fashion shoot, is asked to make an environmental portrait and uses those same techniques to manipulate the subject for an editorial story. The photographer's credibility may suffer. Readers who notice the name of a photographer who created an illustration may also see the same photographer taking pictures for other assignment categories and assume those pictures were set up as well.

The rise of the illustration assignment can be directly related to the rise in the use of color. Newspapers have invested heavily in color printing technology to attract readers and advertisers. Color printing in newspapers has increased steadily in quality and quantity to the point where readers expect to see color photographs and graphics everyday. To keep up with the demand, many photography staffs have switched to shooting all color negative film, bought color enlargers and film and print processors, and purchased portable lighting equipment powerful enough to be used in poor lighting situations with low ASA color films. New films on the market, however, have made the shooting of color as easy and worry free as with black-and white film products without complicated electronic flash techniques.

Some staffs have hired or made a photographer responsible for all the illustration assignments, thus avoiding an ethical conflict of interest. The photographer is trained in 120mm and large format color negative and transparency lighting and shooting techniques.

From an idea originated from a reporter or editor, the photographer is asked to illustrate a vague concept through an arrangement of props and models usually in a studio location. Many photographers enjoy the creative challenges offered by the illustration assignment. Problem solving is an absolute necessity as props get lost, food wilts or melts, and models complain.

The use of illustrations should be kept to a minimum by a newspaper. Whenever possible, illustrations should be made in realistic settings. Above all else, a photographic illustration should be clearly labeled as such in the caption and techniques that are special to the illustration should never carry over to another assignment category.

PICTURE STORY ASSIGNMENTS

With all other assignments, the pressure to produce pictures on a tight deadline sometimes causes photographers to hurry themselves through a shooting session. The picture story assignment gives a photographer a chance to slow down and produce a package of pictures over a longer period of time. Although not as numerous as some of the other assignments, picture stories should be essential components in a photographer's portfolio. At its best, a picture story illuminates a serious city-wide social problem through the telling in words and pictures a particular person's plight.

Picture story ideas come from an editor, a reporter, or a photographer. Gene Smith, one of the most respected photojournalists and producers of picture stories until his death in 1978, said that "The best way to find ideas for photo essays is to be immersed in enough activities and different people so that you keep your mind stimulated" (cited in Kobre, 1980, p. 288). A curious and energetic mind will always find stories worth telling.

There may be a pressing story in a foreign country with many of the newspaper readers concerned about the situation. An editor will send a reporter/ photographer team to report their findings. Closer to home, a reporter or a photographer may have an idea for a story based on his or her own interests or previous assignments that warrant a longer treatment. In some cases, a photographer has the opportunity and the talent to produce both the words and the pictures.

Once a topic is decided upon, one of the first and crucial next steps is to conduct research on the topic. What has been written on the subject in the newspaper or in magazines and books? What can social workers, city officials, or persons in similar situations tell? Before contact is made with a subject, the photographer should read and talk to as many sources as possible in order to get as thorough an understanding as possible.

Part of the research process is to decide on the film and equipment that will be necessary for the completion of the assignment. Is the project a black-and-white or color film story? Will special lighting or camera equipment be required? Will permission from subjects be necessary?

Another crucial part of proper picture story planning and yet often overlooked is the deadline. There should be some kind of forced completion date for the project. Even if the story is self-imposed and the photographer shoots the pictures on his or her own time, a strictly enforced deadline upheld by a caring editor will prevent a photographer from spending too much time on the story. Many serious and professional photojournalists have sacrificed their careers because they became emotionally involved with the subject of a picture story. One photographer worked for over a year on a story of a little girl dying of cancer. When she died, the photographer decided to continue with the story and show how a family copes with the death of a child. The photographer could have used a strong editor to help manage the story and prevent the photographer from becoming obsessed.

The next step is to make contact with the subject. Some photographers do not bring cameras with them to the first meeting. Others take their cameras, but leave them in the trunk of their car. Most photographers will bring a camera with a 35mm lens on a strap around a shoulder to get the subject used to the picture taking process. Most persons think of photography as a means to prove they were at a famous landmark, to document the growth of a child, or to record the smiles of family members and friends. A photographer must take care to explain to the subject the purpose and intended outcome for the pictures. More importantly, the subject needs to understand that tiny, revealing moments only come if a subject is willing

to be revealed and a photographer is willing to be a fly on the wall quietly observing and recording. A picture story usually has five kinds of pictures: an overall scene-setter, a medium distance interaction, a portrait, a close-up, and an ending picture. The overall scene-setter describes in one picture the essence of the story. The photograph should readily place the main subject in the context for the reader. The medium distance interaction picture should show the subject communicating with some other person connected with the story. A portrait is usually a candid moment that reveals the subject's personality. The close-up photograph can be a tightly cropped detail of an object or a person that tends to symbolize the person's situation. Finally, the ending picture sums up and concludes the set of pictures. A photographer tells a story with words and pictures. There should be a logical beginning, middle, and end.

Once the pictures are taken, some photographers give contact sheets to an editor for the final decision. Others make 8 X 10 work prints of their favorites, called "11 selects" and let the editor choose from them. Many photographers work with an editor to produce a layout together. The editor concept, the idea that someone not emotionally involved in the story selects the pictures for the final layout, is a strong and valid one. An editor should keep the reader in mind. The photographer still has the subjects in mind. An editor should know from experience the pictures that best communicate a story. But a confident editor should never object to a photographer's input. Perhaps the best compromise is for a photographer to make prints of the favorites and for an editor to select from those images with a photographer's gentle prodding.

NEW TECHNOLOGICAL ADVANCES

Photojournalists are not only social historians with a camera, they are competent technicians who must keep abreast of the changing technology and the acceptable ethical considerations associated with that technology. In the 1940s, it was ethically acceptable to pose many subjects because the commonly accepted technology of the day, the awkward 4 X 5 press camera with a portable flash, was a poor recorder of the candid moment. Also, without a 36 exposure film cassette, photographers were forced to make every picture count.

Photographers commonly use cropping, exposure, contrast, dodging, and burning techniques in the darkroom to make the meaning of a picture more clear. Cropping can be accomplished during shooting by the choice of lens, distance from the subject or angle chosen, in the darkroom by changing the height of the enlarged image or moving the blades of an adjustable easel, or by marking the white borders of a print to show the area of the final, printed image. With manipulations in aperture and shutter speed combinations or the use of filters when shooting, times and temperatures when processing the film, aperture and time settings with an enlarger, and filter or paper grade selections in the darkroom, photographers can alter the original tones of the scene dramatically. By preventing light from exposing on a certain area of a print with a tool or by hand, the area can be "dodged" to appear to be lighter. Conversely, by adding more light to a specific area, the print appears to be darker or "burned." Dodging and burning can also be accomplished with concentrated developer or chemical bleaches.

Some photographers have resorted to a simple technique to manipulate an image—flopping. A negative is turned upside-down in the enlarger carrier to produce a picture that is reversed, or flopped. Sometimes the angle of a subject's face or hand fits a layout design more pleasingly if the angle is reversed as if viewed in a mirror. The practice is dangerous because right-handed people can be made to appear left-handed, a wedding ring is seen on a right hand, and words in the picture are reversed. Photographers should notice the best angles while shooting without resorting to flopping a negative.

With computer technology, the picture manipulations cited here are possible without ever entering a darkroom. Newspapers and national news bureaus are experimenting with technologies that in a few years will be commonly thought of as the industry standard. Whether a subject is photographed with negative film or by electronic still video cameras where photographers are able to record their images on a 2-inch floppy disk, the pictures can be converted to computerized, digital images. The photographer can then make exposure, color balance, and cropping adjustments on a television or computer screen, type caption

information, and send their words and photographs via a telephone line to the photo editor's computer terminal. Once in the newsroom's computer, the pictures can be readied for the printing process. The photo editor can make exposure, color, and cropping corrections. Computer-controlled color separations are then automatically performed with the pictures ready for the printing press. At the present time, the new technology saves time, yet is expensive with the quality not as high as present, traditional methods. But the day will come when the technology becomes affordable for even university photojournalism programs.

