

JMC-16(A)

BLOCK-2



ଓଡ଼ିଶା ରାଜ୍ୟ ମୁକ୍ତ ବିଶ୍ୱବିଦ୍ୟାଳୟ, ସମ୍ବଲପୁର
ODISHA STATE OPEN UNIVERSITY, SAMBALPUR

ଓଡ଼ିଶା ରାଜ୍ୟ ମୁକ୍ତ ବିଶ୍ୱବିଦ୍ୟାଳୟ,
ସମ୍ବଲପୁର, ଓଡ଼ିଶା

Odisha State Open University
Sambalpur, Odisha

JOURNALISM AND MASS COMMUNICATION (JMC)

ADVANCED PHOTOJOURNALISM

News Photography





ଓଡ଼ିଶା ରାଜ୍ୟ ମୁକ୍ତ ବିଶ୍ୱବିଦ୍ୟାଳୟ, ସମ୍ବଲପୁର, ଓଡ଼ିଶା
Odisha State Open University, Sambalpur, Odisha
Established by an Act of Government of Odisha.

Master of Arts in Journalism & Mass Communication (MJMC)

JMC-16(A) Advanced Photo Journalism

Block-02

News Photography

Unit-1: News Photographers-News Value, Types and Sources

Unit-2: Digital Camera-Digital Technology and its Future

Unit-3: Selection of Photographs

Unit-4: Photo Captions & Sources of Photos

Expert Committee

Dr. Mrinal Chatterjee(Chairman)	Professor, IIMC, Dhenkanal
Sri Sudhir Pattnaik, Member	Editor, Samadrusti
Dr. Dipak Samantrai, Member	Director, NABM, BBSR
Dr. Ashish Kumar Dwivedy, Member	Asst. Professor Media Studies, SOA University
Sri Sujit Kumar Mohanty, Memner	Asst. Professor, JMC Central University of Odisha, Koraput
Dr. Srimoy Patra, Member	Academician, Emerging Media
Sri Jyoti Prakash Mohapatra, (Convenor)	Academic Consultant, JMC Odisha State Open University

Course Writer

Dr. Tabeenah Anjum
Senior Journalist/ Visual Storyteller

Course Editor

Mr. Deeptarka Mukharjee
Senior Corrospendent
Indian Express, Rajasthan

Material Production

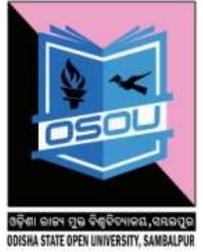
Dr. Manas Ranjan Pujari

Registrar
Odisha State Open University



© OSOU, 2021. **News Photography** is made available under a Creative Commons Attribution-Share Alike 4.0 <http://creativecommons.org/licences/by-sa/4.0>

Printed by:



Unit-1: News Photographers- News Value, Types and Sources

1.0 Unit Structure

1.1. Learning Objectives

1.2 News Values in Photojournalism

1.3 Types and Sources in Photojournalism

1.4 CHECK YOUR PROGRESS

1.1. Learning Objectives

After completing this unit the learner should be in a position to:

- Identify the news values in photojournalism
- Describe the role of photographs in media
- Identify the sources of a photojournalist

1.2 News Values in Photojournalism

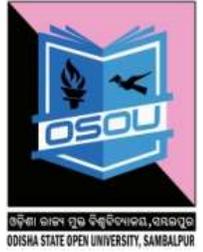
1. Objectivity: Just like a reporter, a photojournalist too needs to be objective about a story without bringing in his own prejudice while shooting. He should use a camera to show truth and maintain a balanced approach.

2. Sturdy and quick: He needs to be always on his toes. There can be an assignment at any hour of the day and unlike a reporter, a photojournalist cannot work without being there on the spot.

3. Well-equipped: A photojournalist needs to have a bag ready every time. His camera battery should be charged. He should carry a spare battery pack as well as extra SD cards for storage of photos. Since some assignments are spontaneous in nature, his kit should be ready with properly functioning lenses and flash.

4. Should be creative: While shooting a meaningful photograph, a photojournalist should explore every angle to make a picture appealing. It requires a creative mind—and plenty of imagination. The picture clicked by him should be so strong that no words are needed to explain it. The picture should speak for itself.

5. An eye for detail: A good photojournalist must have a very keen eye for all the details. While clicking, he or she should focus on the foreground as well as the background. Every single detail and element is equally important. It includes space as well. Be it the lighting, the composition, the subject, everything is important for good storytelling.



