Print Media & Photojournalism
CAREER OPPORTUNITIES IN MEDIA WORLD

Mass communication and Journalism is institutionalized and source specific. It functions through well-organized professionals and has an ever increasing interlace. Mass media has a global availability and it has converted the whole world into a global village. A qualified journalism professional can take up a job of educating, entertaining, informing, persuading, interpreting, and guiding. Working in print media offers the opportunities to be a news reporter, news presenter, an editor, a feature writer, a photojournalist, etc. Electronic media offers great opportunities of being a news reporter, news editor, newsreader, programme host, interviewer, cameraman, producer, director, etc.

Other titles of Mass Communication and Journalism professionals are script writer, production assistant, technical director, floor manager, lighting director, scenic director, coordinator, creative director, advertiser, media planner, media consultant, public relation officer, counselor, front office executive, event manager and others.
INTRODUCTION

This book comprise of two units-Print Media and Photojournalism. First unit of this book covers the growth, importance and dimensions of journalism. Nature of news, news value and the various elements like orientation, perspective, objectivity and fairness are also discussed in this unit.

The first unit also focuses of various aspects of celebrity journalism and the development and importance of news agencies for the growth of journalism. Three Modes of Daily Journalism and new approaches to Journalism are also discussed in this unit.

The second unit will present the principles and elements of photography in newspaper. Students will also learn about the different photographic equipments and how to use these in the assignments of photojournalism. Different types of photography will also be discussed in this unit and the students will also learn various aspects of news value in photography. The second unit will also provide information on the impact of technology, field assignments and their evaluation on the subject of photojournalism.
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SYLLABUS

Print Media & Photo Journalism

UNIT 1-PRINT MEDIA

UNIT 2- PHOTO JOURNALISM
1. Photography: Elements and principles - visual language - meaning - photographer's jargon; composition of photography - subject and light.
4. Photographing people: Portrait and still, wildlife; environment; sports; landscape; industrial disasters; photography for advertising; conflicts - war - political and social photography.
5. News values for pictures: Photo - essays - photo features; qualities essential for photojournalism; picture magazines - color photography - impact of technology, practicals, field assignments and their evaluation.
PRINT MEDIA & PHOTO JOURNALISM

UNIT 1 PRINT MEDIA

OBJECTIVES

- To understand the significance of print media
- To discuss the news values and the basics of news writing
- To know the news media operations
- To understand the techniques and functioning of News Agencies
- To know the important elements of a news story

INTRODUCTION

Journalism as a craft, a profession and even as a trade or business is over two centuries old. It was made possible by the coming together of a number of technologies as well as several social, political and economic developments. The main technologies that facilitated the development of large-scale printing and distribution of print material were the printing press.

JOURNALISM

1.1. Concept & Requirement of Journalism

Journalism is a form of communication based on asking, and answering, the questions **Who? What? How? Where? When? Why?**

Journalism is anything that contributes in some way in gathering, selection, processing of news and current affairs for the press, radio, television, film, cable, internet, etc.

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

Journalism can also be defined as:

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

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

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

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

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

Also, journalism has no distinct body of knowledge that defines the profession and marks its relationship with its clients (readers, advertisers, advertising agencies, public relations officials, others). **Journalism is a specific approach to reality.** However, there is no consensus in the journalist community on this, nor is there any universally code of conduct or code of ethics, and where it does exist, is rarely enforced. Opinions vary on whether journalism is a ‘calling’ public service, an entertainment, a cultural industry motivated by profit, or a tool for propaganda, public relations and advertising. Journalism can be a combination of all these, or each of these separately. Opinions are not so varied about the other professions.

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

**1.2. Growth of Journalism**

The **growth of Journalism**, or the gathering and transmitting of news, spans the growth of technology and trade, marked by the advent of specialized techniques for gathering and disseminating information on a regular basis that has caused, the steady increase of "the scope of news available to us and the speed with which it is transmitted."

Some relatively recent craze, stimulated by the arrival of satellites, television or even the newspaper, the good news is that the frenzied, obsessive exchange of news is one of the oldest human activities.

In early times, messengers were appointed to bring word, carriers to proclaim it and busybodies to spread the word. The need to know helped attract people to crossroads, campfires and market places. It helped motivate journeyers; it helps explain the reception accorded travelers.

In most parts of the pre-literate world the first question asked of a traveler was, as it was in Outer Mongolia in 1921, "What's new?" These preliterate peoples were probably better informed about events in their immediate neighborhood than are most modern, urban or suburban Americans.
A similar fascination with news was evident in the Greek and later in the Roman Forum, where to the hubbub of spoken news was added information from daily handwritten newsheets, first posted by Julius Caesar.

The bad news is that two of the subjects humans have most wanted to keep up with throughout the ages are –sex and violence.

The Nootka of Vancouver Island, for example, would exchange plenty of important news on fishing, on the chief's activities, on plans for war. But they also pricked up their ears at word that someone was having an affair. And the tale of a suitor who tumbled into a barrel of rainwater while sneaking out the window of his lover's house "spread," according to an anthropologist, "like wildfire up and down the coast."

There is more bad news. The golden age of political coverage that journalism critics pine over – the era when reporters concentrated on the "real" issues-turns out to have been as mythical as the golden age of politics. In those rare historical moments when politicians deigned to face major problems to allow journalists to comment on them, those comments tended to be wildly subjective, as when the founders of our free press called their pro-British compatriots "diabolical Tools of Tyrants" and "men totally abandoned to wickedness."

Samuel Johnson, writing in an era when thinkers like Joseph Addison, Daniel Defoe and Jonathon Swift dominated British periodicals, concluded that the press "affords sufficient information to elate vanity, and stiffen obstinacy, but too little to enlarge the mind."

**Yet, journalism had changed. And much doesn't change.** It is foolish to pretend that sensationalism and superficiality could simply be expunged from the news. Nevertheless, we can still protest when the news gets too irrelevant, too shallow. We can better educate audiences about its limitations and encourage viewers to change the channel. The desire to keep up with the news seems basic to our species, but that does not mean that in learning about the world we have to limit ourselves to just satisfying that desire.

**Prehistoric, ancient and medieval periods**

Early methods of transmitting news began with word of mouth, which limited its content to what people saw and relayed to others; accuracy in new depended on the scope of the event being described and its relevance to the listener. Ancient
monarchical governments developed ways of relaying written reports, including the Roman Empire from Julius Caesar onward, which recorded and distributed a daily record of political news and acts to Roman colonies. After the empire collapsed, news dissemination depended on travelers' tales, songs and ballads, letters, and governmental dispatches.

**Renaissance and the printing press**

The invention of the movable type printing press, attributed to **Johann Guttenberg** in 1456, led to the wide dissemination of the Bible and other printed books. The first newspapers appeared in Europe in the 17th Century. The first printed periodical was the Mercurius Gallobelgicus, first appearing in Cologne, now Germany, in 1592; it consisted of Latin text, was printed semi-annually and distributed in book fairs.

The first regularly published newspaper was the Oxford Gazette, first appearing in 1665, which began while the British royal court was in Oxford to avoid the plague in London and was published twice a week. When the court moved back to London, the publication moved with it. An earlier news book, the Continuation of Our Weekly News, had been published regularly in London since 1623.

The first daily newspaper, **the Daily Courant**, appeared in 1702 and continued publication for more than 30 years. Its first editor was also the first woman in journalism, although she was replaced after only a couple of weeks. By this time, the British had adopted the Press Restriction Act, which required that the printer's name and place of publication be included on each printed document.

**1.3. Journalism in America**

The first printer in Britain’s American colonies was Stephen Day in Cambridge, Massachusetts, who began in 1638. The British regulation of printing extended to the Colonies. The first newspaper in the colonies, Benjamin Harris's Publick Occurrences both Foriegn and Domestick, was suppressed in 1690 after only one issue under a 1662 Massachusetts law that forbade printing without a license. The publication of a story suggesting that the King of France shared a bed with his son's wife probably also contributed to the suppression.

The first real colonial newspaper was the New England Courant, published as a sideline by printer James Franklin, brother of Benjamin Franklin. Like many other Colonial newspapers, it was aligned with party interests and did not publish
balanced content. Ben Franklin was first published in his brother's newspaper, under the pseudonym Silence Dogood, in 1722, and even his brother did not know.

After James Franklin suspended publication of the Courant, Ben Franklin moved to Philadelphia in 1728 and took over the Pennsylvania Gazette the following year. Ben Franklin expanded his business by essentially franchising other printers in other cities, who published their own newspapers. By 1750, 14 weekly newspapers were published in the six largest colonies. The largest and most successful of these could be published up to three times per week.

**American Independence**

By the 1770s, 89 newspapers were published in 35 cities. "Most papers at the time of the American Revolution were anti-royalist, chiefly because of opposition to the Stamp Act taxing newsprint." Though the tax was imposed on newsprint, not publication itself, Colonial governments could suppress newspapers "by denying the stamp or refusing to sell approved paper to the offending publisher." Newspapers flourished in the new republic by 1800, there were about 234 being published.

As the 19th Century progressed in America, newspapers began functioning more as private businesses with real editors rather than partisan organs, though standards for truth and responsibility were still low. "Other than local news, much of the reporting was simply copied from other newspapers. In addition to news stories, there might be poetry or fiction, or humorous columns."

Newspapers in general remained political with strong bias toward the government; Andrew Jackson started his own newspaper, funneled government printing work to it, and forced his Washington competition out of business.

**Rise of the great newspapers**

As American cities like New York, Philadelphia, Boston and Washington grew with the growth of the Industrial Revolution, so did newspapers. Larger printing presses, the telegraph and other technological innovations allowed newspapers to print thousands of copies, boost circulation and increase revenue.

The first newspaper to fit the modern definition as a newspaper was the **New York Herald**, founded in 1835 and published by James Gordon Bennett. It was the first newspaper to have city staff covering regular beats and spot news, along with regular business and Wall Street coverage. In 1838 Bennett also organized the first
The foreign correspondent staff of six men in Europe and assigned domestic correspondents to key cities, including the first reporter to regularly cover Congress.

1.4. Growth of Journalism in India

Newspaper industry in any country is related to the beginning of printing press and it was Johann Guttenberg who invented printing press in 1456. Thus in India too, the beginning of newspaper is related to the beginning of the press. The Portuguese introduced the printing press in Goa, in 1557. British East India Company brought about the printing press in India and first press was strolled at Bombay in 1674. Ironically, the first printing press was strolled in 1674, yet there was no newspaper being published for another 100 years.

William Bolts who was an officer in the company announced a hand written newspaper in 1776. He wrote the newspaper and asked the people to come to his residence to read it. The aim of this newspaper was to inform British Company in India to the news from home and also to bring about the grievances against colonial administration.

The first newspaper to be published in India was ‘Bengal Gazette’ or Calcutta general, which was a weekly newspaper. Later, it was named as ‘Hickey’s Gazette. Hickey declared that he started the newspaper to expose corruption and favoritism of the Company and thus he covered all the inner fights of the company and did not spare even the governor general.
Raja Ram Mohan Roy published out free newspapers magazines in the year 1821, namely Sambad Kaumudi (Bengali), Mirat-ul-Akbar (Persian), Brahanical magazine (English). It was the first time that through these newspapers Raja Ram Mohan Roy tried to cover all the readers in India.

The first newspapers in Bombay were owned and printed by Parsis, who already owned the technological and financial basis for such ventures. Rustomji Keshaspathi printed the first English newspaper in Bombay in 1777. The first vernacular newspaper in Bombay was the Gujarati daily Mumbai samachar, published in 1822 by Fardoonjee Marzban. Although not the first newspaper in an Indian language, Mumbai Samachar is still being published and is India’s oldest newspaper.

1.5. Importance of Journalism

Disseminators of information? Watchdogs? Interpreters of events? Journalists have many roles to play.

Journalism mainly involves practices of print journalism in general, and newspaper in particular, because newspaper journalism remains a good grounding career in television, radio, magazine and online journalism.

The role of press is to be a watchdog and act as a catalytic agent to hasten the process of socially and economic change in the society. Journalism is the voice of the people about corruption, the government, and the use and misuse of power. It should be noted that Journalism too is part of the political process, craves for power, is made up of people with personal ambitions and aversions, preferences and prejudices. As perhaps the largest advertisers, the government supports and strengthens the press. Both the government and the press represent the ‘power elites’ and therefore reflect their interests. This is why the interests of the poor are rarely on the agenda of public discussions.

The press is so obsessed with politics that even a silly rumor hits the front page. What the Journalism profession urgently needs is creative, investigative and development reporting chiefly on non-political themes like unemployment, malnutrition, exploitation of the poor, miscarriage of justice, police atrocities, development schemes and the like. For example, in India, the Bofors pay-offs, the Harshad Mehta securities scam, the ‘hawala’ payments to top politicians etc are all incidents where follow-up investigations are lacking. Such ‘crisis’ reporting sells newspapers but does little to bring the guilty to book or to educate the public about the context of corruption.
Credibility is indeed the very life-blood of the press, no matter which government is in power. Journalism is an awesome responsibility, which rests on the shoulders of journalists because in the final analysis they are the custodians of the freedom of press. If they prefer careerism to standing up for their rights, they are letting down their profession. Unfortunately, journalists are inclined to accept many favors from government and therefore, their news stories will ultimately favor that particular government.

New standard features

- Journalism, have a role in society to link the individual to the world. The journalists need to give the audience a sense of what it is to be in the place they are reporting and connected to the world.
- Our audience is diverse and complex. So there needs to be a consciousness of diversity: not just in terms of race and gender but also class, rural/urban and youth/aged.
- Journalism must emphasize context; interpretation; research; investigation; complete reporting and analysis.
- The journalists must foreground the storyteller (the individual and the media organization).
- They should respect the audiences and engage in dialogue.
- In our use of sources the journalists should move beyond “the authorities”. Audiences are also sources. They must remember to foreground and situate who the sources are.
- Ownership: symbolically the audience needs to feel they “own” the medium.
- Ownership: economic -this needs to be diverse and needs participation by all stakeholders in media.
- Control and structures within media organizations – there should be respect for storytellers and storytelling and these should be given status and compensation. From this we drafted the policy statement, which reads: “In recognition of our role in society as storytellers; as the link between citizens and the world; we strive to promote”.
- Stories, told in a multiplicity of voices that are well researched; conceptualized; analytical; interpretive; in dialogue with, are considered respectful.

1.6. Objectives of Journalism

Journalism’s role is to act as a mediator or translator between the public and policymaking elites. The journalist became the middleman. When elites spoke,
journalists listened and recorded the information, distilled it, and passed it on to the public for their consumption. The reasoning behind this function is that the public is not in a position to deconstruct a growing and complex flurry of information present in modern society, and so an intermediary is needed to filter news for the masses. Lippman put it this way: The public is not smart enough to understand complicated, political issues. Furthermore, the public was too consumed with their daily lives to care about complex public policy. Therefore the public needed someone to interpret the decisions or concerns of the elite to make the information plain and simple. That was the role of journalists.

Public affects the decision making of the elite with their vote. In the meantime, the elite (i.e. politicians, policy makers, bureaucrats, scientists, etc.) would keep the business of power running. The journalist's role is to inform the public of what the elites were doing. It was also to act as a watchdog over the elites as the public had the final say with their votes.

On the other hand, it is believed the public was not only capable of understanding the issues created or responded to by the elite; it was in the public forum that decisions should be made after discussion and debate. When issues were thoroughly vetted, then the best ideas would bubble to the surface. Thus, journalists not only have to inform the public, but should report on issues differently than simply passing on information.

Journalists should take in the information, and then weigh the consequences of the policies being enacted by the elites on the public. Over time, this function of journalism has been implemented in various degrees, and is more commonly known as "community journalism."

This concept of ‘Community Journalism’ is at the center of new developments in journalism. Journalists are able to engage citizens and the experts/elites in the proposition and generation of content. The shared knowledge of many is far superior to a single individual's knowledge and conversation, debate, and dialogue lie at the heart of a democracy.

**Ideals, Purposes & Functions of Journalism**

The central purpose of Journalism is to provide citizens with accurate and reliable information they need to function in a free society.
This encompasses roles like helping define community, creating common language and common knowledge, identifying a community's goals, and pushing people beyond self-satisfaction. This purpose also involves other requirements, such as being entertaining, serving as watchdog and offering voice to the voiceless.

Journalism has developed nine core ideals to meet the task:

**Journalism's first obligation is to the truth**-Democracy depends on citizens having reliable, accurate facts put in a meaningful context. Journalism does not pursue truth in an absolute or philosophical sense, but it can and must pursue it in a practical sense. This "**journalistic truth**" is a process that begins with the professional discipline of assembling and verifying facts. Then journalists try to convey a fair and reliable account of their meaning, valid for now, subject to further investigation. Journalists should be as transparent as possible about sources and methods so audiences can make their own assessment of the information.

Even in a world of expanding voices, accuracy is the foundation upon which everything else is built - context, interpretation, comment, criticism, analysis and debate. The truth, over time, emerges from this forum.

**Its first loyalty is to citizens**-While news organizations answer to many constituencies, including advertisers and shareholders, the journalists in those organizations must maintain loyalty to citizens and the larger public interest above any other if they are to provide the news without fear or favor. This commitment to citizens first is the basis of a news organization's credibility; to tells the audience the coverage is not slanted for friends or advertisers.

Commitment to citizens also means journalism should present a representative picture of all constituent groups in society. Ignoring certain citizens has the effect of disenfranchising them. The theory underlying the modern news industry has been the belief that credibility builds a broad and loyal audience, and that economic success follows in turn.

**Its essence is disciplines of verification**-Journalists rely on a professional discipline for verifying information. When the concept of objectivity originally evolved, it did not imply that journalists are free of bias. It called, rather, for a consistent method of testing information—a transparent approach to evidence—precisely so that personal and cultural biases would not undermine the accuracy of their work.
Seeking out multiple witnesses, disclosing as much as possible about sources, or asking various sides for comment, all signal such standards. This discipline of verification is what separates journalism from other modes of communication, such as propaganda, fiction or entertainment. But the need for professional method is not always fully recognized or refined. While journalism has developed various techniques for determining facts, for instance, it has done less to develop a system for testing the reliability of journalistic interpretation.

Its practitioners must maintain an independence from those they cover-Independence is an underlying requirement of journalism, a cornerstone of its reliability. Independence of spirit and mind, rather than neutrality, is the principle journalists must keep in focus. While editorialists and commentators are not neutral, the source of their credibility is still their accuracy, intellectual fairness and ability to inform—not their devotion to a certain group or outcome. In our independence, however, we must avoid any tendency to stray into arrogance or elitism isolation.

It must serve as an independent monitor of power-Journalism has an unusual capacity to serve as watchdog over those whose power and position most affects citizens. As journalists, we have an obligation to protect this watchdog freedom by not demeaning it in frivolous use or exploiting it for commercial gain.

It must provide a forum for public criticism and compromise -The news media are the common carriers of public discussion, and this responsibility forms a basis for the special privileges. This discussion serves society best when it is informed by facts rather than prejudice and supposition. It also should strive to fairly represent the varied viewpoints and interests in society, and to place them in context rather than highlight only the conflicting debate. Accuracy and truthfulness require that as framers of the public discussion journalists do not neglect the points of common ground where problem solving occurs.

It must strive to make the significant interesting and relevant -Journalism is storytelling with a purpose. It should do more than gather an audience or catalogue the important. For its own survival, it must balance what readers know, they want with what they cannot anticipate, but need. In short, it must strive to make the significant interesting and relevant. The effectiveness of a piece of journalism is measured both by how much a work engages its audience and enlightens it. This means journalists must continually ask what information has most value to citizens and in what form. While journalism should reach beyond such topics as
government and public safety, journalism overwhelmed by trivia and false significance ultimately engenders a trivial society.

It must keep the news comprehensive and proportional-Keeping news in proportion and not leaving important things out are also cornerstones of truthfulness. Journalism is a form of cartography: it creates a map for citizens to navigate society. Inflating events for sensation, neglecting others, stereotyping or being disproportionately negative all make a less reliable map. The map also should include news of all our communities, not just those with attractive demographics. Newsrooms best achieve this with a diversity of backgrounds and perspectives.