There are certain principles that should remain constant despite technological advances. The guiding principle for such manipulations should always be the content of the photograph. Is the content or intent of the image drastically altered by the manipulation? Will an exposure adjustment, angle or perspective change, tight crop, color correction, filter selection, flopped negative, or a dodged or burned area mislead a reader? If the answer is yes, the manipulation should not occur. Whether by traditional or new technological methods, the underlying principle of not fooling the public should never be compromised. Credibility forms the distinction between a respected chronicle of a community's best and worst moments and a supermarket tabloid.

A modern photojournalist is a mixture of reporter, artist, and craftsperson. A photographer is expected to determine in 1/500th of a second, whether a subject is newsworthy, aesthetically pleasing, and technically possible to record on film. Assignments during any one shift can run from coverage of a five-alarm fire to a meeting with the governor. Consequently, photojournalists should be well-educated, curious, and cool under stressful situations. Photographers must also be humane, caring individuals aware of the many ethical concerns that are a part of any news assignment.

Chapter Four

Ethics in Photojournalism

As reporters, photojournalists must have a strong sense of the journalistic values that guide all reporters. Truthfulness, objectivity, and fairness are values that give the journalism profession credibility and respect. From getting the names spelled correctly in a group portrait to not misrepresenting yourself or a subject, truthfulness is a value that gives the public a reason to rely on the accuracy of the news they read and see in their newspaper. If you are economically, politically, or emotionally involved with a subject, your objectivity will be put into question. A photographer's credibility will suffer if free gifts from a subject are accepted or if political views or personal opinions cloud news judgments. To be fair, a journalist tries to show both sides of a controversial issue, prints stories and photographs proportionate to their importance, and if mistakes are made, prints immediate, clear, and easily found corrections.

Rights to Privacy

When victims of violence and their families, through no fault of their own, are suddenly thrust into the harsh light of public scrutiny, they often bitterly complain. Their private life is suddenly the subject of front-page pictures and articles. Readers are quick to react when they feel a journalist has crossed the line and intruded into a subject's personal moment of grief. Anne Seymour, public affairs director for the National Victim Center in Fort Worth said, "Any time there is a yellow line, some journalists in the interest of news will cross over" (Zuckerman, 1989, p. 49).

Public officials and celebrities also feel that journalists sometimes cross that yellow journalism line in covering their everyday activities. Television actress, Roseanne Barr, who frequently advocates her and her family's right to privacy, told a story on the "Oprah Winfrey Show" (1989, November 20) that illustrates this point. Her mother saw a television camera, Barr said, coming through the window of her home. Barr's mother was forced to lie on the floor to avoid being videotaped.

The judicial system in America has recognize that private and public persons have different legal rights when it comes to privacy. Privacy laws, as can be imagined, are much stricter for private citizens not involved in a news story than for public celebrities who sometimes invite media attention. Journalists need to be aware of the laws that are concerned with privacy and trespass. But ethical behavior should not be guided by what is strictly legal.

PRIVACY IS AN EARLY ISSUE

Historically, invasion of privacy issues are linked with candid photography. Limitations with the type of camera, lenses, and film in the early days of photography prevented many of the candid moments that are commonplace today. Once cameras became hand-held and lenses and film became faster, amateur and professional photographers were able to make pictures that previously were impossible.

Early news photographers were forced to use bulky cameras that limited the type of picture possible. Candid pictures were simply not possible when subjects quickly spotted a photographer. The photographs of Paul Martin and Jacques-Henri Lartique stand out as wonderful exceptions. They captured many candid moments among 19th-century citizens.

Typical subjects of Martin's candid style were Victoria-era children playing in public parks, women enjoying the surf during holidays, and men working along the busy streets of London (Flukinger, Schaaf, & Meacham, 1977).

It was rare when a photographer could capture a spontaneous news event. More likely, subjects in news and feature assignments were carefully composed by the photographer to create a static or stereotyped look. As Wilson Hicks (1973), author of *Words and Pictures* wrote, "Instead of picture consciousness, it was a time

of camera consciousness. Practically everybody looked at the camera. . . . When the photographer entered a situation of movement involving people, life stopped dead in its tracks and orientated itself to the camera" (pp. 26-27).

The successful documentary photographers during the early years of newspaper photojournalism were the ones who could make pictures that did not have a highly manipulated look. Jacob Riis and Lewis Hine were photographers who used the equipment of their day-large, bulky cameras with slow film and lenses. Although their photographs, for the most part, showed individuals and groups looking into the camera's lens, their pictures are classic documentary statements because of the lack of manipulation by the photographers. It is a rare occurrence to find images by Riis or Hine that show subjects unaware of the camera's presence.

Lewis Hine, of Oshkosh, Wisconsin, worked in a factory for long hours during the day when he was a boy. Consequently, his photographs of children suffering for many hours at low pay and with dangerously, fast-moving machines were vivid and disturbing. Child labor laws were passed to protect children, a direct result of his photographs (Pollack, 1977, pp. 91-93).

George Eastman's Amateur Craze

The invention of a faster dry plate film meant that medium-sized and smaller, handheld -cameras could be used. Such cameras allowed amateur and professional photographers to make pictures of unsuspecting subjects. George Eastman came up with a camera he dubbed, the Kodak. The Kodak slogan was, "You push the button-and we do the rest." The camera was small, easy to use, and contained 100 pictures on a dry gelatin roll. When the snapshot shooter had exhausted the roll, the camera was mailed to Rochester, New York where the film was processed, printed, and returned to the owner with the camera and a fresh roll of exposures.

Amateur photographers immediately took snapshots of practically anything that moved with the little Kodaks and other cameras. No one was considered safe as unsuspecting strangers clicked off exposures. The camera craze that began in the 1880s was an international epidemic that prompted retaliation by those upset with photographers taking candid pictures of people without permission. The *New York Times* "likened the snapshot craze with an outbreak of cholera that had become a national scourge" (Jay, 1984, p. 10). A popular poem, a parody of the Kodak slogan was,

Picturesque landscape, Babbling brook, Maid in a hammock Reading a book; Man with a Kodak In secret prepared To picture the maid, As she sits unawares. Her two strapping brothers Were chancing to pass; Saw the man with the Kodak And also the lass.

They rolled up their sleeves Threw off hat, coat and vest The man pressed the button And they did the rest! (Jay, 1984, pp. 11-12)

Vigilante associations were formed to protect the honor of unsuspecting women. A brick thrown through a camera's lens was advocated as a possible remedy. The *Chicago Tribune* wrote in an editorial that "something must be done, and will be done, soon. . . . A jury would not convict a man who violently destroyed the camera of an impudent photographer guilty of a constructive assault upon modest women" (Jay, 1984).

A photographer intent on capturing people in embarrassing or compromising situations was despised by a great many people. Although anti-photography bills were never introduced in America, Victorian London photographers required free official permits to take pictures in parks. Restrictions often included "Persons and groups of persons . . . on Sundays . . . [with] hand cameras" and without tripods (Flukinger et al., 1977). Germany passed a statute prohibiting photography without permission in 1907.

Of newspaper and magazine photographers who put small cameras to use, Bill Jay (1984) in his article, "The Photographer as Aggressor," wrote, "As any impartial observer will admit, no aspect of a life was too

private, no tragedy too harrowing, no sorrow too personal, no event too intimate to be witnessed and recorded by the ubiquitous photographer" (p. 12).

Small, hand-held professional cameras, particularly those made by the Leica company, made it possible for photographers to take high quality pictures of people in low-light situations without a subject's knowledge or consent.