6. Patience: Some assignments are especially long, for example, cricket matches, election rallies etc. They require in depth coverage. Hence A photojournalist should not give up on patience. Sometimes to get a perfect shot one needs to click hundreds of photographs.

7. Flexibility: One should be flexible with the angles as well as with the subjects he or she are shooting.

8. Good communication skills: Whether it's with people around, a client or fellow photojournalists at a new event, one needs to have good communication skills. It also puts your subject at comfort level, especially if you are doing a portfolio shoot of a celebrity. The art of connecting, good communication skills helps to build and cultivate sources.

9. Passion: Last but not the least, photojournalism is all about passion. What sets a good photographer apart from the rest? Passion for your profession will make you work a little harder, push a little farther, and strive to be better than you were the day before.

10. Proficiency across multimedia platforms- Should have a social media presence and should be good with multimedia. Those who follow his work would want to see more from him.

Photographic Coverage of News and Events

General News:

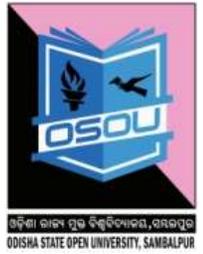
News related to government or political parties along with day-to-day events including, rallies, protests, campaigns, elections, press conferences etc. Most of these events are pre-scheduled and a photojournalist is informed about the assignment from his office.

On Spot

When an unscheduled event or an accident takes place, it is known as on spot news. Photojournalists either cross such incidents or get to know from fellow photographers or sources. In today's era, social media is also one of the sources of news.

Calamity: In such cases a photojournalist goes with all sorts of preparations. In most cases a reporter accompanies him. Floods, earthquake, drought, accident etc are such examples.

Sports: This could be challenging. Most of the time a photographer covering a cricket or a football match has to look for speed and action photographs. Sports photographs are time-bound and also very popular for readers. Besides the action photos, a photojournalist can look for offbeat photos, on topics such as life behind the field etc.



Feature photography: Involves human interest activities like art exhibitions, movies, business news, science and technology etc.

Offbeat photography: This usually comprises standalone photos, or human interest photos. Weather photos depicting harshness of summer or winter also come under this category

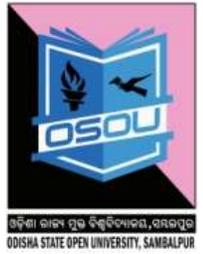
Photographing personalities: Political leaders, celebrities, controversial people, authors, singers etc are newsmakers. Their arrival or visit to a city can feature in a newspaper.

Documentary photography: This type of photojournalism requires in-depth work. A photojournalist will have to chase a topic or a subject for many days or months or years and make a photo feature. Black and white as well as colour documentary pictures are used by multimedia sites. Issues related to farmers, environment, downtrodden people, wildlife etc come under this category

1.3 Types and Sources in Photojournalism

Primarily there are three sources used by photojournalists. One is on spot news coverage, second is any event happening in the city and the third source of picture is a news agency. In a newspaper office, every morning a news list is made where all the possible events of the day are mentioned. A photojournalist can pick up his assignment from the list. Other than this, there are incidents that take place suddenly. A photojournalist can also look for standalone photos and accompany them with detailed captions.

When it comes to source for a photojournalism, news agency is one of the largest source.



1.4 Check your progress

Q1. Who is a photojournalist?

Q2. Describe the role of a photojournalist.

Q3. What are the sources in photojournalism?



UNIT-02: Digital Camera-Digital technology and its future

2.0 Unit Structure

2.1.Learning Objective

2.1.2 Analogue camera

2.1.3 Timeline of film cameras

2.1.4 Infrastructure of Darkroom

2.1.5 Equipments used in Darkroom

2.2 Digital Camera

2.2.1 Evolution of digital cameras

2.2.2 Advantages of digital cameras

2.2.3 Disadvantages of digital cameras

2.3 Future of Digital cameras and Technology

2.4 Check your progress

2.1 Learning Objectives

The unit talks about origin of film cameras and analogue photography.

- The advantages and disadvantages are discussed in the unit.
- It also throws light on the future of digital technology in the times of mobile phones.

The history of the camera dates back even before the introduction of photography. Cameras evolved from the camera obscura through many generations of photographic technology – daguerreotypes, calotypes, dry plates, film – to the modern day with digital cameras and camera phones. To understand the transition from film to digital camera, one must know the timeline of cameras.