Its practitioners must be allowed to exercise their personal conscience-Every journalist must have a personal sense of ethics and responsibility--a moral compass. Each of them must be willing, if fairness and accuracy require, to voice differences with our colleagues, whether in the newsroom or the executive suite. News organizations do well to nurture this independence by encouraging individuals to speak their minds. This stimulates the intellectual diversity necessary to understand and accurately cover an increasingly diverse society. It is this diversity of minds and voices, not just numbers, which matters.

UNIT 2. WHAT IS NEWS?

‘Dog bites man isn’t news. Man bites dog is’. So goes an adage probably as old as journalism itself. Like many such sayings, it conceals as much as it reveals. People watch television or read the newspaper because they want to know about the happening and events around them. They want to gather all the news from around the world.

2.1. Definition of News

‘News is anything that makes a reader say “Gee whiz”’! Arthur M. Ewen
As the word implies, news contain much that is new, informing people about something that has just happened. But this is not happening always as some stories run for decades and others are recycled with a gloss of newness supplied to it.

News is, anything out of the ordinary, it is the current happenings. It is anything that makes the reader surprised and curious. News is anything that will make people talk. News is the issue for discussions and debates. Any event, which affects most of the people, interest most of the audiences and involves most of the
people, is news. Thus, news can be called an account of the events written for the people who were unable to witness it.

‘News’ is the written, audio, or visual construction of an event or happening or an incident. The news is constantly in search of action, movements, new developments, surprises, and sudden reversals, ups and downs of fate and facts and follies of the mankind.

2.2. Nature of News

The structure of a news story (hard & soft news) is simple: a lead and the body.

The Lead: One of the most important elements of news writing is the opening paragraph or two of the story. Journalists refer to this as the "lead," and its function is to summarize the story and/or to draw the reader in (depending on whether it is a "hard" or "soft" news story).

The Body: The body of the story involves combining the opinions of the people you interview, some factual data, and a narrative, which helps the story flow. In this style of writing, you are not allowed to "editorialize" (state your own opinion) in any way.

The role of a reporter is to find out what people are thinking of an issue and to report the opinions of different stakeholders of an issue. These comments make up the bulk of the story. The narrative helps to weave the comments into a coherent whole.

As a reporter, you are the eyes and ears for the readers. You should try to provide some visual details to bring the story to life. You should also try to get a feel for the story. Having a feel means getting some understanding of the emotional background of the piece and the people involved in it.

2.3. The difference between (Hard & Soft News):

In a hard news story, the lead should be a full summary of what is to follow. It should incorporate as many of the 5 "W's" of journalism (who, what, where, when and why) as possible. (E.g. "Homeless youth marched down Yonge St. in downtown Toronto Wednesday afternoon demanding the municipal government provide emergency shelter during the winter months." - Can you identify the 5 W’s in this lead?)
In a **Soft news story**, the lead should present the subject of the story by allusion. This type of opening is somewhat literary. Like a novelist, the role of the writer is to grab the attention of the reader. (E.g. "Until four years ago, Jason W. slept in alleyways...") Once the reader is drawn in, the 5 "W's" should be incorporated into the body of the story, but not necessarily at the very top.

**Hard news (+/- 600 words):** This is how journalists refer to news of the day. It is a chronicle of current events/incidents and is the most common news style on the front page of your typical newspaper. It starts with a summary lead. What happened? Where? When? To/by whom? Why? (The journalist's 5 W's). It must be kept brief and simple, because the purpose of the rest of the story will be to elaborate on this lead.

Keep the writing clean and uncluttered. Most important, give the readers the information they need. If the federal government announced a new major youth initiative yesterday, that's today's hard news.

Hard news stories make up the bulk of news reporting. Hard news consists of basic facts. It is news of important public events, international happenings, social conditions, economy, crime, etc. thus, most of the material found in daily papers, especially from page items or news casts, deal in the hard news category. The main aim of the hard news is to inform.

**Soft news (+/-600 words):** This is a term for all the news that isn't time-sensitive. Soft news includes profiles of people, programs or organizations. Most of news content is soft news. Soft news, if cleverly written and carefully targeted can offer an alternative. Soft news can cover business or social trends. Typically, soft stories have a human interest, entertainment focus or a statistical and survey approach. This gives a journalist a chance to be creative and have fun with the news.

One major advantage of softer news is that many of the stories have a longer shelf life. They can be used at any time the practitioner or reporter deems appropriate.

**Hard news** and **Soft news** are terms for describing a relative difference between poles in a spectrum within the broader news trade—-with "hard" journalism at the professional end and "soft" infotainment at the other. Because the term "news" is quite broad, the terms "hard" and "soft" denote both a difference in respective standards for news value, as well as for standards of conduct, relative to the professional ideals of journalistic integrity.
The idea of **hard news** embodies two concepts:

- **Seriousness**: Politics, economics, crime, war, and disasters are considered serious topics, as are certain aspects of law, science, and technology.
- **Timeliness**: Stories that cover current events—the progress of a war, the results of a vote, the breaking out of a fire, a significant public statement, the freeing of a prisoner, an economic report of note.

The logical opposite, **soft news** is sometimes referred to in a derogatory fashion as **infotainment**. Defining features catching the most criticism include:

- **The least serious subjects**: Arts and entertainment, sports, lifestyles, "human interest", and celebrities.
- **Not timely**: There is no precipitating event triggering the story, other than a reporter's curiosity.

Timely events happen in less serious subjects—sporting matches, celebrity misadventures, movie releases, art exhibits, and so on.

There may also be serious reports which are not event-driven—coverage of important social, economic, legal, or technological trends; investigative reports which uncover ongoing corruption, waste, or immorality; or discussion of unsettled political issues without any special reason. Anniversaries, holidays, the end of a year or season, or the end of the first 100 days of an administration, can make some stories time-sensitive, but provide more of an opportunity for reflection and analysis than any actual "news" to report.

The spectrum of "seriousness" and "importance" is not well-defined, and different media organizations make different tradeoffs. "News you can use", a common marketing phrase highlighting a specific genre of journalism, spans the gray area. Gardening tips and hobby "news" pretty clearly fall at the entertainment end. Warnings about imminent natural disasters or acute domestic security threats (such as air raids or terrorist attacks) are considered so important that broadcast media (even non-news channels) usually interrupt other programming to announce them (**Breaking News**).

A medical story about a new treatment for breast cancer, or a report about local ground water pollution might fall in between the hard and the soft news category. So might book reviews, or coverage of religion. On the other hand, people
frequently find hobbies and entertainment to be worthwhile parts of their lives and so "importance" on a personal level is rather subjective.

2.4. News Value

Elements of news are what determine a story’s “newsworthiness”. There are 10 elements of news; however, a story only needs to have a few of these elements.

**Oddity** - Strange incidents are news. News stories with an element of surprise will create curiosity and will be in news. This is where the ‘man bites dog’ stories come in along with other surprising, shocking or unusual events.

**Emotion** - How do people feel about it? These news stories will be both bad news and good news. Death, tragedy, is example of bad news. Positive news stories are far more prevalent than is suggested by the cynical claim that only good news is bad news.

**Consequence** - What is the effect on the reader? News stories about issues, groups and nations are perceived to be of relevance to the audience.

**Proximity** - Where is the story from? What happens in and around your city interests you more than what happened in a far-flung region. Therefore, newspapers allocate greater space for local news coverage because of the proximity factor.

**Drama** - Dramatic Events of any kind would be an ideal subject for an interesting news story.

**Human Interest** - People doing interesting things or incidents having an emotional element. These kind of stories covers all the feelings that human beings have including sympathy, happiness, sadness, anger, ambition, love, hate, etc. News stories concerning entertainment, showbiz, drama, humorous treatment, witty headlines, entertaining photographs will be of interest to most of the people.

**Prominence** - Famous people make news! Virtually every action of famous people is considered to be newsworthy. Stories concerning the elite, powerful individuals, organizations or institutions are enough to create a news story. Celebrities are always a subject for news and their every action is under the observation of the media.
Progress - Technological advance and new discoveries will always be the subject for discussion and a readable news story.

Conflicts - Man vs. man, man vs. nature, man vs. machine, man vs. himself. Conflict has an element of drama that gets attention and hence serves as a criterion for news selection.

Timeliness - Its new so will be in news! Timeliness is the essence of news and is understandably a criterion for news selection. An event that has just happened makes a good news story, while events happened a few days ago are history.

Your lead should emphasize the most "newsworthy" information in the story you are trying to tell. But how do you figure out what information is most newsworthy? There are no pat answers. The information you consider most newsworthy depends in part on your own values, experiences and knowledge. But some general guidelines exist. Below are several characteristics that can make information newsworthy. The more of these characteristics a piece of information has, the more newsworthy the information is.

**Impact:** information has impact if it affects a lot of people.

A proposed income tax increase, for instance, has impact, because an income tax increase would affect a lot of people.

- The accidental killing of a little girl during a shootout between rival drug gangs has impact, too. Even though only one person -- the little girl -- was directly affected, many people will feel a strong emotional response to the story.

**Timeliness:** information has timeliness if it happened recently.

- "Recently" is defined by the publication cycle of the news medium in which the information will appear.
  - For "Newsweek," events that happened during the previous week are timely.
  - For a daily newspaper, however, events that happened during the 24 hours since the last edition of the paper are timely.
  - For CNN Headline News, events that happened during the past half hour are timely.

**Prominence:** information has prominence if it involves a well-known person or organization.
• If you or I trip and fall, no one will be all that interested, because you and I aren't well known.
• But if the president of the United States trips and falls, everyone will be interested because the president is well known.

**Proximity:** information has proximity if it involves something happened somewhere nearby.

• If a bus wreck in India kills 25 people, the Nashville Tennessean will devote maybe three or four paragraphs to the story.
• But if a bus wreck in downtown Nashville kills 25 people, the Tennessean will devote a sizable chunk of its front page to the story.

**Conflict:** information has conflict if it involves some kind of disagreement between two or more people.

• Remember how, when you were a kid, everyone would run to watch a fight if one erupted on the playground?
• Fights have drama -- who will win? And invite those watching to choose sides and root for one or more of the combatants.
• Good democracy involves more civil -- we hope -- conflicts over the nature of public policy. That's why the media carry so much political news. Journalists see themselves as playing an important role in the public debate that forms the basis for democracy.

**Weirdness:** information has weirdness if it involves something unusual or strange.

• Charles A. Dana, a famous editor, once said, "If a dog bites a man, that's not news. But if a man bites a dog, that's news!"
• Dana was saying that people are interested in out-of-the-ordinary things, like a man biting a dog.

**Currency:** information has currency if it is related to some general topic a lot of people are already talking about.

• A mugging in downtown generally won't attract much attention from reporters.
• But if the mugging occurred a day after a report by the FBI had named a particular city with the state's fastest-growing crime rate, the mugging would be big news.
People would respond to news of the mugging by saying, "See, here's an example of just the kind of thing that FBI report was talking about. We've got to do something about the crime rate!"

2.5. Orientation & Perspective, Objectivity & Fairness

Objectivity is frequently held to be essential to journalistic professionalism. The concept of objectivity has always been somewhat ambiguous, and both journalists and the public tend to identify objectivity in its absence. Few journalists would make a claim to total neutrality or impartiality. The belief in objectivity is a faith in 'facts'. It means that journalists should have something like a neutral point of view, not taking a stand on any issues on which there is some disagreement. Instead, journalists are simply to report what "both sides" of an issue tell them.

The facts of the news must be presented as they are. Any deletion or interpretation on the part of the news writer will tend to make the presentation of facts in favor or against a person or any organization. This aptitude of objectivity may not be possible, but good journalists have to resist the temptations to support or oppose persons, organizations and issues.

The term objectivity was not applied to journalistic work until the 20th century, but it had fully emerged as a guiding principle by the 1890s. A number of communication scholars and historians agree that the idea of "objectivity" has prevailed as a dominant discourse among journalists in the United States since the appearance of modern newspapers. The rise of objectivity in journalistic method is also rooted in the scientific positivism of the 19th century.

Some have observed that "objectivity" went hand in hand with the need to make profits in the newspaper business by selling advertising. Publishers did not want to offend any potential advertising customers and therefore encouraged news editors and reporters to strive to present all sides of an issue.

Objective reporting has been defined as:

- Balance and even-handedness in presenting different sides of an issue
- Accuracy and realism in reporting
- Presenting all main relevant points
- Separating facts from opinion, but treating opinion as relevant
- Minimizing the influence of the writer’s own attitude, opinion or involvement
- Avoiding slant or devious purposes
**Orientation** refers to the lasting direction of thought, inclination, or interest. The journalist should possess a writing style that aroused human interest and makes a lasting impression on the minds of the readers. Stirring human interests and emotions through writing is the main motive of most of the news stories. Newsmen should see the events from the reader’s point of view and write the news stories always keeping the reader in mind along with his hopes, fears and aspirations. The news writer should identify himself with the proverbial common man who does not exist but represents the silent majority whom the journalist is duty-bound to ‘defend and protect’.

Orientation also means to maintain a balance in the choice and use of sources, so as to reflect different viewpoints, and also neutrality in the presentation of news-separating facts from opinion, avoiding value judgments or emotive language or pictures.

News **Perspective** is a unique approach to dispensing today’s news stories to help understand the news you read. Journalist should have the perspective to offer in-line definitions for the confusing jargon and terminology you may encounter while reading news.

Together with the increasing number of news and information offers in the media, the audience's need for an understandable and, at the same time, clear and explanatory presentation of complex facts also grows. Different approaches should be used in order to bring clarity and easy understanding in the writing. The reader should understand well the perception behind the writing in order to appraise it. Competitors in the print media are using the corresponding differentiated elements in news writing methods and information segments to the favor of spectators or reader. The spectrum ranges from feature writing, photography, graphics and illustrations, information graphics and to specific adaptations in the writing media.

Journalists must not move too quickly to the extremes. While some people argued that conflict made for a good story and is somewhat predictable to cover, the editors realized the public yearns for something more. Instead, journalists need to move in from the margins and capture the moderate perspectives, points of agreement and places where indecision, uncertainty and indifference exist. Finally, journalists need to uncover and understand their own preconceived views about what is important in a given issue.
Fairness is the foundation of good journalism. Fairness and balance is giving both sides of the picture, while fairness is not taking sides. It also means not providing support to political parties, institutions, communities or individuals, etc through the columns of the newspaper. It is the attribute of a professional reporter and the duty of a sub editor to implement it.

This one is as difficult, in practice, as accuracy is simple. Fairness is often in the eye of the beholder. Fairness means, among other things, listening to different viewpoints, and incorporating them into the journalism. It does not mean parroting lies or distortions to achieve that lazy equivalence that leads some journalists to get opposing quotes when the facts overwhelmingly support one side. Fairness is also about letting people respond when they believe you are wrong. Again, this is much easier online than in a print publication, much less in a broadcast.

Ultimately, fairness emerges from a state of mind. We should be aware of what drives us, and always willing to listen to those who disagree. The first rule of having a conversation is to listen - learn more from people who think we are wrong than from those who agree with us.

Journalists might see themselves as satisfying their professional commitment by taking the following steps before publishing a story:

- Looking at both sides of a story
- Assessing conflicting claims
- Assessing the credibility of sources
- Looking for evidences
- Not publishing anything believed to be untrue
- See if the story stands up

2.6. Celebrity Journalism, Trends in modern journalism

Celebrity journalism

In the golden days of newspapers, the men and women in print were not immune to glory. Radio dealt mainly in headline news and pop music. Newspapers were the only game in town. Television did not exist. Today, however, print journalists are seeking the glory, and more money, as they straddle the weak world of television journalism and the troubled, corrupt world of print. But their glory comes with a price. The payoff may be a front-page byline, appearances on radio and network television, speeches, books, and panels. However the price is the loss of good
journalism, taking the journalist out of the running as a newperson and putting him into the category of celebrity.

In the end, we are all human. Fame is heady enough, and none of us is immune. Fifteen minutes may no longer be sufficient, especially with the smell of money everywhere. When we look inside ourselves and decide the direction of our careers, our guiding principal should be the quality of our work. Journalism is a competitive and cut-throat field. And it's understandable that oftentimes the only way to curb off the competition is to erase the humanity from the story and provide cold, uncaring black and white. There is a difference, however, between the black and white and utter disregard for the true essence of the story.

The purpose of journalism is to document life, to record events and situations for the sake of their relevance and effect. The dispute between vision of journalism and that of critics, who wish journalists "to do the timely thing with the eternal touch", is not over journalism's purpose, but how it should go about fulfilling it.

It should be noted that stories about celebrities often appear very factual as they can sanction media publishing inaccurate information by withdrawing their cooperation or lodging a complaint with the Press Council. But when it comes to the celebrities and particularly those stories, which relate to the love life of the celebrities, the celebrity journalists may employ a different version of factuality to that of traditional facts based journalism. This technique could be labeled as the gossiping technique.

In traditional facts based journalism facts are used to create as complete a picture of a story as possible. A story about the crown prince’s frequent trips to Australia would be deemed irrelevant unless somebody competent would comment and explain what he was doing there.

Celebrity journalism, however, may take its starting point in the factual observation that the crown prince has been going to Australia quite often recently and use that as a frame for the picture of the story. The area in the middle of the picture would then be opened up for discussion with the reader when the journalist offers up an interpretation based on other types of information than direct and attributable quotes of why he goes there so often –for instance because of a new love interest.

It is a technique, which gives the reader an opportunity to engage in the story through active gossiping, which essentially is to evaluate and interpret the behavior
of others. But it is important that the journalist present an interpretation, which is believable and desirable so as to be accepted by the audience. Does the gossiping technique threaten credibility of individual stories as well as that of the journalistic profession in general? The answer to a certain degree depends on the sophistication of the audience. For the audience, the danger of the gossiping technique obviously is that in order to make the story work, the journalist implicitly asks readers to question and disagree with certain story lines. Those who appreciate the technique may enjoy the individual story without losing faith in the general credibility of journalism.

But for those who do not understand or accept the method such a story may lead to doubts not only about a particular story itself but also about all other stories in the same media as well as the production process behind it.

It should also be borne in mind that there are clear differences in the skill and morality with which individual journalists and media apply the gossiping technique. Sometimes the gossip storylines go beyond journalism and lead the reader directly into the territory of fiction. The gossiping technique is part of the special dynamics, which govern celebrity journalism and distinguish it from other types of journalism. Central to these dynamics is a very active relationship between journalism and consumers. Contrary to communal wisdom celebrity journalism demands a fair amount of activity on the part of its consumers in order to succeed. When public figures and other people are the subject of news stories they must expect media attention and may be asked questions and their answers recorded for broadcast, without prior arrangement, as they come and go from buildings, airports and so on.

Celebrity must be recognized as something extraordinary in order to create the necessary tension to consider the rather ordinary events in celebrity lives (shopping, falling in love, having a baby) interesting and perhaps more interesting than the same event in the consumer’s own life.

The presentation techniques such as the gossiping technique and the sharply angled front-page headlines also require active participation and accept from consumers to work. Gaining acceptance from consumers is an ongoing process where the main negotiation takes place at newspaper stands as consumers make decisions whether to reward good headlines by buying the publication or punish it for last week’s edition by leaving it on the shelf.
The huge demand for any story about the celebrities has led to the growth of celebrity and film magazines. Glossy photographs are spread all over these celebrity magazines. Perceptions of market demands have changed principles for newsgathering at the magazine, and the question is how far audiences can push journalistic principles before they are met with resistance from the newsroom?

Pressures against the independence of celebrity journalism also come from the process of constructing celebrity. So far celebrity journalism has been based on a fairly free exchange between celebrities and journalists of information for attention. But exchange rates are rising. There are examples of payment to celebrities for exclusive pictures from weddings and other such activities or even their private lives.

Editors complain that celebrities make demands on how they want to appear in the news.

However, with the rise of celebrity as news value in a market, celebrity magazines in general do not have any visions of a journalistic mission beyond serving the market. Celebrity "journalism" is in overdrive - more magazines, more pictures, more everything.

Trends in modern journalism - Influence of TV channels on serious news reporting in print media- Sensationalism & Entertainment.

Sensationalism is a manner of being extremely controversial, loud, or attention-grabbing. It is especially applied to the emphasis of the unusual or atypical. It is also a form of theatre. The term is commonly used in reference to the media. Critics of media bias of all political stripes often charge the media with engaging in sensationalism in their reporting and conduct. That is, the notion those media outlets often choose to report heavily on stories with shock value or attention-grabbing names or events, rather than reporting on more pressing issues to the general public.