Two early prolific and respected users of the small cameras were Paul Wolff and Erich Salomon. Wolff became known for his feature pictures where he, according to Hicks (1973), showed that a picture could be made out of any subject. Salomon, a lawyer who took up photography to earn a living after the loss of his family's fortune, made unposed pictures of presidents and statesmen during meetings and public functions. Salomon's images are beautifully composed candid moments of hard-talking politicians caressed by the gentle glow of available light. His photographs were published in several illustrated German publications and became a model for candid pictures for future generations of news photographers. Salomon's photographic career was tragically cut short when he was captured and executed by the Nazis.

Privacy violations would not become an issue if it were not for editors who were willing to publish the revealing, hidden moments. Magazine and newspaper editors once the halftone process became relatively inexpensive and aesthetically acceptable, were eager to fill their pages with photographs that were used, admittedly, to sell more copies. Hicks (1973) summed up the philosophy of the editors of the day with, "Get the picture-nothing else mattered" (p. 25). This was the era of the scoop. Competition was so fierce that photographers would go to great lengths to beat a rival photographer. One of the best known freelance newspaper photographers, Arthur Fellig, gained his reputation for taking pictures of accident and murder victims no one else had. Fellig's motto was, "F/8 and be there." Professionally known as "Weegee," a variation of the popular table entertainment, "Ouija," Fellig, aided by police informants, arrived at news events often before the police (Stettner, 1977).

The Courts Ban Cameras

The era culminated with the trial of Bruno Hauptmann for the kidnapping and murder of aviator, Charles Lindbergh's baby. Over 700 reporters and 125 photographers covered the sensational events of the trial. Although photographs were allowed in the courtroom before the trial, during recesses, and after the trial, there were many abuses by competitive-crazed photographers. After the trial, the American Bar Association issued the 35th canon of Professional and Judicial Ethics. Most states adopted Canon 35 to ban photographers from their courtrooms. Before the ruling, a judge could independently decide whether to ban news photographers.

In the 1950s, Joseph Costa and the NPPA lobbied to appeal the states' ruling. Slowly, acceptance for photographers' presence in the courtroom grew. Florida's cameras-in-the-courtroom model, approved by the Florida Supreme Court, was tested successfully during the Ronnie Zamora trial in 1978 (Kobre, 1980).

In another Florida case, the Supreme Court in 1981 upheld the conviction of two Miami Beach police officers for burglarizing a restaurant. Officers Noel Chandler and Robert Granger felt that they were denied a fair trial by the presence of television and still photojournalists in the courtroom. The Supreme Court allowed individual states to decide how to regulate the coverage of trials. Florida, as with many other states, does not require permission from all participants for photo news coverage, but restrictions were imposed. "Only one television camera and only one still photographer are allowed in the courtroom at one time. Equipment must be put in one place; photographers/camera persons cannot come and go in the middle of the proceeding, and no artificial light is allowed." Other states have opened up their courtrooms to photographers. Federal trials are still off limits for cameras (Nelson & Teeter, 1982).

As opposed to the small, 35mm camera, the bulky 4X5 press cameras were seldom used for candid images. The press camera was simply a hand-held version of the view camera that had to be set on a tripod. The camera only held one 4 X 5-inch negative holder with two sheets of film at a time. The negative holders

were awkward to manage. There was no through-the-lens or rangefinder mechanism to aid focusing. After each exposure a new flash bulb had to be inserted into the flash unit while an unexposed film holder had to be inserted in the back of the camera. Despite the availability of small, hand-held cameras, a 1951 survey of 61 newspapers with circulation of over 100,000 showed that 97% of the staff photographers used the 4X5 press cameras (Horrell, 1955).

Arthur Geiselman of the York, Pennsylvania Gazette and Daily was attacked by a crowd at the scene of a child's drowning. "The 4 X 5 is not the camera for this kind of spot news coverage," wrote Geiselman (1959). "I believe if I had had a 35 millimeter camera I could have avoided trouble. The clumsy, black box is too much in evidence at a time when a camera should be inconspicuous" (p. 13).

The subjects of the press cameras, were for the most part, aware of the photographer's presence, unless the subject was greatly preoccupied. Privacy problems arose when editors chose to use sensational pictures on their front pages. In an era of yellow journalism, photographs contributed greatly to the public's repulsion of news photography as a profession. Photojournalists were labeled as mindless ambulance chasers without a thought for the subjects of the images. As one writer (Edom, 1976) noted, photographers were considered "reporters with their brains knocked out" (p. 26). Such a characterization was misleading because reporters also wrote stories that contributed to the sensational era.

Should a News Subject be Compensated?

Photographers did produce moving photographic documents with large, press cameras, however. The Farm Security Administration (FSA) was a governmental agency set up by the Roosevelt administration to document the weather and economic affects upon people during "The Great Depression." Led by Harvard economics professor Roy Stryker, the photographic unit of the FSA included such household names as Walker Evans, Dorothea Lange, Russell Lee, Carl Mydans, and Arthur Rothstein.

One of the most memorable images of all time came from the FSA collection. Dorothea Lange made "The Migrant Mother," a sad, roadside close-up of a destitute mother with a faraway look and her shy children. Unfortunately, the mother in the portrait, Florence Thompson, complained that Lange received fame for the picture while she lived in relative poverty. Nevertheless, when Mrs. Thompson suffered a stroke and her family could not pay her medical expenses, people around the country donated over \$15,000. Many wrote that they were touched by Lange's photograph (see Los Angeles Times, November 18, 1978, p. I and "Symbol of depression," 1983).

Newspaper photographers eventually replaced their 4X5 cameras with more easily manipulated 35mm cameras. Consequently, photojournalism reporting gained respect as many more photojournalists were more inclined to photograph people as they really were rather than stage direct a subject's actions. Private moments that involved social problems were now the subject of photographers. Picture magazines such as the London *Post* and America's *Life* and *Look* ushered in what many considered to be the "Golden Age of Photojournalism." Gene Smith, Margaret Bourke-White, Alfred Eisenstaedt, Leonard McCombe, and Bill Eppridge are some of the photographers that worked for the picture magazines.

Eisenstaedt's Time's Square celebration kiss between two strangers, a soldier and a nurse, beautifully shows the joy the world felt that World War II was at an end. The picture, however, has been embroiled in controversy as up to 10 sailors have claimed to be the man in the famous picture. The ultimate goal of the claims made by the soldiers is a percentage of the profits Time, Inc. has made throughout the years for the sale of the image.

Smith made classic picture stories of individuals: a country doctor and a nurse mid-wife are two of his favorite stories. McCombe produced one of the first "A Day in the Life" stories with his coverage of a young woman from a small town working in New York City. Bill Eppridge produced one of the most dramatic picture stories in the history of *Life* magazine. Headlined, "We are animals in a world no one knows," Eppridge and a reporter, James Mills, produced a sensitive and shocking portrait of a young,

educated couple forced into prostitution and robbery to feed their \$100 a day heroin addiction. Eptridge and Mills received permission to intrude into their daily lives without paying their subjects (Edom, 1980).

Robert Frank and Magazine Photography

Many photographers established a style of photography that was unique to the 35mm film medium. Their images were usually of people in bars or on the street who were unaware of the camera's presence. Inspired by the writings of "beat" novelist, Jack Kerouac, Robert Frank is best known for his gritty portrait of America contained in his book, *The Americans*. Frank spent more than a year "on the road" through a Guggenheim grant. He made pictures that showed a side of America that contrasted greatly with the pretty picture postcard scenes that typically "documented" America at that time. Although his photographs were severely criticized by photography experts, Frank inspired future generations of photographers who realized that the subjects for photography were not limited to traditional, postcard views.

Photographers such as Diane Arbus, Bruce Davidson, Lee Friedlander, Danny Lyon, Mary Ellen Mark, and Garry Winogrand use a shooting style that opened the streets to subjects previously not photographed.

Magazine photographs developed a more casual visual style as many of the "street photographers" freelanced for the magazines. Magazine images are usually more graphically complicated than straight-forward news photographs because readers spend more time viewing an image in a weekly or monthly magazine.