2.1.2 Camera obscura

The forerunner to the photographic camera was the camera obscura. Camera obscura (Latin for "dark room") is the natural optical phenomenon that occurs when an image of a scene at the other side of a screen (or for instance a wall) is projected through a small hole in that screen and forms an inverted image (left to right and upside down) on a surface opposite to the opening. The oldest known record of this principle is a description by Han Chinese philosopher Mozi (ca. 470 to ca. 391 BC)

Pinhole camera (11th – 1579c.)

Light enters a dark box through a small hole and creates an inverted image on the wall opposite the hole. The invention of the camera has been traced back to the work of Ibn al-Haytham who is credited with the invention of the pinhole camera. While the effects of a single light passing through a pinhole had been described earlier, Ibn al-Haytham gave the first correct analysis of the camera obscura, including the first geometrical and quantitative



descriptions of the phenomenon, and was the first to use a screen in a dark room so that an image from one side of a hole in the surface could be projected onto a screen on the other side.

Photographic camera (18th – 20th c.)

Before the development of the photographic camera, it had been known for hundreds of years that some substances, such as silver salts, darken when exposed to sunlight. In a series of experiments, published in 1727, the German scientist Johann Heinrich Schulze demonstrated that the darkening of the salts was due to light alone, and not influenced by heat or exposure to air. The Swedish chemist Carl Wilhelm Scheele showed in 1777 that silver chloride was especially susceptible to darkening from light exposure, and that once darkened, it becomes insoluble in an ammonia solution. The first person to use this chemistry to create images was Thomas Wedgwood. To create images, Wedgwood placed items, such as leaves and insect wings, on ceramic pots coated with silver nitrate, and exposed the set-up to light. These images weren't permanent, however, as Wedgwood didn't employ a fixing mechanism.

Daguerreotypes and calotypes

After Niépce's death in 1830, his partner Louis Daguerre continued to experiment and by 1837 had created the first practical photographic process, which he named the daguerreotype and publicly unveiled it in 1839. Daguerre treated a silver-plated sheet of copper with iodine vapor to give it a coating of light-sensitive silver iodide. After exposure in the camera, the image was developed by mercury vapor and fixed with a strong solution of ordinary salt (sodium chloride). Henry Fox Talbot perfected a different process, the calotype in 1840. As commercialized, both processes used very simple cameras consisting of two nested boxes. The rear box had a removable ground glass screen and could slide in and out to adjust the focus. After focusing, the ground glass was replaced with a light-tight holder containing the sensitized plate or paper and the lens was capped. Then the photographer opened the front cover of the holder, uncapped the lens, and counted off as many minutes as the lighting conditions seemed to require before replacing the cap and closing the holder. Despite this mechanical simplicity, high-quality achromatic lenses were standard.

2.1.3 Evolution of film camera

Kodak and the birth of film

The use of photographic film was pioneered by George Eastman, who started manufacturing paper film in 1885 before switching to celluloid in 1888–1889. His first camera, which he called the "Kodak", was first offered for sale in 1888. It was a very simple box camera with a fixed-focus lens and single shutter speed, which along with its relatively low price appealed to the average consumer. The Kodak came pre-loaded with enough film for 100 exposures and needed to be sent back to the factory for processing and reloading when the roll was finished. By the end of the 19th century Eastman had expanded his lineup to several models including both box and folding cameras.



In 1900, Eastman took mass-market photography one step further with the Brownie, a simple and very inexpensive box camera that introduced the concept of the snapshot. The Brownie was extremely popular and various models remained on sale until the 1960s.

Films also allowed the movie camera to develop from an expensive toy to a practical commercial tool.

Despite the advances in low-cost photography made possible by Eastman, plate cameras still offered higher-quality prints and remained popular well into the 20th century. To compete with roll film cameras, which offered a larger number of exposures per loading, many inexpensive plate cameras from this era were equipped with magazines to hold several plates at once. Special backs for plate cameras allowing them to use film packs or rollfilm were also available, as were backs that enabled roll film cameras to use plates.

35mm film

A number of manufacturers started to use 35 mm film for still photography between 1905 and 1913. The first 35 mm cameras available to the public, and reaching significant numbers in sales were the Tourist Multiple, in 1913, and the Simplex, in 1914.

Oskar Barnack, who was in charge of research and development at Leitz, decided to investigate using 35 mm cine film for still cameras while attempting to build a compact camera capable of making high-quality enlargements. He built his prototype 35 mm camera (Ur-Leica) around 1913, though further development was delayed for several years by World War I.

2.1.4 Infrastructure of a darkroom

A darkroom is used to process photographic film, to make prints and to carry out other associated tasks. It is a room that can be made completely dark to allow the processing of the light-sensitive photographic materials, including film and photographic paper. A large array of equipment is used in the darkroom, including an enlarger, baths containing chemicals, and running water.