In the extreme case, the print media would report the news if it makes a good story, without much regard for the factual accuracy. Thus, a press release including ridiculous and false pseudoscientific claims issued by a controversial group is guaranteed a lot of media coverage. Such stories are often perceived (rightfully, or mistakenly) as partisan or biased due to the sensational nature in which they are reported. A media piece may report on a political figure in a biased way or present one side of an issue while deriding another, or neutrally, it may simply include
sensational aspects. Complex subjects and affairs are often subject to sensationalism. Exciting and emotionally charged aspects can be drawn out without providing elements such as background, investigative, or information needed for the viewer to form his or her opinion on the subject.

Mainstream media is sometimes duped into reprinting stories from comedy sites as facts without any factual checks. One presumed goal of sensational reporting is increased (or sustained) viewership or readership which can be sold to advertisers, the result being a lesser focus on proper journalism and a greater focus on the "juicy" aspects of a story that pull in a larger share of audience.

Beginning in 1901, "tabloid" was used to identify a special type of newspaper—one that was condensed, usually half the size of a normal newspaper. These papers were commonly identified with boisterous, brief news content, an abundance of pictures, some fiction, and often they blatantly appealed to the human interest in crime, sex, and disaster. Here journalism that employs sensationalism as a device to capture readers' attention was used. Sensationalism is the use of material intended to produce a startling or scandalous effect, especially one pertaining to the senses.

The tabloids attempt to captivate or persuade the masses with their colors and headlines about wonderful, amazing, and even shocking stories. Persuasion is a deliberate attempt by one individual or a group of individuals to modify the attitude, beliefs, or behaviors of another individual or group individuals through the transmission of some message. These stories are not confined to newsprint. Although many tabloids come in the form of a newspaper or a magazine, today we have tabloid television and even Internet tabloids.

Yellow journalism, in short, is biased opinion masked as objective fact. Moreover, the practice of yellow journalism involved sensationalism, distorted stories, and misleading images for the sole purpose of boosting newspaper sales and exciting public opinion. It was particularly indicative of two papers founded and popularized in the late 19th century- The New York World, run by Joseph Pulitzer and The New York Journal, run by William Randolph Hearst.

It all started, some historians believe, with the onset of the rapid industrialization that was happening all around the world. The Industrial Revolution eventually affected the newspaper industry, allowing newspapers access to machines that could easily print thousands of papers in a single night. This is believed to have brought into play one of the most important characteristics of yellow journalism -
the endless drive for circulation. And unfortunately, the publisher's greed was very often put before ethics.

One of the more disturbing features involved with the former practice of yellow journalism, and the period in which it was most active in is that there is no definite line between this period of yellow journalism and the period afterwards. There only exists evidence that such practices were frowned upon by the general public - by 1910, circulation had dropped off very rapidly for such papers. But regardless, does this mean that yellow journalism simply faded away, never to return? Or did it absorb itself into the very heart of our newspapers, where it will remain forever? One thing is for certain - after the late 1800s, newspapers changed drastically, and still show no sign of changing back.

The modernly present newspaper appearances of catchy headlines, humorous comic strips, special interest sections, intrusive investigative reporting, etc serve as a constant reminder that one must always stay skeptical when examining our news sources.

What is the remedy to yellow journalism? Simply double- and triple-checking one's sources and reading between the lines. If one disregards the obvious marketing that is used to hook readers, newspapers may actually prove to be reliable sources of information.

**Entertainment** pleases most of the newspaper readers and therefore every newspaper try to present it to the readers. The tastes of the readers vary considerably. Even serious newspapers and magazines nowadays are expected to carry strip cartoons or topical comics here and there. It is one thing on which most of the newspapers seem to be agreed as it makes for the continuing popularity of short stories, film reviews, social comments, etc. The pictures, perhaps more than anything else, combine the three functions of the newspaper. The decision on the part of some of the more serious-minded papers to introduce a picture page receives welcome letters. Newspapers have many ways of entertaining, the reader. Articles on every conceivable kind of sport, on gardening, on chess or cookery and even the latest fashions achieve the same aim of giving the readers, fro a few moments at any rate, a welcome change from the cares and anxieties of every day life. In the same way, cartoon is always considered to be entertaining.

The reader may complain that there is so much in his newspaper that he cannot read it at all, but the aim of the editor must surely be to provide something, which
will interest, instruct and entertain every reader in every issue of the paper or journal.

**Modern journalism** involves ‘analytical interpretation, subtle investigation, constructive criticism and sincere association with the grassroots (rather than with the elite). It rejects the ‘mainstream’ style approach to news and news values. It argues that ‘mainstream’ journalism is submissive to government and private business interests. This journalism also aims at upholding, supporting and justifying confidence in the status quo. The ‘man-bites-dog’ approach to journalism promotes sensationalism, elitism and conservatism, and thus indirectly suppresses the voice of the silent and oppressed majority.

One of the many distressing things about modern journalism is the way liars, creeps and pathetic frauds are rewarded for being themselves. Some journalists who were caught plagiarizing, fabricating quotes or simply inventing people because they were too lazy to go out and do their work -are rewarded for it.

Reporting facts out of context, or fishing for facts that support a desired conclusion in defiance of reality is not so easily forgiven.

A journalist's mission is to present concrete, objective facts based on their experience in judging what is important to their audience. A journalist presents facts that anyone would see if they could stand in the journalist's shoes themselves.

If the facts being reported are controversial, journalists are expected to report as much. Yet it is not the job of the journalist to support particular beliefs. Journalists serve as the eyes and ears of their audience, but not their mind. It is left to the reader to draw whatever conclusions are appropriate from the news—not to the reporter.

**Progress of journalism till today**

Concern for social responsibility in journalism is largely a product of the late 19th and 20th centuries. The earliest newspapers and journals were generally violently partisan in politics and considered that the fulfillment of their social responsibility lay in proselytizing their own party's position and denouncing that of the opposition. As the reading public grew, however, the newspapers grew in size and wealth and became increasingly independent. Newspapers began to mount their own popular and sensational “crusades” in order to increase their circulation. The
culmination of this trend was the “yellow journalism” competition between two New York City papers, the World and the Journal, in the 1890s.

The sense of social responsibility made notable growth as a result of specialized education and widespread discussion of press responsibilities in books and periodicals and at the meetings of the associations. Such reports as that of the Royal Commission on the Press (1949) in Great Britain and the less extensive A Free and Responsible Press (1947) by an unofficial Commission on the Freedom of the Press in the United States did much to stimulate self-examination on the part of practicing journalists.

By the late 20th century studies showed that journalists as a group were generally idealistic about their role in bringing the facts to the public in an impartial manner. Various societies of journalists have issued statements of ethics of which that of the American Society of Newspaper Editors is perhaps the best known.

Although the core of journalism has always been the news, the latter word has acquired so many secondary meanings that the term “hard news” has gained currency to distinguish items of definite news value from others of marginal significance. This is largely a consequence of the advent of radio and television reporting, which bring news bulletins to the public with speed that the press cannot hope to match.

To hold their audience, newspapers have provided increasing quantities of interpretive material—articles on the background of the news, personality sketches, and columns of timely comment by writers skilled in presenting opinion in readable form. By the mid-1960s most newspapers, particularly evening and Sunday editions, were relying heavily on magazine techniques, except for their content of “hard news,” where the traditional rule of objectivity still applied. News magazines in much of their reporting were blending news with editorial comment.

Journalism in book form has a short but vivid history. The proliferation of paperback books during the decades after World War II gave impetus to the journalistic book, exemplified by works reporting and analyzing election campaigns, political scandals, and world affairs in general, and the “new journalism”.

The 20th century has seen a renewal of the limitations imposed upon the press by governments. In countries with Communist governments, the press is owned by the state, and journalists and editors are government employees. Under such a system,
the prime function of the press to report the news is combined with the duty to uphold and support the national ideology and the declared goals of the state. This leads to a situation in which the positive achievements of Communist states are stressed by the media, while their failings are underreported or ignored. This rigorous censorship pervades journalism in Communist countries.

In non-Communist developing nations the press enjoys varying degrees of freedom, ranging from the discreet and occasional use of self-censorship on matters embarrassing to the home government to a strict and omnipresent censorship akin to that of Communist countries. The press enjoys the maximum amount of freedom in most English-speaking countries and in the nations of Western Europe.

UNIT 3. NEWS MEDIA OPERATIONS

In journalistic terminology, by ‘press’ we mean print media—newspapers, journalists, magazines, periodicals, books, or any other printed materials. The owners and managers have, over the period of time, adopted certain unique practices to make the newspaper enterprise economically viable and profitable. These relate to the areas of newspaper production and distribution. The economic and management aspects include advertising, circulation and sales promotion.

The structure of a newspaper ownership is relevant to the issues of public interest and editorial freedom. Usually, the nature of editorial policies and business operations vary according to the pattern of the newspaper ownership. The development of newspaper ownership patterns has passed through numerous stages, and all through it has been influenced by business environment of the country. In India, the newspaper proprietors and businessmen have generally kept pace with global developments in evolving and adopting ownership patterns and management practices. In newspaper industry, though the type of ownership is important, even more significant is the influence that a newspaper unit commands. The influence that a newspaper wields in society can be gauged to quite an extent from its paid circulation, advertising volume and revenue.

A single individual owner means one who generally owns 100 percent of the newspaper company’s stock, and runs it as a private enterprise e.g. The Hindustan Times, New Delhi, owned by K.K. Birla. There can be partnership of a small group of individuals holding stock in the company e.g. The Times of India published by Bennett Coleman and Company.
The newspaper industry is a commercial proposition, and therefore the most important objective of the management is to ensure efficient and effective functioning, so that the unit earns **the maximum profits and a good name** for its publications. Keeping this in view, the newspaper proprietors structure their organizations in a particular manner so that all the essential functions of the newspaper are performed most efficiently.

In modern newspaper unit of medium size, generally, the organizational structure is divided into five distinct wings/divisions/sections/departments. In some organization, engineering and equipment sections are merged with printing and production departments. Besides, personnel and sales promotion departments are also combined with the administrative wings. However, the editorial wing, in most cases, is completely independent and is entirely under the charge of the chief editor, managing editor, or the editor. Variations are found in individual enterprises depending upon their size, business volume, general financial status and editorial traditions.

**3.1. Three Modes of Daily Journalism are:**

- The news gathering
- Editing and printing of the gathered news
- Circulation of this printed news in newspapers to local and other areas.

**Ethical News Gathering**

As with newsgathering methods and writing methods, competent reporters and editors are expected to handle tactical or ethical dilemmas. Perfection is seldom possible amid the rush of daily deadlines, but it is possible for the journalists to set their sights high when gathering news. Ethics is very closely related to the subject of journalistic tactics in newsgathering process.

1. Quotations: Quotations should be as accurate as possible and should fairly reflect the context of conversations. Correcting grammar so that a quote is not confusing or fixing dialect so that a speaker does not look foolish -is OK.

   a) Sequence: If the journalists use quotes in a different sequence from the one in which they were made, take care that the new order does not alter the meaning or create a misleading or unfair impression. Call back sources of quotes if you have doubt about the accuracy or impression left by re sequencing.
2. Photographs and graphics: Both photos and graphics should represent reality as precisely and accurately as reasonably possible. Standards of honesty, accuracy and fairness apply to news photographs and graphics just as they do to news articles.

Historical photos- Historical and file photographs must be labeled as such so that they do not mislead readers. Before a file photograph is used, we must be certain that we have the right do to so without agreement of the original photographer or owner of the copyright.

Enhancements- Pre-press enhancement should be confined to changes that make news photographs more faithful to the reality of the scene or situation depicted. Changes should not be made to alter reality.

Manipulation- when a photograph is altered or manipulated for illustrative purposes, the resulting image must be clearly labeled to indicate that it has been altered and is not a documentary news photograph.

Posed pictures- Photographers may pose a subject for a portrait or for a photo illustration. Photo illustrations should be labeled as such. If there is any concern that a posed portrait is misleading, the photo caption should make clear that the subject in the photo was posed for the photograph.

Photographer's news responsibilities- Photographers must not control or suggest activity to subjects in a news photograph. "Re-creating" news for photographs is not permissible.

Photographers must be alert to and avoid situations in which straightforward photography may give readers a misleading impression.

Photographers should avoid shooting or cropping a photograph in a way that misrepresents. Unusual newsgathering procedures: As a general practice, reporters, editors, photographers and other news staffers should identify themselves as employees when gathering information for stories.

Any decision to misrepresent or impersonate someone else can seriously undermine credibility. The decision not to identify one's self, as a particular newspaper’s employee needs the approval of the Managing Editor.

Taping: Any interview conducted by telephone may be taped only with the consent of the person being interviewed.
Taping of face-to-face interviews requires the consent of the person being interviewed unless the interviewee indicates that he or she does not expect the interview will be kept confidential and neither quoted nor paraphrased (a recording may be subject to court seizure and thus disclosure). As a courtesy, we should always ask permission to tape record an interview.

Opinions: In general, opinion and analysis articles or columns should be labeled or placed so that they are distinct from other news.

Sources: The use of confidential sources should be the exception rather than the routine.

   a) Confidentiality- Editors and reporters should seriously consider the value of information received from a confidential source before deciding to print it. We prefer to get information on the record and effort should be made to do so before publishing information without attribution.
   b) The decision to use a confidential source can lessen the credibility of the story and the newspaper.

7. Privacy: Treat people with respect. This means having a high regard for personal privacy. Ordinary citizens have a greater right to privacy than public figures.

Ordinary citizens- the value of publishing names, religious belief, and sexual orientation, ethnicity or past behavior should be weighed against the relevance to the story and compassion for the individual.

Public figures- Personal conduct may have a bearing on public roles and public responsibilities. The degree to which a public figure voluntarily conducts his or her life in public or the degree to which private conduct bears on the discharge of public responsibility should guide the publication of personal Information.

Race- In general, we do not publish someone's race or ethnic background unless that information is important to the story.

Crime- In general, do not report the race of criminal suspects unless their ethnic background is 1) part of a description that seeks to identify them or 2) an important part of the story (e.g., the crime was a hate crime).

Names of accused criminals should be as complete as possible, with middle names or initials.
Sexual assault- in general, do not name victims of sexual assault unless the victim informs us he or she wants his or her name to be published.

Juveniles- In general, do not name juvenile suspects (under the age of 18) in crime stories. Journalists are also cautious about naming juvenile victims of a crime.

Grief- Use of photography or reporting that captures private grief should be treated with sensitivity and care. Treat suicides and attempted suicides with sensitivity.

8. Community standards: strive to have high standards of taste and decency, and journalists want to be sensitive to community values.

Language- Offensive language, including profanity and insulting comment, should be published only when essential to a story.

Images- Use of photographs that have the potential to offend or harm should be carefully discussed before publication. This includes photographs that are suggestive of criminal or sexual activity, are gruesome, are intrusive or are in bad taste.

c) Courtesy and compassion- be especially sensitive to news sources in times of grief, personal loss or extreme emotional distress. Seek to take special care to be fair to those unaccustomed to dealing with the press.

9. Plagiarism: Stealing someone else's wording, quotes or other work is wrong. All language and ideas, research findings and images presented in the newspaper should be the original work of the writer or artist or be attributed to an original source.

Example: Stories that include material from wire services should either credit the service when specific language or quotes are borrowed, or should use an attributing phrase such as "the Associated Press reported...’ in the body of the story.

"Gray areas" do exist. Staffers must use their professional judgment when questions of plagiarism and attribution arise. As a rule of thumb, if there is a question, it should be settled on the side of prudence: The material should not be used or it should be attributed to its original source.

10. Corrections: strive for accuracy and should quickly correct errors or misleading statements. All complaints must be brought to the attention of a department head or the Managing Editor. (Because some complaints may be legal demands for
correction -- and require the involvement of legal counsel -- we insist that all complaints, no matter how trivial, be brought to the attention of a department head or the Managing Editor.)

a) Speed and documentation- Quick action is required in making corrections -both ethically and legally.

If you receive a complaint, document the complaint by attaching a copy of the offending article. Write a short memo explaining the circumstances of the complaint and your assessment of the facts: Did you make a mistake? Did you misquote? Did you make an error of fact? Is there a misunderstanding that can and should be clarified? The memo should be addressed to the Counsel of Publishing. Deliver the memo to your department head or to the Managing Editor. He or she will make sure that the memo reaches the right person.

Clarity- while do not print a correction every time someone says he or she has been misquoted, do strive for fairness and accuracy. If we have given our readers a wrong impression in the reasonable view of a principle of a story, there may be need for clarification. Every effort should be made to set the record straight, not just to correct errors of fact.

11. Gathering information: The newspaper does not use illegal means to gather information. Newspaper staffers must not trespass or steal information. Private papers or private records are rarely used without consent of their owner.

Don't pay for it- In general; the newspaper does not pay news sources for information or for leads to news stories. Approval to pay for a news story (e.g., a political poll) must come from the Managing Editor.

The editorial department of a newspaper organization is its heart and soul. In fact, the entire business of a successful newspaper depends on the effective, efficient and prompt operations in this department. The editorial department of a newspaper/magazine collects, receives, processes and finalizes the news and all other writing relating to news for publication in the newspaper/magazine. The news is collected, received and solicited by a newspaper from all parts of the world as well as from all corners of the country.

For collecting the news efficiently and promptly and making it fit for presentation to the readers in a readable, attractive and digestible form, the editorial department of a newspaper has to take the entire responsibility.
The editorial department has three main operations as follows:

1. Newsroom: Editing and processing the news on the editing desk
2. News gathering: making arrangements for gathering news from the city where the paper is located, other parts of the country and other countries. Prominent news categories include political, economic, financial and business, sports, social, education, cultural, health and environment. Anything happening anywhere in any part of the globe in which the readers could be perceived to be interested, needs to be covered in newspapers.
3. Views and opinions: every newspaper has one or more editorial pages, which reflect the policy of the organization. It means that every newspaper has its own opinion on all serious national and international issues. Opinions have to be in conformity with the newspaper’s policy, which is determined by the proprietor/owner. The chief editor or editor as the head of the editorial department has to ensure that opinions expressed in editorial are in line with the publication’s policy. The editorial page or section carries material such as editorials, special articles, letter to the editor, special columns and cartoons.

In the newsroom, the news editor is the boss. He makes sure that the editorial desk operates smoothly, receives the news from news agencies, reporters, correspondents and other sources. He is assisted by the chief-sub-editor, who, in turn, has four of five sub-editors to process the copy (all news items received on the editorial desk are collectively called copy, not copies). It is this desk, which finalizes many of the pages of each newspaper issue.

Generally, there are three shifts of the editorial desk-9.3. a.m., 3.00 p.m. to 9.00 p.m. and 9.00 p.m. to 3.00 p.m. as there are several editions of a newspaper in 24 hours to serve the readers in different cities/towns, far and near, where the newspaper is sold, the publication of these editions is timed, taking into consideration the modes of transporting copies of the papers to particular towns and cities. The newspaper copies are sent by air, rail, road, or even by specially requisitioned taxis so that the newspaper is served to the readers without loss of time. Since the news fall has no prescribed timings, the editorial desk has to be ever ready to publish the latest news in the next editions.

For news gathering, a newspaper often has three categories of news reporting personnel: staff reporters who collect news from the town where the paper is located; this is local news; special correspondents/representatives who are senior and experience journalists with 10-15 years reporting experience: they report high
level political, diplomatic news. Staff correspondents/state correspondents who mostly function from state capitals are known as ‘state bureau chiefs’.

Local reporting in a newspaper is supervised by the ‘city editor’ or ‘chief reporter’ and political reporting by the ‘chief of news bureau’. State reporting is supervised by the news editor under the guidance of resident/deputy/associate/executive/senior assistant editor, depending on the size of the newspaper or the editorial ladder in practice in that office.

The entire mechanical operation is usually under the supervision of plant superintendent who is directly responsible to the publisher. In a typical situation, he will have five departments under his control, the composing room, the stereotype department, the pressroom, the engraving department, and the proof desk.

The basic functions of each are:

1. **Composing Room**- this is the point of chief contact between the editorial side and the mechanical side. It is in this department that ‘copy’ is set into type and the type is assembled into newspaper pages. The type is ‘set’ by automatic typesetting machines such as the linotype ‘straight matter’ or body type is set according to instructions on news copy sent from the newsroom, headlines are set from similar directions, ads are first set into type and then assembles on the basis of instructions on advertising copy from the advertising department. All of these materials are then assembled into newspaper pages, following the instructions on page ‘dummies’, which show where each element is to go.