Curiously, magazine images of hard news subjects can be much more graphically violent and threatening to an ordinary person's privacy without the typical reader uproar found with similar images published in a newspaper. Readers have a more protective, almost personal commitment to their hometown newspaper. Nevertheless, newspaper photographers started to imitate the candid shooting style seen in the magazines. When that style is used for spot news situations in newspapers, subjects and readers sometimes object that their privacy has been violated.

News Photographer magazine has printed several articles that detail the right to privacy of a photographer's subject. In an article titled, "'Inside Story' Inside Photos," a television program hosted by the former state department spokesman for President Carter, Hodding Carter, featured a discussion of controversial images. Editors and photographers in the program generally agreed that a newspaper's mission is to sometimes make people uncomfortable. Although it is unfortunate that people complain when their anonymity is taken away when their picture is published, Hal Buell of the Associated Press remarked that if newspapers do not print pictures that upset people once in awhile, "Don't we stand a chance of the reader losing his credibility in the newspaper?" ("Inside story," 1982, p. 30).

Some critics complain that deadline pressures and competitiveness are responsible for journalists sometimes trampling on the privacy of others. Zuckerman (1989) noted that "News organizations, driven by intense competition, rarely let concern for a victim's privacy get in the way of a scoop" (p. 49).

Hilda Bridges Sues for Her Privacy

A woman in Florida did more than complain about the loss of her privacy. She sued the newspaper for millions of dollars. Hilda Bridges was kidnapped by her estranged husband, Clyde Bridges and forced to remove all of her clothes. He thought that his wife would be unwilling to escape if she were nude. When police surrounded the apartment building, Bridges killed himself. Behind police lines, Scott Maclay of the *Cocoa Today* newspaper was waiting with a 300mm lens. The photograph Maclay made shows a frightened woman, disrobed, but partially covered by a dishtowel, running with a police official who's face shows deep concern with his hand firmly grasping the woman's shoulder. After several hours of consultation with various editors, Maclay's picture of Hilda Bridges' rescue ran large on the front page. The newspaper's editor said that the picture "best capsulated the dramatic and tragic events" (Hvidston, 1983, p. 5). Some readers later complained that the picture of the scantily clad woman was published to sell additional copies of the

newspaper and for no other reason.

Bridges claimed that her privacy had been invaded because she was naked. She testified that the photograph made her want to "crawl away, hoping nobody would see me." A lower court awarded the woman \$10,000. On appeal, the decision was overturned. The key in court cases seems to hinge on the conduct of the news photographer or the news medium. "If the conduct is so extreme, so 'beyond all possible bounds of decency' . . . then one may be found guilty of intentional infliction of emotional distress" (Hvidston, 1983, p. 5).

The court in the appeal said that the picture "revealed little more . . . than some bathing suits seen on the beaches. The published photograph is more a depiction of grief, fright, and emotional tension than it is an appeal to other sensual appetites." Furthermore, the court said, "Because the story and photograph may be embarrassing or distressful to the plaintiff does not mean the newspaper cannot publish what is otherwise newsworthy" (Johns, 1984, p. 8).

Ron Galella and Jackie Onassis: Celebrity Photographs

A classic example of a photographer overstepping the bounds of decency was Ron Galella. Galella had one passion in his life-to photograph Jackie Onassis and her family. It was a lucrative passion. He once earned over \$20,000 a year just for his pictures of Onassis. But Galella was no "one shot wonder." He followed Onassis and her family wherever he could. Galella was seen taking pictures of her while hiding "behind a coat rack in a restaurant, jumping out from behind bushes into the path of her children, and flicking a camera strap at Onassis while grunting, 'Glad to see me back, aren't you Jackie?'" Galella even disguised himself as a Greek sailor and made pictures of Onassis sunbathing in the nude on the island of Scorpios. The pictures were later published in *Hustler* magazine.

Galella claimed he was simply exercising his right as a journalist under the First Amendment. In two courtroom decisions, (he simply ignored the first decision that ordered he stay at least 25 feet from Onassis) the court said he was guilty of "acts of extremely outrageous conduct." To avoid a possible 6-year prison term and a fine of \$120,000, Galella signed an agreement to "never again aim a camera at Mrs. Onassis or her children" ("Photographers pledge," 1982, p. A-27).

Thousands of dollars and careers can be made by photographing famous people either doing extraordinary or quite ordinary actions. Readers seem to enjoy seeing famous people in ordinary situations given the popularity of the publications that use the images and the high prices editors pay to photographers for their pictures. Pictures that show the windblown skirts of a queen, the bikini look of a pregnant princess, and a president slipping down a plane's steps have earned large paychecks for the photographers. The foreign and national press have a tremendous interest in star-studded photographs as the popularity of personality publications and "infotainment" television programs attest.

Photojournalist Ross Baughman suggests that pictures of famous people undergoing ordinary activities need to be taken. Such pictures "can play an important role in democratizing royalty or in letting the public know these people are only human like the rest of us" (Johns, 1984, p. 7).

The intense competition among photographers to come up with unique angles of famous people have led to some obvious excesses. Six helicopters filled with photographers flew over the wedding of movie stars Michael Fox and Tracy Pollan. Recently, photographers have drawn criticism from the public and their colleagues by confronting a famous person until a reaction is visually demonstrated. Comedian Eddie Murphy was recently badgered by a photographer until he angrily reacted. The photographer then took the unflattering portrait of Murphy. Other celebrities such as Cher, Sean Penn, Meryl Streep, and the bodyguards for Prince have all had recent confrontations with overzealous photographers with some resulting in criminal action (Stein, 1988).

Louisiana State University journalism instructor Whitney Mundt said, "The furtive manner in which paparazzi operate in order to track down famous individuals is inherently unethical." Mundt suggested that

photojournalists should not photograph famous people simply because they have familiar faces, but wait until they are involved in a situation that has "intrinsic news value" (cited in Johns, 1984, p. 8). A photographer who saw Zsa Zsa Gabor walking her dog would avoid taking her picture, according to Mundt's standard. A photographer, however, who saw Gabor slapping a Beverly Hills policeman would take the photograph. Such a standard, according to Mundt, "would have photojournalism which is no longer exploitive, and would no longer endanger the credibility of the press." The trend in that direction may have started with the publisher of The People newspaper in London who fired his editor for printing pictures of 7-year-old Prince William urinating in a public park ("London editor," 1989).

Although photographers have been criticized for their over-zealous candid coverage of the rich and famous, studio portraits of stars, for the most part, are carefully controlled public relations pictures. Jim Marshall, a photographer represented in the book, *Rolling Stone The Photographs*, criticized the magazine for accepting the strict photographic demands of stars and their representatives. "The stakes are much higher now," Marshall explained, "and with that kind of money at stake, everybody is very edgy about everything. Now we're seeing only what the artists and their managers want us to see. I think we are the lesser for it" (Sipchen, 1989, p. E- 1).

FOUR AREAS OF PRIVACY LAW

A quarterly publication of the Reporters Committee for Freedom of the Press titled, "Photographers' Guide to Privacy," is helpful in sorting out the areas of privacy law that affect news photographers. Privacy law is divided into four areas:

- ❖ Unreasonable intrusion into the seclusion of another,
- ❖ Public disclosure of private facts,
- ❖ Placing a person in a false light in the public eye, and
- ❖ Misappropriation of a name or likeness for commercial gain (Strongman, 1987).

Unreasonable Intrusion

Consent is the most important factor when dealing with unreasonable intrusion or public disclosure of private facts. Generally, anything that can be seen in plain, public view can be photographed. Pictures in private places require permission. A photographer must be sure that the person who gives permission has the authority to grant the request. Some states will not accept the authority of a police or fire official or a landlord for a photographer to enter a private home. Written consent is preferred over oral consent. The Galella case was certainly an example of unreasonable intrusion on public property. The Lindbergh case was another.