Darkrooms have been used since the inception of photography in the early 19th century. Darkrooms have many various manifestations, from the elaborate space used by Ansel Adams to a retooled ambulance wagon used by Timothy H. O'Sullivan. From the initial development of the film to the creation of prints, the darkroom process allows complete control over the medium.

Due to the popularity of color photography and complexity of processing color film and printing color photographs and also to the rise, first of instant photography technology and later digital photography, darkrooms are decreasing in popularity, though are still commonplace on college campuses, schools and in the studios of many professional photographers.



Other applications of darkrooms include the use in nondestructive testing, such as magnetic particle inspection.

2.1.5 Darkroom equipments

Portable darkrooms were also found in 19th century Ireland. The wet collodion photography process, used at the time, required that the image be developed while the plate was still wet, creating the need for portable darkrooms.

In most darkrooms, an enlarger, an optical apparatus similar to a slide projector, that projects light through the image of a negative onto a base, finely controls the focus, intensity and duration of light, is used for printmaking. A sheet of photographic paper is exposed to the light coming through the negative (photography), resulting in a positive version of the image on the paper.

When making black-and-white prints, a safelight is commonly used to illuminate the work area. Since the majority of black-and-white papers are sensitive to only blue, or to blue and green light, a red- or amber-colored light can be safely used without exposing the paper.

Color print paper, being sensitive to all parts of the visible spectrum, must be kept in complete darkness until the prints are properly fixed. A very dim variation of safelight that can be used with certain negative color materials exists, but the light emitted by one is so low that most printers do not use one at all.

Another use for a darkroom is to load film in and out of cameras, development spools, or film holders, which requires complete darkness. Lacking a darkroom, a photographer can make use of a changing bag, which is a small bag with sleeved arm holes specially designed to be completely light proof and used to prepare film prior to exposure or developing.

Darkroom Equipments

In a darkroom you will encounter several key bits of equipment. All of which are necessary for it to work properly. Here we will explain what these things are and what they do.

The Enlarger- An enlarger is a special kind of projector used to create your photographic prints. By shining light through the negative, it transfers your image from the small negative and enlarges it onto your paper. It is the most important piece of equipment in the darkroom.

Safelight- A safelight converts your dark space into a red-lit darkroom. The reason you can have this red light on without ruining your paper is that nearly all darkroom papers



are orthochromatic – which means they are partially blind to red light. Therefore they can be handled under dim red light without exposing them and ruining the paper.

Focus Finder- A Focus Finder is used to help you focus on the enlarger. It is important because if you don't focus properly you will get blurry prints – just like when you are taking photos. When you look through it, it magnifies your image so you can see the actual grain of the negative you are printing. This helps you identify when the image is in sharp focus.

Darkroom Trays- Most darkrooms will have at least 3 trays set up. They are used to hold the developer, stop and fix when printing. There will also be a wash bath. You will be moving your paper from one tray to another through the developing process. They are designed to allow the chemicals to flow around the print while you gently agitate. These are simple, but vital when it comes to printing in the darkroom.

Print Tongs- Print tongs allow you to move your darkroom paper through the developer, stop and fix trays when processing your paper. They help reduce the risk of marks and blemishes as your prints can easily be damaged by handling when wet. A set of three tongs also means you can reduce the contamination between the different processing trays by assigning one set to each tray.

These are just the essential pieces of equipment you will find in a darkroom.

Printing in a Darkroom

When you are heading into the darkroom to print you will need to take a few things with you.

Negatives- You can't print without your negatives – so don't forget them! The first thing you are going to want to do is to make a contact sheet of your negs to see which ones are best for printing.

Darkroom Paper- Before you go into the darkroom to print you will have to choose a darkroom paper to print on. You will have to think about the tone and surface of the paper you want to use as there are several options.

Chemistry- You will need chemistry to develop and fix your image to the paper. Some darkrooms might provide this for you, others will want you to bring your own. Either way, it is good to have an understanding of what you are using as it will affect your final prints.

A specific paper developer, which is different from a film developer, needs to be used to develop the image on your paper. While stop bath and fixer are the same for film and paper and can be used on both. There are also additional products, such as Wash Aid, that will help speed up the washing of your prints.



2.2 Digital Cameras

A digital camera is a camera that captures photographs in digital memory. Most cameras produced today are digital, and while there are still dedicated digital cameras, many more cameras are now incorporated into mobile devices like smartphones, which can, among many other purposes, use their cameras to initiate live video-telephony and directly edit and upload image to others. However, high-end, high-definition dedicated cameras are still commonly used by professionals and those who desire to take higher-quality photographs.