The composing room is often subdivided, especially in the larger plants, to permit the greater efficiency that specialization makes possible. Hence, there may be an ‘ad alley’ where ads are made up before they are put into newspaper pages.

2. **Stereotype Department**- here newspaper pages are run through a series of steps which prepare them to be clamped as curved plates of metal onto today’s high speed rotary presses.
Some small dailies papers still use ‘flatbed’ or ‘cylinder’ presses and others use ‘duplex’ presses. In both cases the papers are printed directly from type and hence there is no need for a full-scale stereotype department. Vast majority of dailies use rotary, web-perfecting presses, which means that the
newspaper is printed on paper that feeds from huge rolls and the impression is applied from curved plates which rotate at high speed.

The stereotype department has two major operations, first, to roll out a reverse impression of the newspaper page onto a papier-mâché ‘mat’ then to ‘cast’ into a curve by pouring molten metal against the curved surface of the mat. After the cast has cooled and been trimmed, it is ready to be clamped onto the press.

**Engraving Department** - many smaller newspapers have insufficient need for ‘art’ to operate an engraving department, having the work done commercially instead. However, most large newspapers find it economical to do their own work. Photoengraving reduces news pictures and other newspaper art to a form in which they can be printed. In the case of a photograph, the job is to ‘screen’ the picture in such a way that an etched metal plate is produced with a surface of dots. The dots vary in size to produce shadings of black and white that can be impressed on paper.

3. **Pressroom** - rotary presses can turn out newspapers at phenomenal speeds. They print but also cut, fold and trim the papers and deliver them directly to the mailing room.

4. **Proof Desk** - in a sense, proof desk lies by the side of the mechanical, editorial and advertising departments but is usually responsible to the mechanical superintendent. Its object is to correct all typographical errors. A ‘proof’ is taken of all material set in the composing room, including ads and editorial matter, by inking the type and taking an impression of it on a rather simple ‘proof press’. These proofs are then compared with the ‘copy’ to make sure that the two conform. Proof reading is hence a more or less mechanical operation, unlike copy reading.

**Circulation** is another major mode of the daily journalism and is usually headed by a major executive, the circulation manager, since the newspaper ultimately stands or falls on the basis of the number of steady readers that can be enrolled. The circulation manager may have any or all of the following subdivisions under his supervision:

- **City Circulation** - it involves the maintenance of circulation records for the city of publication, the recruitment, supervisor and reimbursement, the supervision of district men who oversee circulation by subdivision of the
city, taking responsibility for moving papers the newsstands, relations with news-stand operators, etc.

- **Area Circulation** - responsibilities here include getting papers destined for the surrounding area into the mail and operation of a fleet of tempo/taxis to carry the papers into surrounding area as where mail service is not rapid enough. The circulation manager is also in charge of moving the papers into the appropriate distribution channels as they move into the mailing room from the pressroom.

- **Sales Promotion** - it involves the direction of an office staff to keep records, notifying subscribers when their subscription need renewing, the handling of complaints, new subscriptions and renewals over the counter, by mail, etc. promotion is essentially the ‘public relations’ department of the newspaper. Where a separate promotion department exists, it usually is responsible for initiating promotion policies, subject to the approval of the publisher, and usually coordinates the promotional activities of other departments.

### 3.2. Approaches of Journalism

Like other communication, print media’s intentions are out to achieve something; they want to address their intended reader in a certain way. Their intentions may be vague and more or less unarticulated, or they may be highly precise and explicit. Whatever the case, behind each written content, there is a set of intentions on various levels – ranging from how the article ideally should be perceived (e.g. as serious investigative journalism) to intentions regarding an appearance and presentation style.

The audience can be satisfied in many different ways and journalism tries to be valid in the eyes of its viewers in a variety of ways. Print Media’s outputs may be analyzed in terms of the roles offered by the participants in the communicative event. Three categories of participants are: (a) reporters (in a broad sense, including journalists and other media staff); (b) audiences; and (c) ‘third parties’, i.e. those interviewed, cited and invited to be guests on a programme. The communication of information, storytelling and attractions, also distinguish themselves with respect to the roles in the communicative event, which these categories of participants are offered.

News journalism is dependent on its reputation and its status as a source of information, a source of important news. The immediate relevance of the information presented is not in itself sufficient to motivate such widespread
viewing. The intention to inform is also apparent in the production process. Production is organized in such a way as to maximize the opportunities to gather relevant information to report. Interviews with knowledgeable people and reliable sources are accorded high priority in this kind of journalism.

Journalism which tries to appeal to viewers by presenting reliable, accurate information often gives priority to text constructions which make clear references to factual relationships and sources. The text should convince the viewer that what is said is well founded. Unfounded, exaggerated or biased accounts are not useful to people who wish to use the information in real life. In the informative mode of communication journalism seeks to satisfy the audience’s desire to know.

Generally, the main focus with newspaper design is not on quickly changing trends, but on the improvement of readability and reader guidance within the paper. For this reason, the front page is used as display for the entire product. New sections are given larger section heads and some papers have even introduced color guide systems to introduce the readers effectively into topics of interest.

In the whole of Europe a trend to use color photos is discernible. And it is not the quantity that counts nowadays, but the quality: few large and well-cut photos per page will do. Surveys among readers and tests - like those that were carried out with an eye-track camera - are meant to help newspapers to take the readers’ needs into account when redesigning their publication. It has been proved, for example, that framed-in articles do not attract the readers’ attention, so that some newspapers do without frames now. Other tests have shown that readers avoid lengthy articles, which has led to the European trend of topical pages. Such a page is devoted to a single topic, which is then presented by means of different articles, photos and info graphics.

Every newspaper tries to create their own distinctive appearance by means of typography. In the area of headlines, therefore, there is great typographical versatility. It is not a certain typeface that is trendy, but a highly individual and unused one.

The front page serves as the newspaper’s display. Important topics appear in teasers and color guide systems help the readers find their way through the paper. Extreme cuts guide the readers’ view and create curiosity. When used consequently, extreme cuts contribute to a paper’s unmistakable look.

3.3. Agenda setting function of the National media
The **Agenda-setting function of National media**, states that the news media has a large influence on audiences by their choice of what stories to consider newsworthy and how much prominence and space to give them. Agenda-setting theory is the ability of the mass media to transfer importance of items on their mass agendas to the public agendas.

The agenda setting function is the correlations between the rate at which media cover a story and the extent that people think that this story is important. This correlation has repeatedly been shown to occur. Agenda-setting function gave way that the press has some power, but individuals still are free to make their own decisions. Journalist Walter Lippman in his 1922 book *Public Opinion* raised the idea that the mass media create images of events in our minds, calling them "the pictures in our heads."

The **‘power’** of the Press to bring about social and political changes or economic development is extremely limited. In capitalist societies, the press is primarily like any other business or industry: it exists to raise advertising revenue and circulation with the aim of making profits. ‘Public service’ and ‘public interest’ are not the main concerns. This is not to suggest that the press does not make attempts to exercise its ‘power’ in favor of one political or economic ideology over another, or of one group or class or caste over another. These attempts, it must be acknowledged, are sometimes successful and at other times disastrous failures. At most times, however, the attempts are not paid much heed to, unless it affects some group’s interests in a radical manner.

In the ultimate analysis, the ‘power’ of the press depends on its credibility among readers, as well as on how the news reported is understood and interpreted. Different groups ‘read’ the same news items in varied ways depending on their own social backgrounds. How news is read is not entirely in the hands of journalists. Indeed, the press often succeeds only in reinforcing widely held beliefs and the status quo rather than bringing about change and development.

The national media or the Press does **‘set the agenda’** for us and for society. There is no doubt that the press keeps us informed about selected events, issues and people. But the public too has a role in ‘setting the agenda’ of the press. The public has interests, beliefs and expectations that are catered to by the press. While the press tells us what to think about, and also what to think, it has little power to change our ideas, beliefs and attitudes even when it attempts to do so. Only when there is a general consensus on an issue among all the elements of the press and the other media, and this consensus fits in with a community’s needs, is there some
likelihood of a change being affected. Even in this case, several other factors would have to come into play before any real change can be felt.

The public attitude to the ‘internal emergency’ imposed by the Indira Gandhi regime is a case in point. One could argue, however, that it was not so much the press that brought about the downfall of that regime as the people’s hostility to the crackdown on their fundamental rights. The press, after all, was easily silenced during the emergency. In the post-emergency period, the press only reflected the public’s seething anger against the regime.

By and large, then, the press rarely initiated change, innovation and development. Because of its dependence on commercial interests and the dominant groups, it is of necessity conservative and status quoits. The widespread support that the anti-Mandal riots and the ‘liberalization’ policies of the government have received from ‘national’ and the ‘regional’ press is a reflection of that dependence.

The current news values of journalists in Asian countries are no different from the news values of their counterparts in the west. These are timelines, immediacy, proximity, oddity, conflict, mystery, suspense, curiosity, and novelty. The new development/alternative journalists, however, challenge these elite and immediacy oriented values, and the man-bites-dog approach to news. They believe that the voice of the silent, suffering majority should be heard through press. Not politics, business, finance, sports should be the staple of news but rather what is that of value in terms of equality, social justice and peace.

Press Organizations

The government does not own a majority of the newspapers and magazines. Yet, it is the government that remains at the helm of affairs in matters such as newsprint allocation, registration of newspapers and periodicals, conduct of research and collection and maintenance of exhaustive references and archive material. The government media publicity network is an important ‘source’ of information for the private media organizations.

3.4 The Press Information Bureau (PIB) is the central agency of the government of India for the dissemination of information on government policies, decisions, programmes, initiatives and activities. It puts out this information to daily newspapers, periodicals, and news agencies.
The PIB has its headquarters in Delhi. The Bureau in Delhi consists of information officers attached to different ministries and departments of government of India. A publicity officer leases with newspaper correspondents on behalf of the particular ministry or department by providing background information on official decisions and announcements.

The same officer provides feedback to the ministry or department of the government of India regarding press relations and nature and extent of publicity measures to be adopted. In addition, the PIB evaluates public reaction and accordingly renders advice to the government of India on its information policy. The PIB also organizes conducted tours of press personnel to places currently in the news. It facilitates the exchange of delegations of journalists through cultural exchange programmes. Besides, the PIB provides a pictorial service, which makes possible photo coverage of government activities.

**The Publications Division** is the largest publishing house in the public sector. It is the media unit of Ministry of Information and Broadcasting. From 1941 to 1943 the present Publication Division was part of the Home Department and was known as the Foreign Branch of the Bureau of Public Information. The Publications Division has various wings to oversee the production of print material. These are the editorial wing, production and art wing, business wing, administration wing and employment news wing. The last mentioned one brings out the weekly employment news. The Publications Division seeks to provide information on every subject of national importance through the journals, books and newspapers that it publishes. It also acts as the agency that facilitates national integration and stimulates widespread interest in Indian culture.

**The Register of Newspapers for India (RNI),** maintains a record of the registered newspapers and periodicals in all languages of the country. It publishes annually the Press in India, volumes of which contain detailed information about the press, including circulation figures of the various newspapers and magazines, language-wise. The RNI decides the Newsprint Allocation Policy and revises it whenever necessary.

**Research and Reference Division** is an agency that conducts research and provides reference information on a variety of subjects. There is a separate wing that specifically collects and maintains newspaper clippings. Accredited media personal have access to the library maintained by the Research and Reference Division. It also compiles and edits the book Mass Media in India annually, which
is an update on events and progress made by the government media in the previous year.

**Photo Division** documents the socio-economic progress and cultural activities of the country through photographs. It houses an entire range of photographic negatives that have immense archive value. The positive photographic prints of major events in the news are distributed to the media through the PIB.

**Press Council of India** is a quasi-judicial body, constituted by an Act of Parliament. It has 28 members headed by a Chairman. The Chairman of the Council has traditionally been a sitting or retired judge of the Supreme Court. While twenty members are press personnel, five are members of Parliament and one each nominated by the University Grants Commission (UGC), Sahitya Academy and Bar Council of India. It hears complaints by the press and against the Press regarding freedom of the press. It suggests guidelines on the ethical standards to be maintained by the press.

**UNIT 4. NEWS AGENCY JOURNALISM**

**News Agency**

A **news agency** is an organization of journalists established to supply news reports to organizations in the news trade: newspapers, magazines, and radio and television broadcasters. They are also known as **wire services** or **news services**. In other words, a news agency is an organization which collects or gathers news and supplies it to different newspapers, magazines, radio stations and television channels subscribing to its services. News gathered/reported by reporters/correspondents is sent to newspapers via electronic teleprinters or computers. These newspapers, in turn, pay a monthly subscription to use news agencies for the news they receive.

News agencies can be corporations that sell news (e.g. Reuters and All Headline News (AHN)), cooperatives composed of newspapers that share their articles with each other (e.g. AP), commercial newswire services which charge organizations to distribute their news (e.g. Market Wire, Eworldwire, Business Wire and PR Newswire).

Governments may also control "news agencies," particularly in authoritarian states, like China and the former Soviet Union or non-profit organizations operated by both professionals and volunteers. Australia, Britain, Canada, and many other
countries also have government-funded news agencies. A recent rise in internet-based alternative news agencies like Scoopt, as a component of the larger alternative media have emphasized a "non-corporate view," as being largely independent of the pressures of business media.

News agencies generally prepare hard news stories and feature articles that can be used by other news organizations with little or no modification, and then sell them to other news organizations. They provide these articles in bulk electronically through wire services (originally they used telegraphy; today they frequently use the Internet). Corporations, individuals, analysts and intelligence agencies may also subscribe. The business proposition of news agencies might thus be responsible for the current trends in separation of fact based reporting from Op-eds.

4.1. News agencies in India

The government of independent India, under Pandit Jawaharlal Nehru, had begun encouraging Indians to start their own Indian news agencies, so that these would give a more balanced picture of the developmental activities going on at the time.

Encouraged by the government, some major newspapers joined together to form a trust, and then set up independent India’s first news agency, the Press Trust of India (PTI) in 1949. It took over the business of the Associated Press of India, which was in the process of winding up. The API had been a subsidiary of the Reuters.

The PTI functioned as the only agency for the next eleven years. It is indeed surprising to know that although both PTI and the United News of India (UNI) are professional rivals, the UNI owes its birth to PTI.

Since PTI had little competition, its working was not considered good enough for the standard of a news agency. The PTI Board of Directors felt that something needed to be done to pull it out of its lethargy. One immediate solution was that another Indian agency should be set up to compete with the PTI.

Thus the United News of India was formed in 1961 and registered under the Societies Act. Like PTI, the UNI was also lucky to inherit the assets of the United Press of India, then in the process of winding up. The PTI had headquarters in Bombay, though the main administration continued to be in Delhi, while UNI has
its head office in Delhi. Another news agency, the Asia News International (ANI) came up in the late eighties, but is yet to start all-India operations.

4.2. Functioning & role of Press Trust of India (PTI) and UNI

Press Trust of India is a nonprofit cooperative among the Indian newspapers. It took over the operations of the Associated Press of India and the Indian operations of Reuters soon after India's independence on August 27, 1947. It provides news coverage and information of the region in both English and Hindi.

India’s largest news agency, Press Trust of India is a non-profit sharing cooperative owned by the country’s newspapers. PTI subscribers include 450 newspapers in India and scores abroad. All major TV/Radio channels in India and several abroad, including BBC in London, receive the PTI Service. With a staff of over 1,300 including 400 journalists, PTI has over 80 bureaus across the country and foreign correspondents in major cities of the world including Bangkok, Beijing, Dhaka, Jerusalem, Johannesburg, Islamabad, Katmandu, Kuala Lumpur, London, Moscow, New York, Washington and Sydney.

Available in two forms: The ‘core’ service covers major developments in diverse fields in a compact form. A more comprehensive segmented service allows papers to pick additional inputs from segments of their choice. National/Regional, Economic/Commercial, International, and Sports. Core service puts out about 40,000 words and the full-segmented service up to 100,000 words per day.

Available in two packages to suit the needs of small and big newspapers, PTI Photo provides pictures on the national, foreign and sports scenes via satellite, dial-up and hand delivery. The full colour service of the Associated Press of America (AP) is also made available through PTI.

History
The story of PTI is virtually the story of independent India. The run-up to Independence had also thrown up ideas of running free India’s own national news agency as an objective disseminator of information about a resurgent nation, freed of the foreign yoke. “The evolution of the concept of a national news agency was the direct consequence of the spirit of independence that swept the country since the days of the Quit India Movement. “The desire to shake off the imperial domination in the field of news supply was at the heart of this evolving thought,” said Ramnath Goenka, the fearless press baron and freedom fighter.
After two years of consultations and planning among senior journalists, newspaper proprietors and national leaders like Pandit Nehru and Sardar Patel, free India’s first national news agency, the Press Trust of India, was incorporated in Madras on August 27, 1947. This was within a fortnight of what Jawaharlal Nehru described as India’s “Tryst with Destiny” at the historic central hall of Parliament on the night of August 14-15.

Though PTI began its operations in 1949, its origin goes back to the early years of the 20th Century when its forerunner, the Associated Press of India (API), was launched by an enterprising Indian, Keshab Chandra Roy.

The first Indian to function as a Political Correspondent at the British imperial capital, Roy was a high-school dropout who made a success of a journalistic career and rose to be a nominated member of the Central Legislative Assembly as a distinguished journalist. Working for more than one newspaper at a time, including The Tribune of Lahore, the Indian Daily Mail of Bombay and the Amrita Bazar Patrika of Calcutta, Roy found it easy to have a news pooling arrangement with European journalists to carry on with his work. It was from this experience that the idea of a news agency grew in Roy’s mind.

Though the exact time of its birth is somewhat hazy, according to the book ‘Reuter’s Century: 1851-1951’ by Graham Storey, it was started in 1910. K C Roy finally gave up in 1919 his brave effort to run an Indian-owned domestic news agency and Reuters became the sole supplier of foreign and domestic news to the government and to the newspapers of India. The London-based Eastern News Agency, owned by Reuters, merely used the name Associated Press of India. API was to be registered as a private limited company, wholly owned by Reuters, much later in September 1945.

February 1, 1949, PTI has reported India’s history as it happened, blow by blow, in the best traditions of news agency journalism, with speed, accuracy and objectivity. The first general elections of free India in 1952, the first Asian Games a year earlier, the war with China in 1962, Pandit Nehru’s death in 1964, the great split of the Indian National Congress in 1969, the 1971 war with Pakistan culminating in the birth of Bangladesh, India’s first nuclear test in 1974, the emergency in 1975, terrorist violence in Punjab in the 1980s, assassination of Indira Gandhi in 1984 as well as the stirring events of the 1990s, were all reported in detail by PTI journalists, most of them in anonymity.
In the last 50 years, PTI has come a long way, growing in size and stature as the oldest and largest among news agencies of the countries that became free after World War II.

**United News of India (UNI)**

(UNI) was launched in March 1961, and has grown into one of the largest news agencies in Asia. During these years, they have acquired an enviable reputation for fast and accurate coverage of all major news events in India and abroad in all areas - politics, economics, business, sports, entertainment, stock markets and so on. Their service also provides subscribers with a rich choice in features, interviews and human-interest stories.

Today, they serve more than 1000 subscribers in more than 100 locations in India and abroad. They include newspapers, radio and television networks, web sites, government offices and private and public sector corporations. Their communication network stretches over 90,000 Km in India and the Gulf states.

They have bureau in all the major cities and towns of India, including all the state capitals. They have more than 325 staff journalists around the country and more than 250 stringers, covering news events from remote corners. We also have Correspondents in major world cities such as Washington, London, Dubai, Colombo, Katmandu, Islamabad, Dhaka, Singapore, Sydney and Vancouver, bringing to our subscribers stories of interest to Indian readers.

UNI has collaboration agreements with several foreign news agencies, including Reuters and DPA, whose stories we distribute to media organizations in India.