Disclosure of Private Facts

Trespass laws require that photojournalists have the permission of an owner of a property before access can be gained. However, court rulings have sent mixed messages. A tenant at an alleged substandard apartment complex in Philadelphia gave permission to a television crew to enter the property. The landlord sued, but lost the case. Permission from a tenant is acceptable.

A Kansas film crew lost its case when it was shown they used deceitful methods to obtain permission to film a nonpublic area of a restaurant. Misrepresentation is not acceptable. A Florida newspaper photographer was found not guilty of trespassing after obtaining permission from police and fire officials to photograph the body remains of a young girl killed in a fire. Permission from police officials is acceptable. However, that same Florida Supreme Court upheld a lower court decision in the case of a television crew who obtained permission from police officials to enter a private home that was part of a drug raid. States have different laws for journalists and trespassing. Editors should put together a package with the newspaper's legal representatives for all journalists on their staff telling them the trespassing laws that apply in their state (Scherer, 1986a).

False Light

Dr. Michael Sherer (1987) of the University of Nebraska explained the concept of false light. "Generally speaking," Sherer wrote, "a photojournalist can be found guilty of false light invasion of privacy if a person's image is placed before the public . . . in an untrue setting or situation" (p. 18). For there to be a false light decision against a photographer, the image must be highly offensive to a reasonable person, the photographer must have known that the image was false, or the photographer acted "with 'reckless disregard' (in other words, did not care) about whether the information was true or not" (p. 18).

The publication of a "stoutish" woman was ruled acceptable as the court noted, "There is no occasion for law to intervene in every case where someone's feelings are hurt." Filming by a camera crew of a man holding hands with a woman who was not his wife was ruled "not an act of extremely outrageous conduct." A person accidentally identified falsely in a caption does not constitute outrageous conduct. However, the publisher of *Cinema-X* magazine was cited for a "misidentified . . . photograph of a nude woman in a section of the magazine featuring I aspiring erotic actors and actresses' " (Sherer, 1986b, p. 26).

Misappropriation

The fourth area of trouble for a photojournalist in a privacy case is using a person's image for monetary gain without that person's permission. Clarence Arrington sued the *New York Times* for a picture it printed on the cover of its Sunday magazine illustrating an article, "Making It in the Black Middle Class." Arrington's "suit for invasion of constitutional and common law right to privacy was dismissed, but his complaint based on the sale of the photograph (by Contact Press Images-CPI-to the *New York Times*) was upheld in the New York Court of Appeals." The newspaper could not be sued because of the First Amendment protection, but CPI and the freelance photographer, Gianfranco Gorgoni, could have a claim against them. Unfortunately, the case was settled out of court without a ruling that might have protected picture agencies and freelance photographers (Henderson, 1989). A photographer may have the right to photograph anyone in public, but problems will occur when that image is published and is used to represent a class of individuals without that person's consent (Coleman, 1988). Freelance photographers need to be especially careful. One of the main reasons magazine editors and picture agency managers require releases from freelance photographers is to protect them from lawsuits by subjects.

When covering a news event, courts have ruled that photographers do not have to conform to rigid rules required for a subject's consent. Nevertheless, news media organizations are sometimes sued by individuals who argue that because the newspaper makes money, their violation of privacy case is valid. Most of these cases go in favor of the news organization on appeal because of the newsworthiness of the images. Freelance photographers, as Sherer (1987) noted, "need to pay special attention to the appropriation concept. There have been cases in which the selling of a photograph without the permission of those in the image had been held to be an appropriation of the person's likeness" (p. 18).

The Where and When of Picture Taking

Because many readers react strongly to pictures that seem to violate the privacy of others, it is important to be clear on the legal and ethical issues surrounding the right to privacy. An editorial writer in a 1907 edition of *The Independent* commented, "As regards photography in public it may be laid as a fundamental principle that one has a right to photograph anything that he has the right to look at" ("The ethics and etiquette," 1907, pp. 107-109). Such a declaration is not true for today's more complicated society, however. Ken Kobre (1980) in his textbook, *Photojournalism The Professionals' Approach* listed where and when a photojournalist can take pictures:

Where and When Pictures Can be Taken

Public Area

Street (Anytime)
 Sidewalk (Anytime)
 Airport (Anytime)
 Beach (Anytime)
 Park (Anytime)
 Zoo (Anytime)
 Train station (Anytime)
 Bus station (Anytime)

Private but Open-to-the-Public

Movie theater lobby (If No Objections)
 Business office (If No Objections)
 Hotel lobby (If No Objections)
 Restaurant (If No Objections)
 Casino (Restricted)
 Museum (Restricted)

In Public Area--With Restrictions

Police headquarters (Restricted)
 Govt. buildings (Restricted)
 Courtroom (Permission)
 Prison (Permission)
 Legislative chambers (Permission)

In Medical Facilities

Hospital (Permission)
 Rehab center (Permission)
 Emergency van (Permission)
 Mental health center (Permission)
 Doctor's office (Permission)
 Clinic (Permission)

In Public School

Preschool (Anytime)
 Grade school (Anytime)
 High school (Anytime)
 Univ. campus (Anytime)
 Class in session (Permission)

In Private

Home (If No Objections)
 Porch (If No Objections)
 Lawn (If No Objections)
 Apartment (If No Objections)
 Hotel room (If No Objections)
 Car (If No Objections)

Shooting from Public Street into Private Area

Window of home (Anytime)
 Porch (Anytime)
 Lawn (Anytime)

If photographers persist in harassing their subjects, courts can further limit their actions in public and with famous persons. If courts can limit the actions of photographers making images of famous individuals, there may come a time when injured and grieving subjects are ruled off limits by sympathetic courtroom decisions as was done in some countries during the early years of photography.

Legal rights should not be the guiding principles for ethical consideration. What is legally acceptable is not always the right action to take. Staff photographer Sherry Bockwinkel of the *Bellevue, Washington Journal-Gazette* photographed a photojournalist who learned a lesson about the ethics of privacy. During a rope-descending performance, a Japanese acrobat fell to his death. A television videographer moved close to the scene as attempts were made to help the dancer. Suddenly a spectator angrily pushed him back. Although the news event occurred on a public sidewalk in downtown Seattle, managing editor, Jan Brandt wrote that the videographer "had moved into a sensitive area. Bockwinkel defines it as personal space, others call it invading privacy. His presence had become an intrusion seen and felt by those close to the scene and the feeling spilled over onto other photographers" ("Boundaries," 1986, p. 24).

A photographer must be aware of the privacy laws that apply to his or her jurisdiction, but that photographer must also realize that credibility, a highly valued principle, might be lost if a publicly grieving or famous person is unduly harassed.

The major in photojournalism requires 39 semester hours in the School of Journalism & Broadcasting. Specific objectives are to:

1. Develop the artistic, technical and personal qualities of those who pursue a professional career in photojournalism.
2. Develop a background for understanding the role of photojournalism in shaping and reflecting contemporary society.
3. Provide instruction in photographic theory, principles and practice for the student in any area of scholarly pursuit where such knowledge is needed to improve understanding and abilities.

Students declaring a major in photojournalism may select from two unique curriculum tracks: Photojournalism Track or New Media Publishing Track.

Finding a Philosophical Perspective for Ethical Photography

The problem with photojournalism ethics is that answers are not easily found when they are most needed. What answers there are, are often derived from emotional outbursts rather than from the calm of reason. Surveys are mailed to photographers with situations detailed. Respondents are asked to rate the actions of photographers in hypothetical situations. For example, in one study, 38% of professional photographers in a national survey said the actions of a photographer during a specific situation is ethical. However, 34% rate the same action as unethical. Which group is right? Can the right answer ever be determined? How are right answers derived?