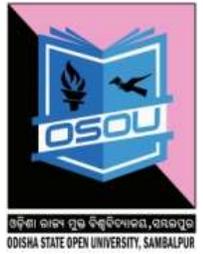
Digital cameras are always changing, adding new features and improving old ones. The technologies appearing in today's cameras were initially discovered several years ago, perhaps even for a different purpose, before becoming part of the mainstream camera world

Digital and digital movie cameras share an optical system, typically using a lens with a variable diaphragm to focus light onto an image pickup device. The diaphragm and shutter admit the correct amount of light to the image, just as with film but the image pickup device is electronic rather than chemical. However, unlike film cameras, digital cameras can display images on a screen immediately after being recorded, and store and delete images from memory. Many digital cameras can also record moving videos with sound. Some digital cameras can crop, stitch pictures and perform other elementary image editing tasks.

Digital cameras differ from their analog predecessors primarily in that they do not use film, but capture and save photographs on digital memory cards or internal storage instead. Their low operating costs have relegated chemical cameras to niche markets. Digital cameras now include wireless communication capabilities (for example Wi-Fi or Bluetooth) to transfer, print, or share photos, and are commonly found on mobile phones.

The basis for digital camera image sensors is metal–oxide–semiconductor (MOS) technology, which originates from the invention of the MOSFET (MOS field-effect transistor) by Mohamed M. Atalla and Dawon Kahng at Bell Labs in 1959. This led to the development of digital semiconductor image sensors, including the charge-coupled device (CCD) and later the CMOS sensor. The first semiconductor image sensor was the charge-coupled device, invented by Willard S. Boyle and George E. Smith at Bell Labs in 1969, based on MOS capacitor technology. The NMOS active-pixel sensor was later invented by Tsutomu Nakamura's team at Olympus in 1985, which led to the development of the CMOS active-pixel sensor (CMOS sensor) by Eric Fossum's team at the NASA Jet Propulsion Laboratory in 1993.

In the 1960s, Eugene F. Lally of the Jet Propulsion Laboratory was thinking about how to use a mosaic photosensor to capture digital images. His idea was to take pictures of the planets and stars while travelling through space to give information about the astronauts'



position. As with Texas Instruments employee Willis Adcock's film-less camera (US patent 4,057,830) in 1972, the technology had yet to catch up with the concept.

2.2.1 Evolution of Digital Cameras

In 1975, Kodak engineer Steve Sasson created the first-ever digital camera. It was built using parts of kits and leftovers around the Kodak factory, and an early CCD image sensor from Fairchild in 1974. The camera was about the size of a breadbox and it took 23 seconds to capture a single image.

In 1990, Kodak developed the photo CD system and proposed "the first worldwide standard for defining color in the digital environment of computers and computer peripherals." In 1991, Kodak released the first professional digital camera system (DCS), which was aimed at photojournalists. It was a Nikon F-3 camera equipped by Kodak with a 1.3-megapixel sensor.

Timeline of Digital camera

1975: The first digital camera.

Created in 1975 by Steve Sasson, an engineer at Kodak, the first ever digital camera was a fairly rudimentary affair compared to what we use today. Firstly, it was pretty much put together using parts of kit and leftovers scattered around the Kodak factory - except, of course, for that clever imaging sensor.

Second, it took 0.01-megapixel images shot only in black and white that were saved to a cassette tape. And it took 23 seconds to capture a single image. Still, for 1975 this was space age stuff,

1995: Apple enters the game

We don't really associate Apple with the stand-alone digital camera, but its 'QuickTake 100' was amongst the first affordable digital cameras available.

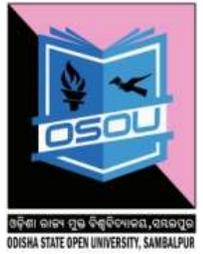
Going on sale in 1995, the QuickTake worked with a home computer using a serial cable. 1995 really was the year of the consumer digital camera. Casio and Kodak both got involved, with Sony following just a year later.

1991: Nikon F3 -

This was the biggest step forward in terms of digital imaging, as it was the first proper consumer grade digital camera that could be bought easily. Running a sensor with just 1.3-megapixels to play with, the F3 'equipped with Kodak' was built pretty much completely for photojournalists.

Released in 1991, it was a bit too far ahead of its time.