UNI is currently a major modernization programme as part of which most of our major bureaus are already linked through a computerized network. They are continuously expanding and extending this network. They are also in the process of implementing a project to deliver news, pictures and graphics to our subscribers through the Internet, using News ML, the international standard for news transmission. UNI's wire service is available in three languages -- English, Hindi and Urdu.
UNI has always adopted an innovative approach. They were the first news agency in the country to launch a Financial Service, a Stock Exchange service and a National Photo service. They also have other services like UNIDARSHAN (Television News Clips and Features), UNISCAN (News Display on Television sets for Hotels, top Government officials and corporate clients).

It has arrangements with the Associated Press (AP), Agencies France Presse (AFP) and Bloomberg for distribution of their news in India, and with the Associated Press for its Photo Service and International commercial information. PTI exchanges news with nearly 100 news agencies of the world as part of bilateral and multilateral arrangements, including Non-Aligned News Agencies Pool and the Organization of Asia-Pacific News Agencies.

4.3. International News Agencies

Soon after our country became independent, it was decided that the foreign agencies would not operate directly in the country: they had to enter into collaboration with Indian agencies as subscribers. Thus, Indian newspapers get news transmitted by AP or DPA through UNI, and that transmitted by AFP, Reuters or UPI through PTI. Similarly, while they do have their own bureaus here, they depend mostly on the Indian agency they subscribe to and then as their own background before transmitting any news abroad. However, some news agencies have now sought permission to operate directly, especially with regard to commercial news, and the government is considering this.

For the foreign news coverage, normally, the newspaper depends on international news agencies such as IPI, AP, Reuters and our own PTI and UNI. Some newspapers have their own correspondents in world capitals where news fall is frequent. These are London, New York (UN headquarters), Washington, Paris, Singapore, Moscow, Hong Kong, etc. the editorial team of assistant editors, who are usually specialists in diverse areas of current affairs on which the newspaper has to comment and come out with editorial/articles include international issues-further divided into Asia, Africa, America and issues in the united nations.

**Reuters** is a private British news agency named after its founder, Paul Julius Von Reuter. It was founded in 1851.

**Associated Press (AP)** is a news agency that was established in New York in 1848.

**Agence France Presse (AFP)** was established in Paris in 1944.

**United Press International (UPI)** was founded in the United States in 1907.
Other agencies working in India include Tass of Russia, DPA of Germany, and Italian ANSA.

4.4. Feature News Agency

Feature news agency differs from traditional news agencies or wire services in many ways. While traditional wire services deal with breaking news and instant information, feature news agency seeks to take the readers more into the depth of subjects and issues like democracy, human and civil rights, education, justice and empowerment of women that affect the people. They strive to create an alternative process of newsgathering and distribution that differs from the typical news organizations in many ways.

A typical news agency concentrates more on breaking news than analyzing the events and telling about the people involved. But the feature news agency will write about the context of the events and their backgrounds, and try to tell readers what these events mean to them. They are involved in writing people's stories so they write more about the issues that affect the people and seek the truth with greater skills.

There is a gap between news and its understanding by the people and they therefore seek to bridge the information gap. Journalists are trained here to take up more investigative journalism and news feature stories and are committed to a cause: to expose what is wrong in the society and encourage those who are trying to bring about a change.

They also prepare news analysis and graphics and conducts studies/surveys on different issues, mostly on environment, democracy, human rights, women and children's issues. The agency carries out interviews of important personalities on issues of national, regional and international importance.

Objectives of the agency

• Promote and practice non-partisan, objective journalism.
• Identify problems facing present-day society.
• Skill development of the journalists.
• Report on activities in the development field, by both government agencies and non-government organizations.
• Report on issues related to human resource development, including questions of human rights and gender equality.
• Reflect public opinion on important issues through surveys based on scientific methodologies.
• Reflect national and international viewpoints on the process of poverty alleviation and struggles of the poor for economic progress.
• Conduct special dialogues or discussion meetings with policymakers and opinion leaders on issues of national importance.

A feature is something that finds its impact outside or beyond the realm of the straight news story. It is, thus, not bound by restrictions of time, though it must be topical. There are numerous feature agencies operating in the country today. The oldest and best known among them is the Indian News and Feature Alliance (INFA). Others include the Indian Press Agency (IPA), Gemini Feature, National News Services, Newsmen’s Features and UFO Features.

These agencies solely depend on freelance writers. The writers may be aligned to some of them on a regular basis or work on a piece-to-piece basis. The agencies then mail these features to all their clients, thus leaving the clients free to choose. Thus, it may happen that the same feature may be published by more than one newspaper or magazine. However, most feature agencies try to avoid selling the same feature to more than one journal in a city.

4.5. Syndicates News Agency

Print syndication is a form of syndication in which news articles, columns, or comic strips are made available to newspapers and magazines.

There are several prominent syndication services operating across the globe such as The New York Times News Service, Tribune Media Services, North Star Writers Group, Guardian News Service, Family Features Editorial Syndicate, the Indian Times Syndication Service and Universal Press Syndicate, which provide news and lifestyle content to various other publications. They offer reprint rights and grant permissions to other parties for republishing content of which they own copyrights.

Some of the senior most journalists in the country today are so popular that there is a demand for them from many newspapers. The result is that most newspapers do not mind publishing the same articles provided as it can add to their prestige by including the name of the well-known journalists in their columns. Such journalists become syndicated columnists. Some well-known names in our country are Mr,
Kuldip Nayyar, Mr. B.G.Vergese, Mr. Nikhil Chakravartry, Mr. M.J. Akbar and Ms. Tavleen Singh.

SUMMARY

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

Journalism's first obligation is to the truth. Democracy depends on citizens having reliable, accurate facts put in a meaningful context. Journalism does not pursue truth in an absolute or philosophical sense, but it can and must pursue it in a practical sense. This "journalistic truth" is a process that begins with the professional discipline of assembling and verifying facts.

News is, anything out of the ordinary, it is the current happenings. It is anything that makes the reader surprised and curious. News is anything that will make people talk. News is the issue for discussions and debates. Any event, which affects most of the people, interest most of the audiences and involves most of the people, is news. Thus, news can be called an account of the events written for the people who were unable to witness it.

Sensationalism is a manner of being extremely controversial, loud, or attention-grabbing. It is especially applied to the emphasis of the unusual or atypical. It is also a form of theatre. The term is commonly used in reference to the media. Critics of media bias of all political stripes often charge the media with engaging in sensationalism in their reporting and conduct. That is, the notion those media outlets often choose to report heavily on stories with shock value or attention-grabbing names or events, rather than reporting on more pressing issues to the general public.

The structure of a newspaper ownership is relevant to the issues of public interest and editorial freedom. Usually, the nature of editorial policies and business operations vary according to the pattern s of the newspaper ownership. The
development of newspaper ownership patterns has passed through numerous stages, and all through it has been influenced by business environment of the country.

A news agency is an organization which collects or gathers news and supplies it to different newspapers, magazines, radio stations and television channels subscribing to its services. News gathered/reported by reporters/correspondents is sent to newspapers via electronic teleprinters or computers.

QUESTIONS FOR PRACTICE

Q1. Explain the concept and importance of Journalism?
Q2. Trace the growth of Journalism till today’s modern Journalism.
Q3. Discuss the main objectives of journalistic practices.
Q5. Discuss the principles of Orientation, Perspective, Objectivity & Fairness in news.
Q6. Discuss in detail the concept of Celebrity Journalism. Also write about the sensationalism and entertainment element in news.
Q7. What are the three modes of daily Journalism?
Q8. What is the Agenda Setting function of the press and write the news approaches to the journalism.
Q9. What is the role of a news Agency? Explain functioning & role of PTI and UNI.
Q10. What are the Feature and Syndicates news agencies?
PHOTO JOURNALISM

OBJECTIVES

- To understand the visual language of Photography
- To know the photographic equipments needed in photojournalism
- To know the different techniques of photo editing
- To understand the different types of photography
- To discuss the news value of photographs and essential qualities of a photojournalist

INTRODUCTION

PHOTOJOURNALISM

Photojournalism is a particular form of journalism (the collecting, editing, and presenting of news material for publication or broadcast) that creates images in order to tell a news story. It is now usually understood to refer only to still images, and in some cases to video used in broadcast journalism. Photojournalism can fall under all subjects’ of photography but the image needs to be news worthy to end up being published.

There are two types of photojournalism.

The first type is where an image is used to illustrate a story. Many feature journalists work closely with photographers and commission them to produce images that will be published with their articles. There is no limit to how many images used. This is usually the photo editor decision.

The second is where an image is used to tell a story without any words. One single image may be used or as many as ten images are often used in magazines. If you can write - do so; it will be an advantage when you submit some images.

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

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

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

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

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

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

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

**Framing**
A "frame" in a photograph is something in the foreground that leads you into the picture or gives you a sense of where the viewer is. For example, a branch and some leaves framing a shot of rolling hills and a valley, or the edge of an imposing rock face leading into a shot of a canyon. Framing can usually improve a picture. The "frame" doesn’t need to be sharply focused. In fact if it is too sharply detailed, it could be a distraction.

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

**Direction of Movement**
When the subject is capable of movement, such as an animal or person, it is best to leave space in front of the subject so it appears to be moving into, rather than out of, the photograph.
Diagonals
Linear elements such as roads, waterways, and fences placed diagonally are generally perceived as more dynamic than horizontals.

1.3. Rule of Thirds
Last, but not least, is something called the "rule of thirds." This is a principle taught in graphic design and photography and is based on the theory that the eye goes naturally to a point about two-thirds up the page. Also, by visually dividing the image into thirds (either vertically or horizontally) you achieve the informal or asymmetric balance mentioned above.

Although there are many ways a photograph can be composed effectively by basing it on the use of "thirds," the most common example is the placement of the horizon line in landscape photography. If the area of interest is land or water, the horizon line will usually be two-thirds up from the bottom. On the other hand, if the sky is the area of emphasis, the horizon line may be one-third up from the bottom, leaving the sky to occupy the top two-thirds.

1.4. Role of Visualizations

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

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

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

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

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

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

Visualization means to form a mental image. (Please note that there is no such word as previsionalization). When you have complete control there is no need to bracket exposures. To do so shows uncertainty of technique.

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

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

**Photography is a language.** Like the written or spoken word, photography has its own vocabulary and its own grammar. Photography might be called an art of selection. A photographer works with a vocabulary made up of the visual elements that exist all around us. Anything we see can be a visual element.

The grammar of photography is the order in which visual elements are selected, isolated, related to other elements, or otherwise emphasized in a photograph. The choice and arrangement of visual elements are techniques a photographer uses to communicate an idea.

**1.5. PHOTOGRAPHER’S JARGON**

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

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

2) **Contrast Pictures:** These come from high contrast lighting situations. Learn to recognize them. Photographing in the forest on a sunny day is an example of a high contrast situation. Photographing at noon on a bright, sunny day is a high contrast situation.

Contrast can be mitigated with diffusers and fill-flash, depending on the circumstances. Usually the best solution is to wait for better conditions. Another trick is to shoot with low contrast film. Kodak's B&W Portra 400 is a good film to use in high contrast situations.

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

4) **Overexposed Pictures (slides):** Like underexposure, overexposure can result from letting your camera make all the decisions. With slide film, overexposure means blown out highlights and that means lost information. Basing your exposure on shaded or dark areas and letting the camera set the exposure is a formula for overexposed slides. Look for something medium to meter from or, better yet, meter the highlights. Just make sure your highlights won't be more than two and one half (2 Â½) stops lighter than medium.

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

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

7) **Obstruction:** Be on the lookout for intruders trying to make their way in to your pictures. Branches, out of focus grass blades, telephone wires; all these and more can act as distractions.
Most viewfinders show only about 92-95% of the image. Keep that in mind while photographing. You may want to try shifting your camera around to see what's at the edges.

Some intruders are hard to see in the viewfinder simply because they're too close and not in focus. When you get your pictures back you see things you didn't see before. Remember, you're looking through your lens at its widest aperture, thus the shallowest depth of field. Some things won't be in focus. Use your preview button and you'll see any intruders. If you don't have a preview button, try focusing throughout the range of your lens to see what may show up.

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

9) **Color Casts**: Color casts can result from using the wrong film, outdated or spoiled film or shooting in deep shade.

If you use daylight-balanced film like Velvia or Ektachrome Elite and shoot indoors, you could get some very strange results. Under tungsten lighting, regular lamplight, you'll end up with a very warm colorcast. If you're shooting under fluorescent light, you'll see a greenish cast.

If the problem is the wrong film, the solution is to use a color-correcting filter. For tungsten, use a filter in the 80 series. These filters are blue and will balance out the yellow of tungsten light. For fluorescent, use an FL filter. If you're using flash indoors as your only source of light, you shouldn't have a color-cast.

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

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

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

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

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

2. PHOTOGRAPHIC EQUIPMENT

2.1. Choice of Camera

A good photographer can take good pictures with any camera. An 8" X 10" view camera combines the maximum in image control with the minimum in portability. A 35 mm camera has tremendous mobility at the expense of image size. The 120 cameras stand in the middle. They offer improvement of the worst features of each without equaling the best features of either. Since more photographers specialize in certain types of photography, the camera they use most is the one that is best suited to the assignments they most often get. But obviously the more equipment you have to choose from, the closer you can come to meeting the exact requirements of each assignment.

The photojournalist’s most valuable ally in his constant search for new or different pictures is his own imagination, but there are times when a new piece of equipment can produce show-stopping pictures by presenting tired subject in an entirely new perspective or even by showing us something we have never seen before. Examples include underwater camera housings, the wide angle Nikon Fisheye lens, and the remote control devices that permit cameras to be attached to the outside of airplanes in flight and other places where they have never been before. Yet this new equipment is worthless without the imagination of a creative photographer.
The amount of time and money that a publication is willing to allow its photographers to spend on their photographs will largely determine the quality of the pictures that appear in that publication. It will also help to determine the type and amount of equipment the photographer will use in covering his assignments.

Before selecting a camera the photographer must decide which film size he/she is going to use. Ten years ago all newspaper photographers used 4" X 5" sheet film. A speed graphic with a dozen 4" X 5" film holders weighs over ten pounds, whereas a 120 or 35 mm camera with two rolls of film weighs less than one-third as much and occupies one-third the space. The smaller cameras are also faster and easier to operate. The old 4" X 5" press camera is probably the most complex camera that one will ever encounter. To make an exposure the photographer must insert the film holder, pull the slide, cock the shutter, trip the shutter, and insert the slide. On smaller cameras you need only press the button and advance the film.

2.2. The Role Film and the Cut Film: with the proper lab equipment there is little time difference between the proper rolls film and cut film. When it was pointed out that a sheet of 4" X 5" cost around 11 as opposed to 50 for a 12 exposure roll of 120 film 4 exposures on the 120 roll with the change from the 4" X 5" film size, the question arose whether to go to 120 or 35 mm. Perhaps one must have seen the ads that show the 22 staff photographers of the Daily News or the staffers with 35 mm Nikons. Many large papers have chosen the 35 mm film size for the majority of their work. The ease and speed of operation, together with the tremendous variety of equipment available in 35 mm are not found in any other film size. For the purpose of the beginning in photojournalism, however, a camera that uses 120 film is preferred.

Darkroom: some of the largest metropolitan papers have darkrooms equipped to develop film to a standard gamma and proof the negatives in minutes, completely automatically. But the lab that one may encounter at any local newspaper could be anything from a converted broom closet to a modern up-to-date darkroom. It may be set up for 35 mm, but it will probably be better equipped to handle 120 film.

The Camera for Stills: most small newspapers use cameras that produce a 2-1/4" X 2-1/4" negative on 120 film. This negative size has the advantage of being obtainable for a variety of cameras, many of which are relatively low in cost and
produce high quality negatives. The most popular type of 2-1/4" X 2-1/4" camera is the twin-lens reflex. This includes the Rolleiflex, Yachica and Minolta. All are widely used in newspaper work. One more type of camera is making its appearance. This is a smaller press-type camera using either roll film or cut film in a 2-1/4" X 2-1/4" or 2-1/4" X 3-1/4" negative size.

All these cameras are normally expected to give good service and last for several years if they are given proper care. Too often reporters bring their cameras into the lab complaining about fuzzy pictures, scratches on their negatives, and sluggish shutters. Their cameras have been dropped in the first and bounced around in car trunks. They are filthy inside and out. The lenses are covered with dust, fingerprints, and even eatable stuffs and their owners wonder why they don’t work properly. Some sort of lighting equipment is absolutely essential for the news photographer. Most newsmen use small, single-unit electronic strobe lights, dozens of which are in the market.

**Strobes and Flashbulbs**: these small strobes are compact and easy to use, and they give enough light for most photographic situations. They do not, however, have sufficient power to cover every situation. For the beginner a professional flashgun such as the three-cell Graflite unit with a five-inch reflector is better. It cells for with a No. 5 flashbulb; this flashgun puts out four to six times as much light as most small strobes.

Larger strobes with a separate power pack are available at moderate prices. These are heavier and more bulky than the single-unit strobes, but most of them give more light.

**The Flashgun**: although the initial cost of a flashgun is much lower than that of a strobe unit, the cost of the flashbulbs gradually raises the over-all cost. But you would still have to use nearly 600 No. 5 bulbs before the cost of a flashgun and bulbs would equal the cost of a small electronic strobe. By that time you should have gained enough experience to decide on the type of lighting equipment that is best suited to your needs.
2.3. Composition

Composition, the act of composing the image in the viewfinder, is a visual process of organizing the elements and individual details of a scene into a balanced and pleasing arrangement. Because what one-person finds pleasing, someone else will not, composition is largely a matter of personal taste.

There is no right or wrong composition in photography. A composition that conveys a photographer's intended meaning is an effective one. A composition that doesn't or that confuses the viewer is not. **Composition in photography is all about arranging the elements in your photos for maximum impact.**

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

In every photograph we take, we can decide where the boundaries of that photo will be, called the cropping. We can also choose the viewpoint. If we are taking pictures of people or movable objects then, often, we also have the opportunity to arrange them into the shapes we want.

If you are shooting landscapes or other immovable objects then you must compose the picture by moving yourself and deciding where to place the point(s) of interest in your picture.
There are various compositional rules, which will help to compose pleasing pictures; however, you will often find that a really striking picture will show a blatant disregard for the rules. Once you are aware of the rules then break them as often as you want but, at least, know you are breaking them and why.

**Rule of Thirds**

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

**Using Diagonals**

Setting your subject matter on a diagonal will almost always make for a more dynamic picture. Even if this is an invisible diagonal that draws your eye between two points. Move around the subject and look for a diagonal. The most common mistake people make when taking pictures is not filling the frame with the subject. If it's a photo of granny waving from the doorstep, let's just see granny and the door, not half the houses in the street with a small granny shaped blob in the middle. The culprit for this phenomenon is the focusing aid in the center of the viewfinder.

Most cameras have some sort of circle or rectangle etched onto the glass and we are inclined to think, in our less thoughtful moments, that this is the whole picture area. Take a moment to glance around the viewfinder to see what you have got at the edges and especially in the corners. Watch out for clutter in the background, that lamppost growing out of granny's head. Make sure that everything in the viewfinder is there because you want it to be.

**Landscape or Portrait**

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

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

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

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

Also the perspective can change quite drastically, especially with wider angled lenses. If you photograph a person full length with a wide-angle lens from a standing position, their head will be too big in proportion to the rest of their body. If, on the other hand, you kneel down and shoot the same picture from waist height, you will see that the whole picture is better proportioned.

When shooting outdoors, the viewpoint you choose also affects how the light from the sun falls on your subject.

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

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

"There are no rules for good photographs, there are only good photographs."
UNIT 3 CAMERAS AND PHOTO

3.1. Shutter Speed

Shutter Speed, measured in seconds, refers to the length of time that the camera’s shutter remains open to let light in through the lens to record a given image onto the film.

The standard shutter speed that a photographer generally uses on a sunny day is 1/125th of a second. A photographer will adjust the shutter speed according to a few of the following factors:

- Aperture opening
- Available light in the scene
- Desired effect
- Film Speed

The shutter speed setting affects both the light exposure to the film and the way movement is rendered in the resulting photo. Shorter shutter speeds (meaning the shutter opens and closes at a faster rate) are typically used for fast moving objects to quickly freeze them within the frame. Conversely, longer shutter speeds tend to be used in scenes of low lighting, still objects or if the photographer wants to create an artistic blur.

A rule of thumb for knowing how to set shutter speeds is that the larger the aperture setting, the faster the shutter speed should be set to affect the same level of light exposure.