The introduction to *Approaches to Ethics* (Jones, Sontag, Beckner, & Fogelin, 1969), states, "Ethics is not primarily concerned with getting people to do what they believe to be right, but rather with helping them to decide what is right" (p. 8). Such a definition implies that there is an overall right thing to do regardless of a person's conflicts with values, principles, and loyalties. A photographer may have a very different ethical orientation than an editor or a reader depending on the situation. Taking a picture of a stressful subject is a photographer's choice. Printing the picture on the front page is an editor's choice. A reader may find such choices offensive if he or she is concerned with privacy rights and humanitarian ethics.

Can there be an ethic that will satisfy all groups involved? No. But ethics "is not concerned at all with what public opinion or moral matters actually happen to be, just as the scientist is not concerned with what people believe about the shape of the earth but with its actual shape" (Jones et al., 1969, p. 8). Yet photographers, particularly student photographers, frequently ask if an action during a specific situation is correct. There needs to be some method that solves the ethical dilemma.

To further complicate the issue, different philosophers and writers report different definitions of ethical behavior. Some definitions are based on an ideal derived from general moral rules. Other definitions are interpreted as being specific guidelines of proper ethical behavior. Different ethical belief systems with their guiding values, principles, and loyalties are discussed later in a journalistic context. It should be made clear at the outset that no specific course of action will be right for every individual and for every situation. However, confronting general ethical principles is the first step when evaluating whether the shooting and publishing of a controversial situation was ethical.

Study Hypothetical Situations

There have been few studies specifically related to photojournalism ethics. Brink (1988), Hartley (1983), and Wilcox (1961) sent surveys to a large number of students, readers, photographers, editors, and educators. Respondents rated the situations described in those surveys as ethical, questionable, or unethical. The problem with the surveys was that one never knew why a respondent made a particular ethical judgment. An action was rated ethical, for example, but a reader of the survey never learned how the respondent came to that conclusion. Are upbringing, journalistic principles, reader concerns, newsroom pressures, or ethical orientation responsible for a survey subject's decision? The answer is not known.

Several other researchers have conducted studies of journalism ethics. For example, Barney (Barney, Black, Van Tuburgen, & Whitlow, 1980) focused on journalists' ethical orientations, moral development, and dogmatism as possible ethical decision makers. Mills (1982) discovered that a number of journalists use the conflicting principles of the public's right to know versus an individual's right to privacy as contributing factors. Izard (1985) found that journalists take into account readers' reactions more today than in the past. Weaver and Wilhoit (1986) reported that journalists are mostly influenced ethically by

newsroom learning, senior editors, and co-workers.

Values, Principles, and Loyalties

The first step in determining an ethic for the field is to determine the values, principles, and loyalties at work. A journalist must be able to define these underlying factors in the decision-making process.

Ed Lambeth (1986) in his book, *Committed Journalism*, identified the values that are highly regarded by journalists: Newspaper journalists give readers information for their daily lives; information is published to help readers make decisions; information gives meaning to a complex world; newspaper reporters make sure that public and private institutions work fairly and without prejudice; newspapers publish information that help enrich the culture for individuals; finally, newspapers publish information that helps others to distribute goods and services. These six journalistic values can be distilled, according to Lambeth, to:

- ❖ Knowledgeability,
- ❖ Usefulness,
- ❖ Understanding,
- ❖ Feedback,
- ❖ Education, and
- ❖ Entrepreneurship.

Lambeth also listed the principles that journalists stand by: truth telling, justice, freedom, humaneness, and stewardship. "Most fundamentally, the need is for a habit of accuracy . . ." (pp. 54-55). Truth, beyond all other principles, is the guiding guarantee for ethical journalism. The principle of justice is related to a reporter's preoccupation with fairness. A story should be complete, relevant, honest, and straightforward. The freedom principle refers to a journalist that is independent both politically and economically. A journalist should never compromise that independence by "the acceptance of gifts, free or reduced travel, outside employment, certain financial investments, political activity, participation in civic activity, or outside speaking engagements" (p. 34). Humaneness, as Lambeth (1986) wrote, is a principle that requires "a journalist to give assistance to another in need" (p. 35). Finally, the principle of stewardship is closely related to responsibility. A journalist is responsible for "the rights of others, the rights of the public, and the moral health of his own occupation" (p. 37).

Vague principles and values are the guiding foundations for the writing of professional ethics codes. For a photojournalist, the principles detailed in the NPPA "Code of Ethics" (see Appendix A) roughly follow the principles mentioned by Lambeth. Truth telling, justice, and freedom are principles covered by the NPPA Code when it asserts that "pictures should report truthfully, honestly, and objectively. " The principle of humaneness is mentioned when photographers are asked to have "sympathy for our common humanity." Finally, the stewardship principle is invoked when photojournalists are told that their "chief thought shall be to . . . lift the level of human ideals and achievement higher than we found it."

Loyalties, as Christians (Christians, Rotzoll, & Fackler, 1983) wrote, identify which parties will be influenced by it [a decision to photograph] and which ones we feel especially obligated to support" (p. 3). Loyalties to subjects, readers, society, the organization, the photographer, and the profession, need to be identified and weighed against each other. If a photographer, for example, is more loyal to him or herself, if he or she values winning contests, receiving peer acknowledgment, or pay raises over loyalty to his or her readers, that photographer is much more likely to have ethical problems.

In *Approaches to Ethics*, Jones et al. (1969) recommended that a person with an ethical dilemma first "ascertain the facts, sort and weigh the conflicting principles, apply partially indeterminate principles to the particular circumstances, and then, come to a decision" (p. 6).

Christians et al. used a variation of that ethical inquiry they called the "Potter's Box," named for Harvard Divinity School Professor, Dr. Ralph Potter. The box is used as a model for social ethics. For any situation, first define the circumstances as fully as possible. News values, principles, and loyalties that pertain to the specific situation are factored into the ethical equation. When all these considerations are within the "box," a course of action becomes clearer.

For example, suppose that the ethical dilemma in question is Hartley's (1982) first situation, "Klan Rally."

A photographer is assigned to cover an anti-Ku Klux Klan demonstration in a city park. When he arrives, a police officer is speaking to a crowd of newsmen saying it would be a good idea if they left. He says, "Some Klansmen are going to be staging a counter-demonstration and we're afraid the presence of the press will encourage violence." Some of the newsmen leave but the photographer stays. Violence does erupt and the photographer is later awarded the Pulitzer Prize for his images depicting the fighting. (p. 24)

The first step in the "Potter's Box" analysis is to define the ethical question posed by the situation. An ethical question might be: Should a photographer stay at the scene of a demonstration despite his presence possibly inciting violence? Defined further the question becomes: Should a photographer give up news reporting responsibilities because of the recommendation of a police officer? Defined further still and the ethical issue becomes: truth telling versus law and order.

All of the news values mentioned by Lambeth, except for entrepreneurship are invoked. If the photographer stays, readers will know about those involved with the demonstration. Readers will be able to make decisions about the different sides of the conflict. Understanding of the two sides may help give meaning to each cause. Police officials can be monitored so that justice is served fairly by government officials. The community is educated as the grievances are voiced by its members. In the face of all the values just presented, it is clear that the ethical position for a journalist to take is to stay at the scene to report the news.

The next phase in the Christians et al. method is to analyze and weigh the various principles at work. A photojournalist should always tell the truth fairly and objectively. Following such principles, the clear decision again is to stay and cover the demonstration.

Identifying loyalties is the next step. As Christians et al. (1983) noted, "ethical principles are crucial in the overall process of reaching a justified conclusion. However, in the pursuit of socially responsible media, clarity over ultimate loyalties is of paramount importance" (p. 6). A younger photographer's loyalties may be different from a photographer who has been at work for many years. A reader may certainly have a different set of loyalties than a reporter or editor. Loyalties help show why different individuals come to opposite conclusions about the use of a controversial photograph.

What loyalties are at work in the "Klan Rally" situation for a photographer? If loyalty is to the subjects then the photographer would stay at the scene in order to record faithfully the events at the demonstration. Another photographer would leave because participants may be hurt by the increased violence.