1997: The first camera phone photo is shared



In 1997, inventor Philippe Kahn shared the first ever image taken by a camera phone. An experimental prototype, Kahn sent an image of his newborn child via cellular radio to more than 2000 friends and family members. This was the spark that started it all - soon afterwards, Nokia, Sharp and Sony Ericsson would all launch camera phones.

2004: Flickr arrives on the scene

In the decade since its launch, Flickr has become the number one image sharing and photography community website in the world. Nowadays it's ruled by the likes of the iPhone, with smartphones dominating the top five most uploaded devices on the website.

When it started, however, Flickr was very much a community for the digital camera enthusiast.

Its mix of message boards and high resolution image storage meant that those who took photography seriously now had a place to discuss it online.

2004: Citizen Journalists and smartphones transform the media

The 2004 Indian Ocean earthquake was a real turning point for the way that newspapers and journalists covered events. Most of the footage captured of the disaster wasn't recorded by professional news crews, but instead was made by everyday people using camera phones.

From that moment on, virtually every major event in the world would be recorded digitally by someone using a smartphone.

2004: Launch of Facebook

Driven by the rise of the digital camera and smartphone, Facebook's growth would mirror the rate at which consumers' image-sharing abilities changed. Initially, the website actually maintained a rather small following, but as the iPhone became a mainstream consumer gadget and home broadband more readily available, its user base grew to the vast scale it is today.

2012: Kodak's camera business comes to an end

It seems strange that things would come full circle, but the inventor of the digital camera would also end up going bust because of it.

By 2008, Nokia was selling more camera phones than Kodak managed to sell digital cameras and come 2012, Kodak's digital camera and pocket camera business would close as part of a wider plan for the company to emerge from bankruptcy - which it did in September 2013.

2014: Digital dominates

As of today, experts predict that as many as 380 billion photographs are taken each year. That number has been steadily rising as the world gradually saturates with digital cameras.



Facebook, Flickr and Instagram's combined image library now outweighs that of the Library of Congress, or virtually any other image store in the world. Journalists are using the powers of citizen journalism coupled with social media to create incredible depth of coverage.

The rise of the digital camera has made sure that just about every important moment in a person's life, no matter how small, will now be kept stored forever - provided, of course you don't delete it by accident.

2.2.2 Advantages of professional digital cameras

Less time consuming- Immediate image review and deletion is possible; lighting and composition can be assessed immediately, which ultimately conserves storage space.

Easy storage-High volume of images to medium ratio can be found in digital cameras; allowing for extensive photography sessions without changing film rolls. To most users a single memory card is sufficient for the lifetime of the camera whereas film rolls are a re-incurring cost of film cameras.

Faster workflow: Management (colour and file), manipulation and printing tools are more versatile than conventional film processes. However, batch processing of RAW files can be time-consuming, even on a fast computer.

Quick transfer- Much faster ingest of images, it will take no more than a few seconds to transfer a high resolution RAW file from a memory card vs many minutes to scan film with a high quality scanner.

Precision and reproducibility of processing: Since processing in the digital domain is purely numerical, image processing using deterministic (non-random) algorithms is perfectly reproducible and eliminates variations common with photochemical processing that make many image processing techniques difficult if not impractical.

Digital manipulation: A digital image can be modified and manipulated much easier and faster than with traditional negative and print methods. The digital image to the right was captured in raw image format, processed and output in 3 different ways from the source RAW file, then merged and further processed for color saturation and other special effects to produce a more dramatic result than was originally captured with the RAW image.

2.2.3 Disadvantages of digital cameras

As with any sampled signal, the combination of regular (periodic) pixel structure of common electronic image sensors and regular (periodic) structure of (typically man-made) objects being photographed can cause objectionable aliasing artefacts, such as false colors when using cameras using a Bayer pattern sensor. Aliasing is also present in film, but typically manifests itself in less obvious ways (such as increased granularity) due to the stochastic grain structure (stochastic sampling) of film.



A large number of mechanical film camera existed, such as the Leica M2. These battery-less devices had advantages over digital devices in harsh or remote conditions.

Equivalent features

Image noise and grain-Noise in a digital camera's image may sometimes be visually similar to film grain in a film camera.

Speed of use-Turn of the century digital cameras had a long start-up delay compared to film cameras, i.e., the delay from when they are turned on until they are ready to take the first shot, but this is no longer the case for modern digital cameras with start-up times under 1/4 seconds.