3.2. Film Format

Film Format refers to the various dimensions of film used to take photographs. The characteristic that film format primarily describes is the size of the film and the type of camera that uses the given film. Film format can be standard size (35 mm), medium format (between 35 mm and 4” x 5”) or large format (4” x 5” or larger).

Expert photographers tend to use medium format film due to the fact that it provides a higher resolution (and, therefore, greater detail) in the resulting printed photo. Similarly, medium format film allows a photographer to manipulate the final print’s size, making it either bigger or smaller without affecting the quality or making it grainier.
While the large film format offers the highest resolution, it doesn’t allow for the same manipulation that the medium format does. If a photographer tries to change the print size in the large format film, the photo will suffer from graininess.

However, medium format film is not only more expensive and less available; it also requires special film developing. Generally, only professional developers or specialty photo shops will have the capability to develop medium format film. Another drawback to medium format film is the fact that it offers fewer shots per roll (usually only 12 to 16 exposures, versus 24 to 27 on other film formats).

Cameras: Digital, 35mm and APS Cameras

The most striking difference among digital, 35mm and APS cameras is the way that each camera stores images.

APS (Advanced Photo System) and 35mm cameras (whether standard or disposable) use rolls of film that are usually limited to 24 or 36 shots. Consequently, pictures taken with these cameras have to be processed before the photographer can see their images.

However, digital cameras store images in a different manner. Instead of using use film, digital cameras record images on a built in chip, disk or memory card. This gives you the ability to store hundreds of pictures at a time!

3.3. Basics of Film Speed

With film, you shoot at one film speed, or ISO (a number established by the International Organization for Standardization). The higher the speed of the film, the more sensitive the film is to light, meaning the film needs less light exposure it
need to capture an image. For example, 100 speed film is good for outdoor shots in good light, while 400 speed film is better for indoor and action shots.

While digital cameras do not use film, many mid to high-end cameras do allow you to adjust the film speed by using a built in sensor. However, the process has to be repeated for each shot to match the changing light conditions.

One of the advantages of an APS camera is the option of removing a roll of film before finishing it. This allows you to use the appropriate speed film for the conditions. An unfinished roll can be returned to the camera and advanced to the next empty frame. The same isn’t true for 35mm cameras, in which the entire roll needs to be used before it’s taken out of the camera. Taking it out before will ruin the roll.

**Camera Resolution**

A digital image is made up tiny dots called pixels. The term “resolution,” when used to describe a digital camera refers to the size of the digital image the camera produces. This number is usually expressed in terms of “mega pixels” or how many million pixels it can record in a single image. A camera with more mega pixels can produce a larger and higher resolution image of considerably better quality than a camera with fewer mega pixels.

Traditional 35mm and APS film has a higher resolution than most of today’s digital cameras. The photographs produced by these cameras can be enlarged, resulting in high quality photos at sizes as large as 20x24 inches. On the other hand, digital cameras are limited to picture size based on the number of mega pixels. For example, a 2-megapixel camera will produce images equivalent to 35mm quality at both 4x6 inches and 5x7 inches.

**3.4. Processing Your Photos**

When using a digital camera, the technology allows you to shoot more pictures and immediately delete pictures you don’t want. Similarly, they also allow you to download and transfer photos through the Internet. When processing digital photos, the digital images from these cameras can be transferred to your computer, allowing you to print photos from the comfort of your home computer without ever going to the photo lab.

However, while high-end digital cameras are often very expensive, they allow you to process your photos are home by printing them your digital printer. Although
they can record a number of pictures on their memory cards, the high-resolution pictures take up a lot of space on your memory card. Similarly, the file size of these images means that high-resolution images can’t be easily sent through e-mail.

Developing 35mm film is very easy and simply involves removing the film canister and dropping it off at the photo lab where the professionals take care of the developing. However, if you want to develop the film in your darkroom, the film must undergo a series of chemical baths and processing with an enlarger. A major drawback to 35mm is the cost per roll in addition to the processing fees.

**APS Format Bonus**

Probably the most attractive feature of an APS camera is that it offers the option of selecting the format of a picture when it’s taken: classic, horizontal or panoramic. Consequently, the photographer can more effectively manipulate his shots. In addition, if you want to change the format of the picture after your film has been developed, all you have to do is ask your photo processor to make the change.

**3.5. PHOTO EDITING**
Photo editing is an art and craft for effective communication with the help of journalistic photographs by selection, cropping, enlarging (blowing up), reducing, sizing, retouching, reproduction, inserting, grouping, clubbing, etc for appeal presentation.

**Selection:** selection of a photo is an extremely important job, as the valuable space available in the newspaper should in no way, be wasted. The selected photograph should be able to depict a scene and to follow the old slogan that ‘a picture speaks more than a thousand words’. If the picture provided by the photographer, provides nothing to the understanding of the reader, it should be rejected.

In some pictures, the emotions are very well captured by the photographer and in some both the pictures and words will provide perfect combination. A creative and capable picture editor, experienced in visual communication, provides necessary guidance for successful use of pictures. Small and local newspapers usually turn to the photographer for advice, but mostly it is the news editor or copy editor who makes the decision.

Selection procedure may differ from newspaper to newspaper. Some allow the photographer to make the decision of selecting the photos and the pictures submitted by him/her are considered for publication. Some newspaper work closely both with the photo editor and the photographer to make the best selections.

**Cropping:** this process involves the cutting of the unwanted part of a photograph. Earlier the photographs provided by the photographers were either selected or completely rejected but these days a photographer has the tools to select the relevant content of a photo while the rest is cropped off.

**Enlarging:** also called as blowing up, involves the procedure of enlarging a photograph. Some photos are very small in size, but of great relevance and value to the news story. Such photos need to be enlarged or blown-up.

**Reducing:** it’s just the opposite of enlarging. Both the newspapers and the magazines run into space crisis and at these times some photographs needs to be reduced in size so as to be accommodated on the page. Reducing will mostly depend on the relevance, importance and degree of news value.

**Sizing:** the sizing of a picture should be preferably determined by the value of the photograph and not by the space available. Many a times, the newspaper editor
tries to reduce a photograph to fit a space and destroy the impact of the photo in the process. It is obvious that a photograph of about 10 people will be ineffective in a two-column photo and thus this photo will need at least three columns.

The biggest danger while sizing a photo is to make it appear too small. A skillful and rational photo editor will opt for a three-column photo if given a choice between two columns and three-column space.

Sizing of any picture is very significant job, but sizing of pictures on multi-photograph packages is especially significant. In such packages, one photograph should be dominant. These multiple pictures allow the photo editor a lot of flexibility that may not be available in single-photo situations. Dramatic size contrast is an effective device to use in multi-picture packages. A photo editor trained in visual communication understands the usefulness of reversing normal sizing patterns for added impact.

**Retouching:** it is a process of toning down or eliminating extraneous distractions within the frame. Retouching can improve some pictures. It can be accomplished with an airbrush, an instrument that applies a liquid pigment to a surface by means of compressed air. Retouching can also be done by brushing on a retouching liquid or paste or by using retouching pencils of varying colours.

Retouching should be done so minutely and meticulously that the meaning and content of the picture are not changed. Retouching a picture to change its meaning is unethical as changing a direct quotation to alter the meaning of a speech.

**Reproduction:** there are four main mechanical processes of reproduction. These processes are 1) metal engraving 2) plastic plates 3) screened positives 4) windows and photo negatives.

**Insetting:** insetting is an innovative and creative way of photojournalism. For example, there was some fatal incident at a particular city. The people affected by the incident are shown in the picture. At the same time, a map of the city is inserted in the picture indicating where that particular city is located in the country.

**Grouping:** when two or three or even more photographs are joined without overlapping one another, the process is called grouping.
Clubbing: clubbing is a very creative, imaginative and innovative way with a sense of graphics. The photojournalist moves through four steps in handling a story:

- Idea generation
- Planning
- Observation
- Writing captions

The photojournalist develops an idea or concept, decides on the appropriate lenses, speed and aperture and selects locations from where to shoot; decides when to shoot, and then does the darkroom work that will enhance to story.

For a feature, the photojournalist moves carefully and deliberately through these stages on a breaking news event, the thinking and the decisions come quickly and instinctively.

If the camera does not tell the truth, skepticism about the media arises in the minds of readers. A picture may be striking and it may be narrative. But if it conveys a false or distorted impression it would be better left unpublished. Picture editors usually will select the picture showing the figures more favorably.
3.6. TYPES OF PHOTOS

Portraits of Photography

A portrait is defined as a likeness of a person, especially of the person’s face. But, the word in general use has deeper connotations. A photographic portrait is understood to be a good quality image that not only captures a person’s physical likeness on film, but also something of the person’s character, generally in a manner that is attractive and pleasing to the subject.

A good portrait will contain at least one element that reveals the subject’s personality, attitude, unique mannerisms or any of the other features or traits that form the individual nature of the person. It will tell us something about the subject. You may have heard someone remark that a particular photographer “really captured” their father or child, for example, in a picture. They are referring in part to the image being a true physical likeness, but what they are really saying is that the image also reveals a significant, identifiable part of the subject’s character. The portrait photographer who has never previously met the subject therefore has quite a challenge.

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

This takes skill and an understanding of human nature. It almost always requires engaging the subject in conversation, and quickly finding a suitable topic that will grab her or his interest and evoke a reaction. Find common ground or a topic of particular interest to your subject, which can be a hobby, the latest news, a mutual
acquaintance, or any number of topics. Building a rapport with the subject is important, whether a three-year-old child or a ninety-five-year old statesman, because it makes the subject more at ease in your presence, and therefore more relaxed and natural-looking for the lens. You must take all possible steps to put a subject at ease in order for her or him to appear natural.

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

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

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

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

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

UNIT 4. STILL PHOTOGRAPHY

Critics and students of photography have often commented in the past several years upon the fact that, in this video age, it is getting harder and harder to
satisfactorily capture in a still image what is going on in a moving scene. In his book, *My War Gone By, I Miss It So*, Anthony Loyd, a former British military officer who went to the Balkans and Chechnya as a journalist, writes this about the difficulty of taking still photographs of combat:

"The photographs I had taken that day were useless. Take away the sound, motion and atmosphere from a scene of fighting, transpose images on to a two-dimensional surface and you have to have something really special to communicate even a trace of the madness you have witnessed." Loyd then notes that having actually witnessed what he had photographed; he knew what reality lay behind his photos. "Friends there knew it. They were all wise enough to know what might lie behind a fuzzy shot of a soldier running. But people who had never been to war? Their understanding of combat was the Hollywood version."

However, still photography can, when it is very good, leave all the other mediums of reportage so far behind as to make them almost irrelevant: a single punch to the consciousness that will not go away until you close your eyes or look at something else.

Stills photography may also involve taking photos of the filmmaking process. These are often used for promoting the film and as a documentary record.

### 4.1 Wildlife Photography

Whether you’re out hiking in the backcountry or sightseeing from your car, having a chance encounter with wildlife is a magnificent and treasured moment. Watching little calves’ speed running zigzag among the herd or glimpsing a bear munching on glacier lilies are sights that captivate and inspire us all.

For many however, the experience is overpowering. They lose sight of the fact that the subject of their admiration is a wild creature. Sadly, some foolish human behavior results in tragic consequences to wildlife and humans. Therefore, it’s imperative that you know how to view and photograph wildlife sensitively and responsibly in a low impact manner.

You will be rewarded with the most amazing experiences and others will learn from your fine example!
Wildlife photographers must adhere to a certain code of ethics. These guidelines are designed to ensure no harm is done to wildlife or their natural habitats. They depend on the rules and regulations of the area (national park, wilderness area, etc.) you are visiting.

Be aware, that the ecosystem you visit may be fragile, so the photographer must walk gently. First and foremost, view wildlife from a safe distance for both you and them. Respect their spatial needs. If the animal interrupts its behavior (resting, feeding, etc.), then you are too close and must distance yourself.

**The wildlife photographer must never force an action and he should be patient. The most beautiful photographs result from natural action.**

Never come between a parent and its offspring. For example, one can see tiny bear cubs distressed, treed then separated from their mother by a throng of tourists eager for a closer look. This is unacceptable behavior.

Never crowd, pursue, prevent escape, and make deliberate noises to distract, startle or harass wildlife. This is stressful and wastes valuable energy in needless flight. The impact is cumulative. Never feed or leave food for wildlife. Habituation due to handouts can result in disease or even death of that animal and injury to you.

Never encroach on nests or dens, as certain species will abandon their young. Never interfere with animals engaged in breeding, nesting, or caring for young.
Learn to recognize wildlife alarm signals and never forget that these animals are not tame no matter how docile or cuddly they appear. Do not damage or remove any plant, life form or natural object. Do pack out trash.

Acquaint yourself with and respect the behaviors and ecosystems of the wildlife you may encounter. By doing so, you will enrich your experience tremendously. Finally, and most significant, remember that the welfare of the subject and habitat are irrefutably more important than the photograph.

4.2. Disaster Photography

It is indeed ironic that manipulating photographs of a natural disaster and the resulting personal tragedies into cartoon, photographs or illustrations serve a purpose of artistic technique. Thus, the photographers have to take a more honest, more respectful, and, much more self-effacing photographic approaches to the disconcerting idea of horrific beauty.
**Suddenly it happens:** a hurricane, a flood, an earthquake, an airplane crash or a fire. And you must document disaster with pictures. Perhaps you work for a newspaper or news magazine. Possibly a photo agency or an insurance company needs images from the scene.

Disaster coverage is never pleasant. Most people in our well-ordered society give little thought to unexpected violence beyond the 6 o’clock news; yet these things do happen. They happen across the nation and across the world on a daily basis, and someone must record them in a professional manner. Disaster strikes with alarming frequency without regard to life or geographical location.

When catastrophe strikes, you've got to ask, "What's my next move? What should I take with me; what can I leave behind? How can I safely cover a hazardous situation and still deliver useable and timely photographs?" Every assignment differs, but the following examples may prevent your news assignment from turning into a personal disaster.

You should always keep film in your cameras and the exposure set to ambient lighting conditions. Every news photographer can recite a dozen examples proving how these few seconds can make the difference between capturing a shot and returning empty-handed.

Similarly, many news photographers keep a change of clothing, several major credit cards and a current passport in the trunk of their cars. An emergency rarely allows time to pack, and no one wants to scrubble through drawers trying to find a passport when they need to catch a plane.

Not every assignment demonstrates the need for preparedness so vividly, but disasters like earthquake when an earthquake needs fast footwork to beat the competitions.

A scene of destruction is, by its very nature, an unexpected event. Confusion reigns supreme. It can be difficult to create visual order from chaos when nobody knows the full story. Experienced news photographers know to gather local maps, emergency telephone numbers and information on the run. If the emergency is still working, an AM radio news station and a programmable scanner can help keep you current. Late arrivals should buy the local newspaper and contact the police, Red Cross and city hall for updates about evacuations, emergency shelters and clean-up operations.
Be careful to conform to local ethical standards, however. Some countries allow the media surprising access to emergency scenes. In others, you can suddenly find yourself looking down the wrong end of an automatic weapon while performing routine documentary work!

But to be honest, luck also plays an important role in crisis photography. One photographer can come back with spectacular images from a scene while another returns with nothing. The difference may be measured in feet or seconds. Your only defense is to gather information on the run and be prepared for any conceivable eventuality.

Many photographers believe that they need special press credentials to enter an emergency zone. True, press credentials make reassuring, but they frequently serve little useful purpose. Worse, they may target photographers for unwelcome police attention; you may achieve better access by acting like a bystander!

Never, but never, argue with a police officer as tensions run high during a tragedy. When you remain sensitive to the subject, though, most police officers will ignore or even assist a confident and fast moving photographer.

Fast moving doesn't mean careless, however. Even a simple warehouse fire can be extremely hazardous. Seemingly sturdy beams, walls and floors can collapse
without warning. And fires frequently produce explosions, toxic smoke and caustic chemical runoff. The best rule is to stay close behind emergency personal and watch their actions. They may suddenly evacuate an area with no warning or explanation: just as you expect them to know their jobs, they expect you to know yours.

Any major fire produces both spectacular and terrifying results. At a refinery fire, columns of flame shoot hundreds of feet into the air and dozens of acres may be ablaze. Unfortunately, company officials typically seal a plant when something goes wrong, ostensibly for public protection, but mainly to minimize press coverage. Trying to shoot through chain link fences, trees and buildings from half a mile away is maddening. Similar problems arise when documenting any remote, restricted or widespread disaster. The key, of course, is to charter a flight or hitch a ride with emergency personnel into a disaster area. A helicopter makes a superior, if costly, shooting platform since it can move slowly and even land in unlikely locations.

Generally, the public does not view disaster objectively because these experiences are alien to them. This explains why "eye witness accounts" yield such notoriously inaccurate information. People who confront these scenes routinely learn to react professionally, placing them into perspective from earlier experiences.

News photographers can no more afford the luxury of panic, confusion or emotional involvement at disasters than can police, firemen and doctors. They must react calmly to a crisis. Some even make it their responsibility to attend first aid classes, since news people sometimes arrive at a scene before emergency personnel.

The public's right to know deserves this calm expertise. News photographers have the difficult task of being the eyes and ears of the public. But they must also be responsible for their actions in the field, presenting an image of restrained behavior and sympathy, balancing this against the seconds they have to capture an image before it disappears forever.

But always remember that you are a human being first, a photographer second. Nothing you do should aggravate the situation or hamper emergency personnel. If necessary, be prepared to drop your gear and help in any way you can. No photograph is worth a human life.
Disaster photography is never pleasant, yet it frequently serves an important purpose beyond the simple, but vital, documentation of an event. The work may force you to work for days without rest, a decent meal, or sleep, but it also provides certain rewards.

There is tremendous excitement on being on the cutting edge of an important news story, and sometimes the pictures you take will elicit sympathy and aid for those touched by tragedy. We live in an information age, and distant events often have great impact on diverse elements of our global society. Whatever else happens, you have the satisfaction of knowing that your role fits into this information network, recording history and allowing readers insights into events that they will hopefully never experience.

4.3. Sports Photography

We all have been captivated by sports photography at one time or the other and are intimidated by a good sports action photos.

Quality sports shots are somewhat difficult to come by. Most people have limited access to events to photograph them. The further away you are from the event, the
harder it becomes to capture the event in a pleasing manner. Sports are an event where crowd control is important, not only for the crowd's safety, but for the players also. There is nothing more frightening than to be on the sidelines of a football game, focused on a play in the field, when out of the blue a 250 pound line backer drives a player into your legs or a foul ball comes crashing at your $8,000 lens!

The closer you are to someone, the better you can see him or her. Sports are no different. You have to get as close to what you are shooting as you can. Typically, for a photographer with a press pass, you can get to the sidelines or other similar locations. You generally will not be permitted on the playing field. Depending on the sport, you most likely will be limited to designate locations. For instance, at most Football games, the media cannot shoot between the two 35 yard markers.

You probably don't have press access and are stuck in the stands for your shots. Get as close a possible. Even if you make it to the sidelines, you will be jostling for space with many other photographers, both still and video.

You also have to be familiar with the sport to be able to capture the moment. This means knowing where to position yourself for the best action. This is critical because of angular momentum to capture the freezing action. Not only does it matter with the subject, but the background. Look at what is going to be behind your subject. While we will try to minimize the impact that a background has, it will still be unavoidable. So you need to position yourself where the background is the most pleasing.

Sports and Action photography is all about timing. It’s about reacting. It’s about being in the right place at the right time and it’s about execute. These are all qualities of the athlete and those of the photographer as well. Each sport has predictable and unpredictable moments. For instance, in basketball, you will have opportunities to photograph, jump shots, free throws, etc. Understanding the timing of these predictable actions allows you to capture the peak moment, when the action is the highest.

There is a delay between the image hitting your optical nerve and the shutter closing. You have to, through experience, learn what that time is adjusted for it. Far goal, a 200-300mm lens is needed to fill the frame well, yet for shooting a soccer game, a 300-400mm lens is needed for just about anything useful. Lens speed is also a critical factor. The faster the lens, the faster the shutter speed you can use. You need fast shutter speeds to freeze action with long lenses.
Today, most new cameras are auto focus. Auto focus makes this easier on us, but the AF (Auto Focus) systems are not fool proof. Luckily, many sports lend themselves well to manual focus, so sometimes you can get a bargain on a manual version of a lens to use on a manual camera and still get good photos. However AF comes in handy for a few sports. Hockey and Soccer involve many subject to camera distance changes. Motion is less predictable and these sports are somewhat harder to manual focus. Football, Basketball, and Baseball are quite easy to manual focus. You may also need a flash with a high output. Some sporting events like gymnastics and others are no-flash events. It is best to talk to an event official (referee, coach, etc.) before using your flash.