If loyalty is to the readers then the photographer would stay at the scene in order to inform them. Another photographer would leave because readers would not like a photographer who causes trouble.

If loyalty is to society then the photographer would stay in order to inform a larger public about conditions in the community. Another photographer would leave out of respect for police authority.

If loyalty is to the organization then the photographer would stay to prove that the newspaper is worthy of its watchdog function. Another photographer would leave so as not to cause problems for the newspaper.

If loyalty is to the photographer then the photographer would stay because the situation may get violent and result in dramatic pictures. Another photographer would leave to avoid any legal problems caused by additional violence.

If loyalty is to the profession then the photographer would stay and take pictures in a rational, objective and truthful manner. Another photographer would leave to avoid bringing disrespect upon all photojournalists if further violence erupted.

After a decision to stay at the scene has been made, values, principles, and loyalties alone will not tell a photographer how to take the pictures. For that answer, a photojournalist needs to identify the ethical guidelines he or she uses when covering a controversial assignment.

At a potentially violent demonstration, a photographer would probably use a 300mm telephoto lens and take pictures from a distance. Suppose, however, that a photographer is asked to photograph a protest rally for a political cause supported by the photographer. The photographer wants the protesters to look as complimentary as possible. At the scene, there are 10 protesters out of an expected 500. The photographer has two technical choices: use a wide-angle lens to show how few protesters are present or use a telephoto lens to focus on an individual who carries a sign. With such a technique, the size of the protest group in the photograph will be ambiguous.

Photographers are constantly defining reality. By selecting what stays in the tiny 35mm frame and becomes a picture, the photographer makes a conscious or unconscious decision to edit out a vast majority of the scene. Choices of film, camera, lens, aperture, shutter speed, angle of view, filters, lighting, and cropping can change a photograph's meaning. The reason why the principles of objectivity and truthfulness are so often stressed is because a photographer can easily lose his or her objectivity and not tell the truth.

When Norman Zeisloft was fired (see chapter 6) for stage managing a sports feature picture, his executive editor, Robert Haiman said, "I believe that a photographer is every bit as much a first-class citizen in this journalistic community as any reporter. And there is one thing about the journalistic community which is more important than in any other community and that is the obligation to tell the truth, the whole truth and nothing but the truth" (cited in Gordon, 1981, p. 34). Truthfulness is high on any ethical list of principles.

As John Hulteng (1984) wrote in his book on media ethics, *The Messenger's Motives*, "One of the least enviable situations in the debate over what is ethical and what is not in the handling of news photographs is that of the photographer" (p. 154). A writer can observe a news scene quietly and anonymously and report the facts back in the newsroom. A photographer is uniquely tied to a machine-the camera. There is little opportunity for concealment, nor are hidden techniques desirable.

Six Major Philosophies

Another method used to make and defend controversial decisions is to rely on ethical philosophies that have been established for many years. Six philosophies are discussed here. Along with the six philosophies are quotations from working newspaper photographers that show how each ethical philosophy is supported by different individuals. The quotations come from a special report in *News Photographer* magazine titled, "Bibliography of Grief: An analysis and description of tragic situations . . . over the past 15 years" (Sherer, 1986).

Although no one philosophy can always explain a person's motivation in supporting or rejecting a picture, generally speaking, a basic knowledge of **the six ethical philosophies** will help a photographer learn of his or her personal perspective.

The *Categorical Imperative*, *Utilitarianism*, and *Hedonism* philosophies are usually used to justify a photographer who takes a controversial picture or for an editor who prints it. However, the Categorical Imperative and the Utilitarianism approaches are most often at odds with the Hedonistic, self-centered philosophy. *The Golden Mean* philosophy can often be used by a photographer when shooting the assignment or by an editor when deciding how to print the image. *The Veil of Ignorance* and Golden Rule philosophies are most likely employed to justify a decision not to take a photograph or print a picture.

1. Categorical Imperative.

Immanuel Kant, born in East Prussia in 1724, was a great influence on Western philosophy. Christians (1983) noted that Kant's Categorical Imperative means that what is right for one is right for all. Check the underlying principle of your decision . . . and see whether you want it applied universally. The decision to perform an act must be based on a moral law no less binding than such laws of nature as gravity. "Categorical" here means unconditional, without any question of extenuating circumstances, without any exceptions. Right is right and must be done even under the most extreme conditions. (p. 11)

Lambeth (1986) elaborated on deontological ethics, Kant's emphasis on the nature of an act or a decision rather than the result of such an act or decision. **Pure RULE deontology** is a form of Kant's philosophy that says there are universal rules that all must follow "regardless of the good produced" (p. 21). **In pure ACT deontology**, on the other hand, it is admitted that firm rules or codes are not always possible. With such a belief, a person's instincts become more important in decision making than logical reasons. Mixed act and rule deontology are compromises between the extreme harshness of universal rules and the idea that emotions should guide a decision. Both mixed act and rule deontology are guided by principle, but the consequences of an act must be considered as well.

Two examples of Kant's Categorical Imperative can be found in writings by photojournalists. Mary Lou Foy, former NPPA national secretary, invokes Kant when she admitted, "I think religious services should be off limits . . . for funerals" (cited in Sherer, 1986, p. 27). For her, a universal rule of not adding grief to family members during a funeral allows her to ban all photographers in all such situations. Although her major concern is not to add additional suffering to a victim's family, a Golden Rule influence, her unequivocal ban on all such photography sides her with the Categorical Imperative philosophy. Conversely, David Nuss of the Statesman-Journal in Salem, Oregon wrote that a newspaper's role is to cover the news, "and sometimes that involves situations where there is also an issue of taste, judgment, and the right to privacy" (cited in Sherer, 1986, pp. 28, 30). For Nuss, the principle of reporting the news is a universal rule that must not be broken, regardless of the consequences.

2. Utilitarianism.

A popular ethical belief used by journalists is the philosophy of Utilitarianism outlined by British philosophers Jeremy Bentham and John Mill. Utilitarianism is the belief that tries to maximize the greatest good for the greatest number of people. A person wants to "maximize value or minimize loss" (cited in Christians et al., 1983, p. 13). In Utilitarianism, "various consequences are considered and the impact of the consequences of one action is weighed in relation to the consequences of another course of action" (Steele, 1987, pp. 10- 11). Christians et al. (1983) use the Watergate scandal as an example. Reporting the story was certainly not beneficial to President Nixon, but the "overall consequences were of value to a great many people" (p. 13).

Reporters and photographers most likely use Utilitarianism when they justify complaints from readers who object to pictures of gruesome accidents with phrases such as, "People will drive more safely." A gripping interview with an accident victim is justified with, "Interviews act as a cathartic release for those under stress" (Steele, 1987, pp. 10- 11).

Peter Haley of the Journal-American in Bellevue, Washington and Gary Haynes, assistant managing editor of the Philadelphia Inquirer, use Utilitarianism to justify the publishing of gruesome accident photographs. About a series of drowning pictures Haley wrote, "at least a few parents could be moved by the photo to better train their children in water safety." Haynes wrote of Stan Forman's picture of victims of a fire escape collapse with, "and in some cities [where the photographs were published], codes were quietly reviewed . . . to be certain Boston's tragedy couldn't be repeated locally" (cited in Sherer, 1986, p. 28).

When a drowning victim's photographs were printed in a small-town newspaper, the journalists involved probably used the Utilitarianism philosophy to justify publication after a storm of protest was received by readers. The photographer "pointed out that his photos are under study . . . by the local fire department . . . with an eye toward improving swift-water rescue techniques."

Editors expressed the belief "that the paper's photo coverage has made . . . residents much more mindful of the area's hazards than mere words could have." And the executive editor "plans to promote better relations between the paper and the public with a series of columns he will write . . . explaining how and why certain editorial judgments are made" (Moore, 1978, p. 54). Seeing the drowning pictures on the front page of the local newspaper may have upset the victim's family, but from their publication and the controversy that surrounded them, many positive outcomes for many persons occurred.