Frame rate-While some film cameras could reach up to 14 fps, like the Canon F-1 with rare high speed motor drive, professional digital SLR cameras can take still photographs at highest frame rates. While the Sony SLT technology allows rates of up to 12 fps, the Canon EOS-1Dx can take stills at a 14 fps rate. The Nikon F5 is limited to 36 continuous frames (the length of the film) without the cumbersome bulk film back, while the digital Nikon D5 is able to capture over 100 14-bit RAW images before its buffer must be cleared and the remaining space on the storage media can be used.

Image longevity-Depending on the materials and how they are stored, analog photographic film and prints may fade as they age. Similarly, the media on which digital images are stored or printed can decay or become corrupt, leading to a loss of image integrity.

Colour reproduction-Colour reproduction (gamut) is dependent on the type and quality of film or sensor used and the quality of the optical system and film processing. Different films and sensors have different color sensitivity; the photographer needs to understand his equipment, the light conditions, and the media used to ensure accurate colour reproduction. Many digital cameras offer RAW format (sensor data), which makes it possible to choose color space in the development stage regardless of camera settings.

Even in RAW format, however, the sensor and the camera's dynamics can only capture colors within the gamut supported by the hardware. When that image is transferred for reproduction on any device, the widest achievable gamut is the gamut that the end device supports. For a monitor, it is the gamut of the display device. For a photographic print, it is the gamut of the device that prints the image on a specific type of paper. Color gamut or Color space is an area where points of color fit in a three-dimensional space.

Professional photographers often use specially designed and calibrated monitors that help them to reproduce color accurately and consistently.

Frame aspect ratios- Most digital point & shoot cameras have an aspect ratio of 1.33 (4:3), the same as analog television or early movies. However, a 35 mm picture's aspect ratio is 1.5 (3:2). Several digital cameras take photos in either ratio, and nearly all digital SLRs take pictures in a ratio of 3:2, as most can use lenses designed for 35 mm film. Some



photo labs print photos on 4:3 ratio paper, as well as the existing 3:2. In 2005 Panasonic launched the first consumer camera with a native aspect ratio of 16:9, matching HDTV. This is similar to a 7:4 aspect ratio, which was a common size for APS film. Different aspect ratios is one of the reasons consumers have issues when cropping photos. An aspect ratio of 4:3 translates to a size of 4.5"x6.0". This loses half an inch when printing on the "standard" size of 4"x 6", an aspect ratio of 3:2. Similar cropping occurs when printing on other sizes, i.e., 5"x7", 8"x10", or 11"x14".

2.3 Future of Digital Cameras

What is the Future of Digital Cameras?

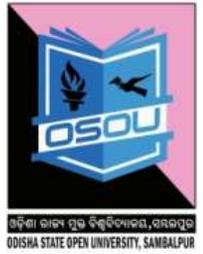
The vast digital photography playing field has been going through some massive changes for the past couple of years. DSLRs reigned supreme in recent years, but recently, there has been a massive influx of smaller lens systems (mirrorless cameras.) People have also noticed an increase in smartphone cameras. Of course, such cameras have been there for a while, but their quality is significantly better now, making people wonder if top action cameras have a future.

It would be fair to say that the digital camera industry has been going through massive changes, and high profile manufacturers are developing innovative cameras, especially in the mirrorless category.

A lot of parallels were drawn from the demise of Kodak due to the rise of digital photography in comparison to some companies not innovating fast enough to catch up to the rise of smartphones. We are not denying there are stark similarities between these two scenarios, but there are some crucial key differences as well.

Kodak based their almost entire business model on supplying film and printing, the digital photography revolution killed them because digital cameras no longer need film and printing. The medium of photography, the way the camera works have changed fundamentally. It was not because Kodak did not innovate fast enough or catch up to the market, in fact Kodak was the forerunner when it comes to digital photography, they contributed greatly at the conception and innovation of digital cameras right at the start holding on to their old business model.

Finally the camera technology will converge and in the future all cameras will have eerily similar capabilities and features. It is already happening - Canon and Nikon are adopting the telecentric lens design approach when they went mirrorless with their full frame cameras, the same telecentric design adopted by Olympus more than 15 years ago. Olympus started the 5-Axis Image Stabilization, now everyone also has almost similar implementation of 5-Axis IS though the exact mechanism of how they work is still quite different.



DSLR and mirrorless cameras will continue to exist alongside smartphones. After all, the demand of the market is changing and the way the consumers do photography and use imaging products now are constantly evolving.