4.4. Political Photography

Politics and photography have always had a close, if uneasy, relationship. Scratch the surface of many of the great photojournalists and documentaries of the twentieth century and you will find radical colours not far below. Lewis Hine, a pioneer of documentary photography, said 'I wanted to show things that had to be corrected. I wanted to show things that had to be appreciated.' For him and the generation that followed, the mere fact of showing photographs of a place or event, which was largely unseen, was a political act. In its very neutrality, the camera bore witness to a crucial axiom of the left: that ordinary people, not monarchs and politicians made history.

What happened to topple photography from this position of righteousness? Television happened; apparently outshining photography's power to show things as they are. Media barons happened; anxious to turn the press away from challenging authority and into a tool for making money. Apathy happened; people-power was diluted by a cynical political system. And now the Internet has happened; we can find an image of anything we like in seconds, and are less willing to have someone else's propaganda pushed at us.
Some have argued that photography is inherently a difficult medium in which to express progressive ideas. The camera preserves a moment that would otherwise have been forgotten. It's an instant nostalgia machine. It works very well for those seeking to conserve some aspect of the status quo. Those seeking to provoke change might find they can only use a camera to fictionalize, or portray a negative.

None of this has been enough to wipe out political photography (although the ground and the work have shifted); nor does it really change the central question which a political photographer needs to be asking him or herself: 'Is this working?' Will this photography change anything at all, no matter how slightly? And if so, will it change things for the better?

It is possible to identify at least three different ways of saying yes to this question. The humanistic tradition of photojournalism is still strong. People have suggested that the work of good political photographer have helped stop conflicts, and work from some photographers awakens viewers to war's brutality.

It may well be that this work raises the consciousness of the public and keeps issues in the news. But critics argue that this sort of photography at best sweetens the pill of the dominant political system (we allow this sort of work so we can't be all bad), and at worst is open to misuse and manipulation.

A separate strand of campaigning photographer emerged with the flowering of the underground press in the 1960s. For these photographers it became more important to control that was publishing the work and how it was being used. The work itself was noticeably different too; the gloomier side of photojournalism was replaced by
more upbeats and perhaps less demeaning pictures. Photographers were pleased to be actively supporting progressive organizations like trades unions, pressure groups and political parties with high quality work.

Photography is also an accessible and powerful tool for local and community campaigns. But the work sometimes seemed to have no bite, looking more like propaganda than reportage; and it rarely aspires to reach a mass audience, with readers numbering in hundreds or thousands, not millions.

A third strand uses the political art photography for the strengths of photography with a strong conceptual underpinning to try and shock or move people into changing their minds. Photographers want to communicate, and then set out to make pictures, which will best express these ideas.

The work of committed photographers and agencies is still seen even in the establishment broadsheets and supplements, and also in some less expected places: lifestyle magazines, television, public spaces, and educational material. The very recent renaissance of photography in the mainstream galleries is encouraging, and work with a political edge is often well attended and received. It's perhaps more difficult than it ever has been to reach someone and change something with photography, but the battle is by no means lost.

4.5. Weather & Environment Photography

Floods, hurricanes, tornadoes, torrential downpours and high winds produce horrible photographic conditions. Roads may be impassable, light non-existent, telephone lines down, clothes and cameras soaked, yet clients expect strong images documenting the scene.

Sometimes it pays to reconsider your actions. Try to rent a four-wheel drive vehicle with high ground clearance if you plan to venture into flood areas. Keep the gas tank filled, since gas station pumps do not work when the power goes out, plus the extra weight helps retain traction. If there is a possibility that you may be trapped in the field, take along bottled water in plastic containers and non-perishable ready-to-eat food.
Major storms produce hazardous conditions for everyone without regard to the importance of your job. Drive carefully through flood regions since debris, low water areas and emergency workers can appear without warning. A hurricane's storm surge can combine high tides and winds to pile water 30 feet higher than normal. Tornadoes occur occasionally during "normal" storms, but hurricanes sometimes spin-off dozens.

High water creates problems even for those on foot and camera may receive a thorough soaking. You should make some waterproofing preparations before venturing out to cover a foul weather assignment. It helps to Scotch Guard a camera bag as a matter of routine, and a couple of garbage bags and towels will aid in keeping gear dry. Towels also come in handy for drying a car's electrical system after going through deep water.

More than one photographer has experienced the fury of having invaluable film confiscate by overly zealous bureaucrat. The film itself is another cause for concern. Freelancers frequently make the error of shooting Kodachrome, which requires special processing facilities. The time limitations of a spot news assignment make it imperative that you shoot normal black-and-white film, depending on your client's needs.
Just as "being there" helps capture the decisive moment, getting the film "out of there" to make a deadline can be of equal importance. Many commercial shippers promise to deliver within 24 to 48 hours, but pitfalls include weekends, holidays and the extent of the environmental conditions.

Operating from the local newspaper, Associated Press, or United Press International bureau affords a final option. The camaraderie of this business always allows out of town news photographers access to the darkroom since they may need the favor returned one day! Most newspapers have an AP or UPI transmitter in their office, but this should be a last resort. Transmitting a single black-and-white print takes eight minutes, color takes 24 minutes, and it loses considerable image quality.

One problem facing contemporary photojournalists stems from the unique nature of news photography. News photographers act in an apparently voyeuristic fashion the public finds difficult to accept; their actions can sometimes be viewed in a negative fashion.

4.6. War Photography

Photographers who participate in this genre may find themselves placed in harm's way, and are sometimes killed trying to get their pictures out of the war arena.
Journalists and photographers are protected by international conventions of armed warfare, but history shows that they are often considered targets by warring groups — sometimes to show hatred of their opponents and other times to prevent the facts shown in the photographs from being known. War photography has become more dangerous with the terrorist style of armed conflict as some terrorists target journalists and photographers. (In the Second Persian Gulf War, several photographers were captured and executed by terrorists or shot by armed insurgents.)

4.7. Advertising Photography

The major purpose of Advertising is to arouse the consumers desire to own any given product. Advertising photography is used to stimulate these desires to an act and purchase. The advertising photographer must illustrate, explain, excite, and help create this desire for any given advertised product. The consumer and/or reader will be exposed to these images in a varied media formats: magazines, newspapers, television, billboards and now even the Internet.

Today’s advertising photographer must go beyond being just a camera techno but spend long hours and hard work in perfecting his or her technique. The professional photographer in this field handles the camera to produce quality in the finished product, the photograph. To command the respect of his clients, and to have his or her work consistently in demand, the advertising photographer must have, in addition to this technical ability, creative vision, imagination, and an ability to capture unique descriptive images on film.

An advertising photographer rarely works alone, for their talents must synchronize with those of the other part of the team, the art director. Together they must communicate ideas and work together on the final ‘look’ or ‘feeling’ of the
The art director, however, works on other aspects of the advertisement such as the copy, the over-all layout, typography, and the space and media in which the final ad will be placed and seen. The photographer, therefore, must work in harmony with the total plans of the art director, who is responsible for the complete visual appearance of the advertisement.

Every serious photographer who is thinking of entering the advertising field should understand what is involved. The advertising agency, in handling an account, has invested time and money before any project is assigned to the photographer. There have been copy meetings, media conferences, idea discussions, which result in the accepted layout given to the photographer.

As a cartoonist makes rough sketches, the art director makes rough visuals or layouts. The art director gets their creative cues from the copy department, account executive or even the advertising client. These cues tell the art director what the ad headline or slogan will be and what the final ‘look’ or ‘feeling’ should be. It is the art director’s job to present the idea visually, usually through rough sketches, to the other members of advertising team. These rough drawings, the layouts, are sent along, sometimes with alternate ideas, to the assigned photographer. The sketches are meant to guide the photographer in the photographic interpretation of the basic idea.

Crude and rough as these visuals often are, the experienced and discerning photographer respects them, works from them, and transforms them into pictures with eye-catching impact. Not all art directors use visual layouts some will direct the photographer without the help of any sketches. Each has his or her own favorite method of working, but every art director works toward one common end: the creation of an ad that will have sales appeal.
4.8. Landscape Photography

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

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

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

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

Direction: this refers to light placement. There are three categories of light placement: front, back and side-lighting. Side lighting produces more texture between light and shade.

Colour: the colour of sunlight varies depending upon conditions and time of day. If the sun shines at the beginning or the end of the day,
the colour of the light will be much warmer, and will lead to a much more dramatic scene.

Understanding natural light will develop your ability to see. You will start to see the beauty of light in a different and exciting way. In landscape photography it is very important to take care with composition. A normal scene can be transformed by paying close attention to detail. Composition is all about how you arrange the elements in front of you.

**Few ideas, which you may find useful;**

**Lead with lines:** To lead with lines into the main part of the scene will draw your viewer into your image. These lines don’t have to be straight. Lines, such as tracks, riverbanks or fences, may work successfully.

**Foreground interest:** Simple foreground objects can give your landscape a greater sense of depth. Use a small aperture (f/22) to keep the entire scene in focus.

**Natural frames:** Frame your scene with the elements all around you. This will focus attention on the main part of the picture. Trees make great natural frames.

These are just a few essential guidelines, and combined with a good eye, you have all you need to get the best out of photography - especially landscape photography. These are just a few rules to get you started, but like all rules, they are there to be broken.

**Social Photography**

Social Photographers provide photographic services for their local communities. The work can be a blend of social, advertising, commercial and industrial photography. These photographers often work from a shop or studio in the local high street, or sets up temporary studios in department stores or supermarkets. Some may work for local businesses and advertising agencies, producing images for brochures, posters and other promotional material. They may also freelance for local newspapers. Successful social photographers must be adaptable and versatile. Their biggest competitor is the serious amateur photographer – so they must therefore be adept at marketing themselves and their abilities.

These Photographers must be well organized, practical, and creative. Good business skills, strong motivation, and the self-confidence to promote themselves, are essential to find work in an overcrowded profession.
They must be able to master different techniques, and to understand digital processes. They need creative visual skills to recognize the potential of a scene or subject, and the technical ability to convert that visualization into a permanent form. Above all, social photographers must have excellent people skills: weddings are often exercises in crowd control, and persuading an unwilling child to smile requires patience and fortitude.

4.9. News Photography

Newspaper photographers shoot news pictures, but news is a broad term as it is defined by newspapers, it probable includes a little bit of everything from portraits and baby photos to industrial and political photography. This is because the newspapers are interested in everything, there is nothing that may be called a limit on the subject matter that a newspaper man is expected to cover.

The photographers on a large paper may specialize in society, sports, or news but when a small paper has only one or two cameraman, they must be able to handle every picture assignment that the editor can dream up. The journalistic approach to photography, with its emphasis on story-telling pictures can help improve all of our personal picture-making.
UNIT 5 NEWS VALUES FOR PICTURES

PHOTO ESSAY

Photo essay is a set or series of photographs that are intended to tell a story or evoke a series of emotions in the viewer. Photo essays range from purely photographic works to photographs with captions or small notes to full text essays with a few or many accompanying photographs. Photo essays can be sequential in nature, intended to be viewed in a particular order, or they may consist of non-ordered photographs which may be viewed all at once or in an order chosen by the viewer. All photo essays are collections of photographs, but not all collections of photographs are photo essays. Photo essays often address a certain issue or attempt to capture the character of places and events.

A photo essay can take a number of forms, including:
- An article in a publication, sometimes a full page or a two-page spread. Newspapers and news magazines often have multi-page photo essays about significant events, both good and bad, such as a sports championship or a national disaster.
- A book or other complete publication.
- A web page or portion of a web site.
- A single montage or collage of photographic images, with text or other additions, intended to be viewed both as a whole and as individual photographs. Such a work may also fall in the category of mixed media.
- An art show which is staged at a particular time and location. Some such shows also fall in the category of installation art.
- A slide show or similar presentation, possibly with spoken text, which could be delivered on slides, on DVD, or on a web site.
A Picture is worth a Thousand Words and cameras have allowed us to witness for ourselves important, emotional, tragic, and timeless moments in history. The most effective photographs help us experience these moments as if we were right there.

Photojournalists understand the powerful effects that images can have on people. Throughout history, they have documented everything from the triumph and tragedy of war to the problem of homelessness to life in other countries. While print journalists rely on words to tell the facts of a story, photojournalists tell stories in what are known as photo essays—stories primarily told through pictures, with captions and text to supplement the visuals.

"We See a Great Deal of the World" Margaret Bourke-White, a photographer famous for taking pictures of ordinary people during the Great Depression, said the following about the role of photojournalists: "We see a great deal of the world. Our obligation is to pass it on to others." You can learn a great deal about the world through these "passed on" stories, but it's important to view them with a critical eye. Although cameras can be objective, the photographers using them bring their own biases, viewpoints, and opinions to their work.

Sometimes photojournalists choose images that are intended to sway your emotions, or may cause you to feel a certain way about an issue or event. Essentially, when you are looking at a photo, you are seeing what the photographer wants you to see: the world through his or her eyes.

Staging Reality

Alexander Gardner was a photojournalist who documented the Civil War. Gardner took some very dramatic photos showing dead Confederate soldiers. Since then, a researcher has concluded that Gardner staged some of his photos to make them more dramatic and to appeal to his audience.

A photo essay isn’t simply for photojournalists however. Every human being is drawn to stories. Whether you are an amateur or a professional, the photo essay is a brilliant way to bring your images to life and touch your family, friends, and coworkers.

1. Find a topic: Photo essays are most dynamic when you as the photographer care about the subject. Whether you choose to document the first month of a newborn in
the family, the process of a school drama production, or even a birthday party, make your topic something in which you find interest.

2. **Do your research:** If you document a newborn’s first month, spend time with the family. Discover who the parents are, what culture they are from, whether they are upper or lower class. If you cover the process of a school’s drama production, talk with the teachers, actors, and stage hands; investigate the general interest of the student body; find out how they are financing the production and keeping costs down. If you photograph a birthday party, check out the theme, the decorations they plan on using, what the birthday kid hopes to get for his or her gifts. All of these factors will help you in planning out the type of shots you set up for your story.

3. **Find the “real story”**: After your research, you can determine the angle you want to take your story. Is the newborn the first son of a wealthy family on whom the family legacy will continue? Or does the baby have a rare heart condition? Is the drama production an effort to bring the student body together? Or is it featuring a child star? Is the birthday party for an adolescent turning 13, or the last birthday of a dying cancer patient? Though each story idea is the same, the main factors of each story create an incredibly unique story.

4. **Every dynamic story is built on a set of core values and emotions that touch the heart of its audience.** *Anger, Joy, Fear, Hurt, Excitement.* The best way you can connect your photo essay with its audience is to draw out the emotions within the story and utilize them in your shots. This does not mean that you manipulate your audience’s emotions. You merely use emotion as a connecting point.

5. **Plan your shots:** Whether you decide to sit down and extensively visualize each shot of the story, or simply walk through the venue in your mind, you will want to think about the type of shots that will work best to tell your story. I recommend beginners first start out by creating a “shot list” for the story. Each shot will work like a sentence in a one-paragraph story. Typically, you can start with 10 shots. Each shot must emphasize a different concept or emotion that can be woven together with the other images for the final draft of the story.

Remember that story telling takes practice. You don’t have to be an incredible writer to pull off a powerful photo essay. All you need is a bit of photographic technique, some creativity, and a lot of heart. And once you begin taking pictures in stories, your images will never be the same.
5.1. PHOTO FEATURE

A photo feature is another name for a photo archive or database that can be searched to pull up photo's to support news stories. For example, suppose a celebrity passes away tomorrow, reporters will access their huge photo database to pull up photos from as far back as the person's childhood to show with the memorials.

Not only does the silent screen stars, celebrities, come to life, but in a photo feature we will find the celebrities of today in the latest roles, with their families, receiving awards or out on the town.

Photo feature pages give you a good chance to use more refined camera techniques. The shooting techniques should be unobtrusive while getting a whole series of pictures. Flash film and available light will enable you to get pictures with a look of reality that can seldom be posed.

The photos that accompany an interview furnish another example of photo feature. Here, the photos running along the columns of the interview should be sharp and if the interview is to run on a feature page, a dozen candid photos showing the subject as he speaks may accompany it. You would want to capture his gestures and facial expressions as he makes his main points. A series of flashbulbs going off in his face would inhibit his unconscious mannerisms and might even make him forget what he wants to say. Available light photography is the answer. If possible, you should seat your subject where the background and the light are the best.

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, and 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.

Human Interest features show persons being natural and unique. The images cannot be anticipated. They are one of 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 addition photographs after they become accustomed to your presence.

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. Shapes and shadows should never distract a photojournalist. Personal artistic expression in the form of pictorial feature pictures has 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.
5.2. PICTURE MAGAZINES

The business of journalism is communication. **Photojournalism is communication through photographs.** A newspaper photo must tell the story and tell it clearly; otherwise it is wasting valuable space in the paper. Newspapers give the facts as soon after the event as possible, whereas magazines can wait until more information is in and try to give the story more depth.

In the "golden age" of photojournalism (1930s–1950s), some magazines (*Picture Post* (London), *Paris Match* (Paris), *Life* (USA), *Sports Illustrated* (USA)) built their huge readerships and reputations largely on their use of photography, and photographers such as Robert Capa, Alfred Eisenstaedt and W. Eugene Smith became well-known names.

*Sharbat Gula, a young Afghan refugee photographed by Steve McCurry, became a symbol of the 1980s; the photo appeared on the June 1985 cover of National Geographic magazine.*

Until the 1980s, most large magazines 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 magazines 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. Not until the 1980s had a majority of magazines 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.

5.3 QUALITIES ESSENTIAL FOR PHOTOJOURNALISM

The best way to gain experience in photojournalism is to do it. Classroom study, photo books, even making pictures cannot completely prepare one for the feeling that comes when you accept a photographic assignment for money. There is a tremendous sense of responsibility when someone is willing to put cash on your ability to deliver a professional looking photograph. It can be almost devastating if the first assignment is one that cannot easily be re-shot or if something should go wrong. But the feeling of achievement is equally great when you are able to deliver a good print.

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

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

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

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

List items, which may be news wordy, are Impact pictures, Pictures of the Environment People, New buildings.

If you are serious about photojournalism build a collection of images from your area. Many of these pictures will not be immediate news wordy but may be news wordy down the road. Take pictures of all the factories and buildings in the area. Someday a factory may close and you may not be able to get to the scene. Also have plenty pictures of local businessmen and politicians.

Some photojournalists are lucky enough to get assignments from newspapers or magazines, most have to follow or find the news to make a living. For those showing still photographs accurate, correctly spelled caption information is still considered a must. This may go away as more projects are shown in a multimedia environment. However for the foreseeable future hiring editors want clear, clean, communicative captions that are spell checked and grammar checked.

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

The work of a photojournalist can be extremely harsh - taken pictures in all kinds of extreme conditions and in very dangerous situations. Many photojournalists die each year in war zones and at different natural disasters around the world.

We live in a world, where today’s news is forgotten tomorrow and the need to get the images quickly to the publisher is so important. If you have images that are news wordy don’t delay sending them to a news agency or publisher. They won’t stay in the news very long.

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

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

- **Technical proficiency**: Whether one is a documentary filmmaker, a multimedia storyteller or still photography photojournalist, the tools today consist of electronic cameras and computers. Film and videotape are gone. Pictures are captured on digital media. The darkroom is gone. Today computers serve as the digital darkroom and as video editing machines. Photographers need to be willing to learn the essentials, buy the key gear they need, and then keep up with the evolving technological changes. New software, improved cameras, hard drives and computers come flying at working pros with increasing speed requiring upgrades and significant additional investment at least every 18 months, probably every 12 months.

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

- **Persistence**: This comes from a drive to get the story. Photojournalists, like writing journalists, are often told “no”. The most successful journalists just don’t accept the most recent ‘no’ as the final answer. The best journalists press on without being obnoxious about it and just continue to pursue the story with the next phone call, the next request for an interview.