3. Hedonism.

Hedonism, unfortunately, has gained in popularity in recent years. Hedonism comes from the Greek word for pleasure and is closely related to the philosophies of Nihilism and Narcissism. Aristippus, who died in Athens in 366 B.C., a student of Socrates, was the founder of the ethics of pleasure. Aristippus believed that persons should "Act to maximize pleasure now and not worry about the future." Aristippus, however, referred to pleasures of the mind-intellectual pleasures. "While he believed that men should dedicate their lives to pleasure, he also believed that they should use good judgment and exercise self-control." His famous phrase is: I possess, I am not possessed. Modern usage of the Hedonism philosophy, however, has ignored his original intent. Phrases such as, "Eat, drink, and be merry, for tomorrow we die," "Live for today," and "Don't worry-Be happy," are present examples of the Hedonism philosophy (Edwards, 1979, pp. 24).

Dr. George Padgett, assistant professor of communication at Illinois State University, is sure of the motivation for printing graphically violent images. "They were printed," wrote Padgett, "for no other reason than that they were sensational and would sell newspapers-the same reason the supermarket tabloids give their readers a steady diet of Siamese twins and babies with three legs" ("Tasteless breach," 1986, p. 27). Roy Clark (1987), instructor at the Poynter Institute for Media Studies in St. Petersburg, Florida, disagrees with Padgett's explanation. "The real reasons for publication of these photos," wrote Clark, "are not economic, but aesthetic. They involve questions of personal ambition and peer approval. The photographer desires to get his or her best work, a memorable photo, on the front page" (p. D- 1). Both explanations describe Hedonism as the justifying philosophy.

4. Golden Mean.

Aristotle's Golden Mean philosophy refers to finding a middle ground, a compromise between two extreme points of view or actions. Formulated around the 4th Century B.C. in Greece, taking the middle way does not involve a precisely mathematical average, but is an action that approximately fits that situation at the time. As Christians (1983) wrote, "The mean is not only the right quantity, but at the right time, toward the right people, for the right reason, and the right manner" (pp. 9-10).

In a funeral situation, an uncomfortable assignment for a photographer, one extreme action might be for a photographer to walk boldly up to the grieving family during the service, shoot with a wide-angle lens, motor drive, electronic flash, and leave without a thought of adding to the family's discomfort. The opposite extreme might be a photographer who is so concerned for the family that he or she refuses to take any pictures during the service. Such a photographer might even refuse to go to the site of the service against the wishes of the editor.

Although Mary Lou Foy personally believes that all funerals should be off limits to photographers, such news events sometimes need to be covered. She recommended the Aristotelian point of view when photographs of grieving victims at a funeral need to be taken. She wrote:

Photographers must dress as if attending the funeral. When you get the assignment the day

before, contact the family or close friend to let them know you are coming. Be early. If for some reason the family allows you to be up close and you are photographing tears, etc., for heaven's sake, pick your shots and don't unload with a motordrive. Whether or not you get up-close permission, don't forget that the pictures showing sorrow and grief can be made at many places, and often far away. (cited in Sherer, 1986, p. 26)

The Golden Mean most often demands that the photographer find a less obtrusive way of covering the sensitive news event.

For an editor who is faced with the decision of how to print a funeral picture, one extreme would be to print the photograph large and on the front page. The opposite extreme would be to not print the picture. An editor who used the Golden Mean philosophy would most likely decide to print the picture small and on an inside page.

The following two philosophies, Veil of Ignorance and Golden Rule, are usually used to argue against the taking and printing a controversial image by photographers, editors, subjects, and readers.

5. Veil of Ignorance.

In his book, *A Theory of Justice*, John Rawls (1971) outlined the Veil of Ignorance philosophy where all members are equal. There are no advantages for any one class of people when all are reduced to their basic position in life. Seeing everyone through a veil, without noticing age, race, sex, and so on maintains "basic respect for all humans . . ." (Christians et al., 1983, p. 16). In practical terms, a photographer tries to imagine what it would be like to be the subject of the photographs. Steele (1987) noted that "by transferring roles, an individual is forced to consider values and loyalties from perspectives other than his own as a photojournalist" (p. 10).

Rawls' "shoe on the other foot" approach can be found from Jim Gehrz of the *Worthington Daily Globe*, of Worthington, Minnesota. In his letter to *News Photographer* magazine titled "How Would I Feel?" Gehrz wrote, "we are placed in an awkward position where we must make photographs of people who are under great stress. . . . My approach is to ask myself how I would feel if I were the person being photographed? If the answer is unacceptable, I look for a different way to tell the story in my photo" (cited in Sherer, 1986, p. 28).

6. Golden Rule.

The Golden Rule philosophy teaches persons to "love your neighbors as yourself." From the Judeo-Christian tradition, a photographer should be as humane as possible to try to protect subjects from harm inflicted by photographic coverage. "Love," according to Christians (1983), "is personal, dutiful, but never purely legalistic" (p. 16). Jay Mather, who won a 1979 Pulitzer Prize wrote simply, "Human kindness has always been an effective and impartial editor" (cited in Sherer, 1986, p. 25).

Being aware that the different ethical philosophies are the basis for the values, principles, and loyalties upheld by a professional code of ethics will help photographers come to a decision. The reason thoughtful photographers, editors, subjects, and readers disagree over the same picture is that each person bases their decision on a different philosophy. Those who side with the **Categorical Imperative**, **Utilitarianism**, or **Hedonism** philosophies will never agree with those who base their decisions on the **Veil of Ignorance** or the **Golden Rule** philosophies.

Whether you take a picture during a controversial situation or whether you print a controversial image by one of your photographers is often a matter of which major philosophy is your prime concern. A picture of a father grieving over the death of his son killed in a traffic accident touches many philosophical bases. It is a strong, news situation-*Categorical Imperative*. It might make people drive more safely-*Utilitarianism*. It might win an award-*Hedonism*. It should be published in an inside page-*Golden Mean*. It might remind you of your own son-*Veil of Ignorance*. It might add to the father's grief if it is published-

Golden Rule.

Occasionally, there is blurring between the various philosophies. You may not want the picture to run large on the front page because it might add to the father's grief-Golden Mean and Golden Rule. You may not want to publish the picture at all. You may think people crying should never be the subject of news photography because such images upset readers-Categorical Imperative and Golden Rule. You may feel the picture is a good news photo and might make people drive more carefully, but should be used small, and on an inside page so as not to upset readers-Categorical Imperative, Utilitarianism, Golden Mean, and Golden Rule. It is important to understand that there may be other philosophies at work that guide a decision.

A photojournalist's job is to capture the news; not make it and not run from it. Sometimes, but fortunately not often, that mission runs afoul of the readers' level of sensitivity. As Jay Mather wrote, "When a reader's visual diet is composed of benign features, routine sports pictures and carefully controlled graphic illustrations, it's easy to see why the sudden confrontation with a hard news photograph promotes such virulent responses" (cited in Sherer, 1986, p. 25).

According to a survey conducted by Beverly Bethune (1983), an associate professor at the University of Georgia, when photographers in a national survey were asked, "What kinds of assignments do news photographers shoot most often?" hard news was at the bottom of the list. Only 12% of the photographers reported that more than about a third of their assignments could be called hard news. Nevertheless, news assignments are the ones that cause the most ethical problems.

The price of being responsible for the documentation of life in all its gloriously happy and tragically sad moments is that if some people do not like what they see, they will question a photojournalist's moral character. That reaction, however, is a necessary barometer of a photojournalist's ethics. It is a photographer's moral responsibility that the decision to take pictures is based on sound personal ethics that can be justified to all who disagree. Study hypothetical situations, know the values, principles, and loyalties that are a part of journalistic principles, and be familiar with the six major philosophies. With such a strong foundation, you will be better able to act decisively during a controversial situation.