This same persistence comes into play when it comes to breaking into the business and then once in, to advancing up the ladder. Moving from one publication to another, one company to another or climbing the ranks to the “better” publications or video outlets takes time, energy and often, repeated visits to show your work.
5.4. COLOR PHOTOGRAPHY

Color photography is photography that uses media capable of preserving colors and is produced chemically during the photographic processing phase. It is often contrasted with black-and-white photography, which uses media capable only of showing shades of gray and does not include hand colored photographs. Some examples of color photography include: Prints, color negatives, transparencies (i.e. 35mm color slides), roll films, and sheet films.

The first modern ('integrated tri-pack') color film, Kodachrome, was introduced in 1935 based on three colored emulsions. Most modern color films, except Kodachrome, are based on technology developed for Agfacolor. In this newer technology, chromogenic dye couplers are already within the emulsion layers, rather than having to be carefully diffused in during development. Instant color film was introduced by Polaroid in 1963.

There are basically two color systems:

- **Additive**: The colors are added as colored lights. In this system, the most common set of primary colors is red, green and blue. Maxwell's experiment was of this type, as are screen-plate methods, such as Autochrome. Modern digital photographs seen on a VDG are also viewed by addition of light from an RGB phosphor array.

- **Subtractive**: Colors are subtracted from white light by dyes or pigments. In this system the most common set of primary colors is cyan, magenta and yellow. Ducos du Hauron made several pictures by this method in the late 1800s.

Several commercial print methods were devised using the subtractive technique during the 1930s, for printing from 'separation negatives'. Kodachrome was the first commercially-available ‘integrated tri-pack' film of this type.

There are two main types of color film in current use:

- **Color negative film** forms a negative image when exposed, which is fixed during developing. This is then exposed onto photographic paper to form a positive image.

- **Color reversal film**, also known as slide film, forms a negative image when exposed, which is reversed to a positive image during developing. The film can then be projected onto a screen.
However, it is important to understand that color photographic materials are not permanent and by nature is unstable. Chromogenic color photographs, for example, are composed of yellow, magenta, and cyan organic dyes which fade at different rates. Even when in dark storage and enclosed in the proper archival materials, deterioration is unavoidable, but fading, color shifting, and discoloration can be prolonged when given the proper preservation care. Color photography may form images as a positive transparency, intended for use in a slide projector or as color negatives, intended for use in creating positive color enlargements on specially coated paper. The latter is now the most common form of film (non-digital) color photography owing to the introduction of automated photo printing equipment.

5.5 IMPACT OF TECHNOLOGY

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 clearer. 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 modem photojournalist is a mixture of reporter, artist, and craftsman.** 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.

5.6. PHOTOGRAPHY LIGHTING TECHNIQUES

One of the hardest things to get right in a photograph is the lighting. Too much light, too little light, or a combination of the two can ruin an otherwise perfect photo. But, luckily this problem can be solved if you understand the types of lighting, how they affect your camera and what you can do to use these effects to your full advantage.

1. Backlighting

Backlighting is just as it sounds: light that comes from behind your subject. This can make a beautiful photo, or turn a beautiful photo into a disaster. Backlighting is what turns a palm tree into a silhouette against the sunset. In this case, that is a good thing that adds to the photograph. But, the same thing can happen if you want to take a photograph of a person who has a strong backlight behind them, such as the sun, sky, or bright lights. The camera reads the brightness behind the main subject and sets its internal meter to expose properly for the extra light. This underexposes your subject and will usually turn them into a silhouette. You can avoid this by using a fill-flash. A fill-flash will “fill” in the needed light, chasing away the shadows from your subject caused from the bright light behind.

2. Side Lighting

Side lighting can have a very drastic effect on your photos, also. But, unlike backlighting, its brightness comes from the right or left of your subject. This tends to cast one side in total darkness, while putting the other in the spot light. This is a wonderful way to get a mysterious, dramatic portrait photo. Pose your subject in front of a window, with one of their shoulders close to the window. Your camera will expose properly for the bright side and will usually cast the other side of the face in complete darkness. If, on the other hand, you want a natural portrait you can use something to reflect light onto the darkened side of the face. A white poster board or other light reflecting surface can bounce enough light back onto your subject to soften the effect of side lighting. Side lighting is wonderful for showing texture and adding depth to a photo.
3. Diffused Lighting

Sometimes lighting from any direction is just too harsh. This is when you want to soften the incoming light, to take away some of the contrast for a more pleasing photograph. Bright sunlight at midday is the worst kind of light for photography. The light colors are washed out and the contrasting shadows are too dark. To avoid this, wait for the sun to go behind a cloud or if your subject is moveable, put them in the shade of a tree or building and take the photo there. The light will be much more natural here and will result in a better photo. If it is not possible to move your subject, and there is not a cloud in sight, you can sometimes make your own shade with an umbrella or some similar object. Or, come back in the morning or evening when the sun is lower the sky.

4. Artificial Lighting

Artificial lighting comes in all shapes and sizes. From a built in flash on your camera to expensive lights in the studio, they all have their strengths and weaknesses.

On camera flashes are simple and easy to use, but sometimes cause the awful red eye so common in snapshots. The farther the flash is away from the lens, the less likely this is to happen. Another problem with on camera flash is the harsh light they cast onto the subject. If you have an off camera flash, you can bounce the light for a softer effect.

One last thing to remember about artificial light, unless you are using black and white film, regular indoor lights will give your photos a yellow cast. These lights are not the equivalent of flash bulb lights, and therefore will not give you the same results.

5.7. FILM DEVELOPMENT

Duration of Development

From the box the film came in, obtain the film processing time for the developer that you will be using (Example: the time in minutes, for Kodak's D-76 at a concentration of 1 part stock developer to 1 part water - 1:1)
Load Film

Line up all of the equipment on your counter or table for easy access....film reel and film tank with all of its parts; scissors; hook-type bottle opener. Remember, you will be doing the film loading in complete darkness-no safelights!

Don't touch the exposed surface of the film with your fingers. No matter how clean you think your fingers may be, there is oil on your skin which will mark your film. If your must touch the film, grasp gently across the wide part of the film with your thumb and index finger.

Turn off the darkroom lights, and then pry off the flat end of the 35mm film magazine with a hook-type can opener. Push the film carefully out of the magazine, by pushing on the spindle end of the magazine. With the lights still off, locate your scissors and carefully cut off the tapered leader, then cut the end of the film to a smooth arc and insert the end into your film development spool until the film’s sprockets are firmly engaged by the ball bearings of the spool.

Development tank and spools are plastic and are made by "Paterson"...loading the film is easy, - **Still in complete darkness**, crank the 2 sides of the reel back and forth in opposing directions, until the film is completely drawn into the spool. Your type of spool may be different - read the directions that came with the product.

**A variation of this process is as follows....** while rewinding, you can feel when the film disengages from the camera’s take up reel - stop rewinding at this point, your film leader is still protruding from the film magazine. Having the leader accessible rather than wound back into the magazine allows you the advantage of starting the film into the development spool while the room light is still on. As mentioned above, cut off the tapered leader with scissors, and then cut the end of the film to a smooth arc. With the darkroom light still on, engage the film sprocket holes into the reels.

**Turn off all lights including safelights**

You are now in total darkness. Now that you have the lead end of the film engaged in the development spool crank the 2 sides of the development reel back and forth in opposing directions, stopping occasionally to pull a few more feet of film from the magazine (don't let the film touch anything, floor etc. as you will end up with dust on the film surface) and then resume cranking the spool until the film is completely drawn in. When you come to the end of the roll, while still in the dark,
find your scissors, and feeling for the junction of the end of the film and the magazine, cut across the film to release it from the magazine. Crank the spool a little to ensure that the end of the film is into the spool.

When you have accomplished the loading of the film onto the development spool, place the film spool properly into your development tank, ensuring that all of the parts are in the proper place (gasket etc.). Once the tank is light tight you can turn on the room light and you are ready to proceed with development.

**Measure Chemicals**

Usually 10 ounces of chemical, per roll

Measure out the required chemicals....Your tank instructions should give you the correct volume of chemistry that is required. Usually the film is developed in Kodak's D-76 film developer diluted to a concentration of 1:1 (1 part stock solution to 1 part water - this gives a finer grained image). Dilute the stop bath at approx. 1:31 (pale yellow if you are using "indicator" stop bath) and a 1:4 dilution for your fixer. We usually measure out 10 ounces of each solution that will be used in the process and pour them into 3 jars so that they are ready for use (developer, stop bath, fixer).

**Correct Temperature**

Make sure that all chemicals are at 20 degrees Centigrade (68 degrees Fahrenheit). The most critical here is the developer - the other chemicals may be a few degrees above or below.

If your developer is above or below 20 degree centigrade mark, you may adjust your development time by 30 seconds for each degree centigrade difference.

Example: If your temperature is 21 degrees, then subtract 30 seconds from your total development time - If your temperature is 19 degrees, and then add 30 seconds to your total development time. This compensation will work effectively in the range of 17 degrees to 23 degrees Centigrade.
Start Development

Start your timer and rapidly pour the developer into the tank, tighten the lid and give the bottom of the tank 2 firm raps on a hard surface...this will dislodge any air bubbles that are attached to the films surface.

Agitation

If you have a tank that can be inverted without the solution spilling out....agitete, continuously for the first minute of the development process by inverting the tank back and forth, (Inversion interval of approx. 1 second) then agitate for 5 seconds at 30 second intervals until the last minute of development where you will revert back to continuous agitation for the remainder of the development time. Between agitations intervals, rotate the tank one-half turn, - this will help to insure even development.

If your tank cannot be inverted, agitate by sliding the tank back and forth over a distance of about 10 inches at a rate of two cycles per second during the agitation intervals. Rotate the tank through about one-half turn between agitation intervals.

Everyone has their own particular quirks in the way in which they develop their film. People agitate their film during development more or less vigorously or more or less frequently than you might. Hence, their negatives will not be the same as yours. The best way to obtain consistency is to use the same type and speed of film for a few months and always develop the film exactly the same! You should then end up with negatives that are fairly close to each other in density.

Too much agitation=overdevelopment (darker negatives) nd also streaks in the negatives.

Too little agitation=under development (lighter negatives)

End Development

Five seconds before the development time is finished, take the cap off of the tank (the tank still has a top and is still light proof), and dump all of the solution down the drain or into a silver recovery device if you have one.
Stop Bath

Immediately pour in the stop bath and agitate continuously for 30 seconds.....pour out and discard.

Fixer - (also called Hypo)

Add fixer.....agitate continuously for the first 30 seconds, and then at 30 second intervals for 3 to 5 minutes with a fixer made from liquid concentrate, diluted at 1:4. When fixing is finished, pour the fixer into a plastic jug that you have labeled as "working fixer". This fixer can be used to fixer papers and can be used over and over before it will become exhausted. Fixer will last about 6 months in a half-full stoppered bottle.

Water Rinse - (If using the optional, Hypo Clearing Agent)

Rinse the film in the tank with running water at 65 to 75 F for 30 seconds.

Perma Wash or Hypo Clearing Agent

Add Hypo Clearing Agent solution diluted 1:4 and agitate for the first 30 seconds and then at 30 second intervals for 1 to 2 minutes. (See wash duration times in next step).

Water Wash

Remove the top of the tank and fill tank with running water at 65 to 75 F and let the water overflow.

wash Duration if not using Perma Wash or Hypo clearing agent- 20 to 30 Minutes in running water that is fast enough to provide a complete change of water very minutes. Wash duration after using hypo clearing agent perma wash - 5 minutes - each time the running water overflows the tank, dump it out and then let it refill again.

Wetting Agent

When washing is finished, add 2 drops of "Kodak Photo-Flo" to the tank full of water....agitate for 5 seconds and leave in solution for 30 seconds. Remove from
reel and hang in a dust free area to dry overnight. (Photo-Flo is important, if you don't use it, you may end up with water spots on your dried film).

**Dry the Film**

Hang film in a dust free area of your darkroom overnight using plastic clamps.

### 5.8. PHOTO PAPER

**Photographic paper** is paper coated with light-sensitive chemicals, used for making photographic prints. Photographic paper is exposed to light in a controlled manner, either by placing a negative in contact with the paper directly to produce a contact print, by using an enlarger in order to create a latent image, by exposing in some types of camera to produce a photographic negative, by scanning a modulated light source over the paper, or by placing objects upon it to produce photograms. Photographic papers are subsequently developed using the gelatin-silver process to create a visible image.

Chances are every negative on a roll of film is not always going to be perfect. As a matter of fact, probably only 3 or 4 images on a roll of 24 will be worthy of being printed onto a piece of expensive light sensitive paper.

Professional photographers and students will often take an alternative approach, than just printing every single frame on a roll of film. They will make a contact sheet a selectively choose the image they like best.

All papers are light that are light sensitive, are much like film. They have several layers, and the most important being the emulsion or light sensitive layer. Paper, however, usually is white; this is provided by the base. The base gives the other two layers support and unlike film makes a solid background instead of a transparent background. The paper is protected by a *gelatin super coating* cover that protects the emulsion from scratching and chemicals.

There are two major types of paper. First there is a **fiber based**. Fiber based paper came around before the other type called Resing coated. Because processing chemicals are absorbed into the paper, rinsing and drying takes 4 to 5 times longer than RC papers. Fiber based papers often are non-glossy. This means that there is little or no gloss to the final print.
On the other hand, **resin coated papers** are less delicate and can be processed much faster and tend to have a longer life span. Both type of papers are packaged and supported by many vendors including Kodak, Ilford, Agfa, and Oriental. The paper that you will use will have to be decided by the desired print contrast and quality.

Paper is rated using three variables. These variables are determined by the **surface, weight, and contrast**.

The Surface varies from smooth (glossy) to highly textured. A smooth surface is glossy or shiny, while a textured surface has a matte appearance. Samples of photo paper finishes are available at nearly every retail photography store.

The weight corresponds to the thickness of the paper. Fiber-based paper usually comes in single weight and double weight. Most prints made on a fiber based paper are single weight. RC papers, however, are medium weight. Double weight paper resembles the stiffness of cardboard and is more expensive than single weight.

Most papers are available in several contrast grades to compensate for less-than-perfect negatives. By adjusting the print time and by using contrast filters, it is often possible to make a perfect print with a not-so-perfect negative. As the grade value increases the range between black and white decreases. Commonly papers are available in 5 different grades.

Some special papers called variable-contrast papers are available. These types are often used by beginners because they are the most forgiving. They allow for contrast manipulation through the use of color filters. These papers are coated with two layers of emulsion. The first layer is equivalent to a grade 1 paper and the second is equivalent to a grade 4 paper. The grade one is sensitive to a yellow light. The 4 is sensitive to a purplish light. The filters have a certain hue that passes more or less light to a certain layer, making more or less contrast.

When you store your paper, always make sure it is nowhere near any type of light. If you keep it in the manufacturer envelope, make sure it is always sealed outside of the darkroom. Also the temperature is very critical in preserving the quality of the paper.

**5.9. Chemicals and Equipment**

Whether you intend to make a positive sheet or enlarged prints from your negatives, you need chemicals to develop and fix your image stored on the
photographic paper. You also need certain basic pieces of equipment and an enlarger.

The chemicals that you will need are a very similar to film chemicals. A developer, stop-bath, and fixer are required to make the latent image appear on your exposed paper. If you forget from the previous film section, a developer turns the exposed silver halide crystals dark. A stop-bath neutralizes that process, and a fixer takes those crystals and freezes them and makes the image permanent. If you leave the developing image in the fixer for too long, it will begin bleaching the image out.

The basic equipment are tongs, trays, thermometer, print squeegee, contact printing glass, dusting equipment, negative carrier, timer, contrast filters, safelight, and the enlarger.

**Quick Tips for developing Print Photographs**

Photography has many different ways of expressing one view on the world. Some are exposed with light, some are color pictures and others can be done in black and white. But this writer's favorite is black and white pictures. There is something classical and elegant about a black and white photo. Taking and developing a black and white picture is also very creative because of the gray scale you have to follow and the blending of the shadows. It allows you as the artist to choose how you want your picture to turn out.

There are many steps you must follow to be sure your picture doesn't get exposed to light. If it does, all the pictures you took are gone and you end up with just black squares.

1. Place your film in either a black bag or case and open it in the pitch black.
2. Place it into the tank turning the top to make sure it is tightly secure.
3. Pour and mix the developer into the tank with the film.
4. Remove the developer after the time is up.
5. Pour stop bath into the tank. Leave stop bath in for about 30 seconds no matter what kind of film it is.
6. After pouring out the stop bath place the pour in fixer.
7. When you remove the fixer you can remove the lid from the tank; the film can be in light now without turning black.
8. Place the film into running water to rinse off the chemicals.
9. Place your film into Photo-flow to remove splotches or fingerprints you have placed while viewing the film.
10. Hang out to dry. Even when your film is developed you still have to enlarge it onto a photographic paper. There are machines, which help you focus the picture just in case the photo you took was out of focus. Also, if you want to add or take away lights there are strips of filters you can use. They darken or lighten your picture, which adds a good effect. Also, if you want to add another effect you can just take a picture with photo paper. Find things you think would look nice as a background. Lay them on the paper and switch on the lights then quickly turn it off. Develop the paper and you will have white imprints of whatever you laid on the paper.

In the dark room you are not just developing a photo but also creating a self-expression of you or the person you took in a photo.

SUMMARY

Photojournalism is a particular form of journalism (the collecting, editing, and presenting of news material for publication or broadcast) that creates images in order to tell a news story. It is now usually understood to refer only to still images, and in some cases to video used in broadcast journalism. Photojournalism can fall under all subjects’ of photography but the image needs to be news wordy to end up being published.

Photography is a language. Like the written or spoken word, photography has its own vocabulary and its own grammar. Photography might be called an art of selection. A photographer works with a vocabulary made up of the visual elements that exist all around us. Anything we see can be a visual element.

The photojournalist’s most valuable ally in his constant search for new or different pictures is his own imagination, but there are times when a new piece of equipment can produce show-stopping pictures by presenting tired subject in an entirely new perspective or even by showing us something we have never seen before. Examples include underwater camera housings, the wide angle Nikon Fisheye lens, and the remote control devices that permit cameras to be attached to the outside of airplanes in flight and other places where they have never been before. Yet this new equipment is worthless without the imagination of a creative photographer.

Shutter Speed, measured in seconds, refers to the length of time that the camera’s shutter remains open to let light in through the lens to record a given image onto
the film. The standard shutter speed that a photographer generally uses on a sunny day is 1/125th of a second.

**Photo editing** is an art and craft for effective communication with the help of journalistic photographs by selection, cropping, enlarging (blowing up), reducing, sizing, retouching, reproduction, inserting, grouping, clubbing, etc for appeal presentation.

A good portrait will contain at least one element that reveals the subject’s personality, attitude, unique mannerisms or any of the other features or traits that form the individual nature of the person. It will tell us something about the subject.

Sports and Action photography is all about timing. It’s about reacting. It’s about being in the right place at the right time and it’s about execute. These are all qualities of the athlete and those of the photographer as well. Each sport has predictable and unpredictable moments. For instance, in basketball, you will have opportunities to photograph, jump shots, free throws, etc. Understanding the timing of these predictable actions allows you to capture the peak moment, when the action is the highest.

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.
QUESTIONS FOR PRACTICE

Q1. Explain the elements and principles of photography?
Q2. Trace the jargons or the problems faced by a photojournalist.
Q3. Discuss the importance of composition in photography.
Q4. What are the various photographic equipments used in photojournalism?
Q5. Discuss the various steps involved in the process of photo editing.
Q6. Discuss in detail the various kinds of photography?
Q7. Write short notes on 1) photo essay 2) photo feature.
Q8. What are the qualities essential for the profession of photojournalism?
Q9. Write short notes on 1) color photography 2) magazine pictures.
Q10. What things should be kept in mind while taking up a photojournalism assignment?

FURTHER READING

1. Photojournalism: The Professionals’ Approach by Kobre Kenneth
2. The Professional Journalism - M. V. Kamath
3. The Journalist's Handbook - M.V. Kamath

PRACTICALS

1. Discussion and analysis of newspapers and news magazines
2. Preparing Display boards on important news events/topical issues
3. Cameras, Lens and other Accessories
4. Different kind of Shots
5. Development of photographs - How it is done?
6. Photo editing
7. Photographing people, portrait and still, environment, sports, landscape, disasters
8. Photography for Advertising
9. Photo - Feature
10. Field assignments and their evaluation