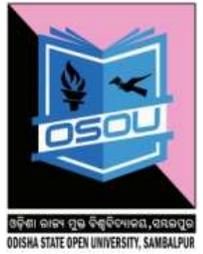
Digital Cameras shall stay

The cameras in smartphones are significantly better than what they used to be. You may even notice some similarities in features between digital smartphone cameras and mirrorless and DSLR cameras. The shooting process or methods are mostly similar, and the digital photography core is more than evident. With that said, traditional digital photography cameras are still heads and shoulders better than smartphones and other similar camera types.

Sure, some devices might provide better convenience and integration, but digital cameras are vastly superior when it comes to quality. Therefore, the idea that more compact devices will eventually kill off DSLR cameras is completely untrue. If anything, you could expect a massive improvement in digital cameras in the coming years, and gadgets like the AKASO action camera are shining examples of that.

The Internet Revolutionized Digital Photography

It would not be a far-fetched to claim that the internet has become a massive part of most individuals' lives. More and more companies are focusing on product integration, as they know the demand for it is incredibly high. It is a significant reason why you will find never before seen features on most of the recently released digital cameras.

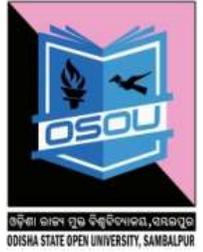


2.4 Check your progress

Q1. Who made the first film camera?

Q2. Who invented first digital camera?

Q3. Name equipment used in the darkroom.



Unit-3: Selection of Photographs

3.0: Unit Structure

- 3.1: Learning Objectives
- 3.2: Criteria for selecting photos
- 3.3: What makes a strong news picture?
- 3.4: Types of News Picture
- 3.5: Concept of Photo Editing
- 3.6: Ethics in Photo Editing
- 3.7: Check your progress

3.1: Learning Objectives

In this unit students will be able to;

- Know about the important part of selection of photos
- Know the criteria of selecting news photographs
- Acquire the points of photo manipulation etc.

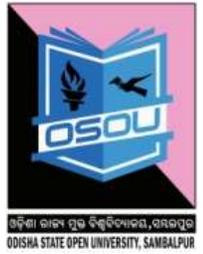
3.2: Criteria for selecting photos

Finding photos: Many graphic artists rely on professional photojournalists, either as their staff or freelancers, to provide quality images that fit needs of specific publications.

The selection of 'good' pictures has increasingly become a crucial factor when transmitting news to the recipients. Every day thousands of events are happening and millions of pictures are taken. By choosing photographs for newspapers and magazines, photographic editorial departments want to attract the recipients' attention, evoke emotions and get them to read their stories. But what exactly is a good picture that meets these expectations? Which criteria are decisive for selecting pictures and what effects of this selection can be measured on the recipients' side?

Five steps for photo selection-

- 1) The selection of news by news editors
- 2) The search for visuals matching the news by photo editors
- 3) The selection of visuals by photo editors based on criteria of 'what' is pictured, 'how' it is pictured and eventually 'why' it is relevant
- 4) Checking its values
- 5) Shortlisting for the relevant page



Some general rules for choosing photos for media publication, favor photos of people doing things-

What to avoid?

- Avoid sunsets and scenery.
- Avoid people just standing there posing for the camera.
- Avoid pictures of things, unless illustrations for a story.

Specific considerations-

1. Picture quality-Discard out of focus photos. Dark photos will look even darker in print. Photos should be slightly more contrasting than usual.

2. Some flaws-Photos taken with flash on camera, if it's obvious, generally should be rejected. Photos without idents are seldom printed, except in advertisements. Photos used for any purpose but editorial (journalism) must have model release.

3. Things to avoid-You can't download photos from the net for print without permission. "Royalty free" photo sites don't necessarily mean "free." Lots of free photos are available on the net, but much of it looks too generic for professional use.

4. Cropping- Nearly all media photos will need some cropping, either by the photographer, the picture editor, the art director or the graphic artist. Avoid large expanses of empty space, such as skies, pavement, clouds, ceilings, floors, unless clearly enhances photo.

Crop fairly tightly around people, but not so tightly it removes necessary context. Avoid cropping in between a joint, such as lower leg, middle of finger because it looks awkward. Leave a little space above head, so subject doesn't appear to be drawn to the edge of the photo.

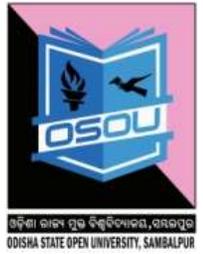
5. Retouching-Ethics vary depending on purpose of photo. Generally it is unethical to retouch journalism photos, even to clean up skin blemishes. You cannot ethically remove or add people to photos, or change backgrounds--unless for advertising.

6. Printing- All photos must have cutlines for media publication. Mugshots can have just the person's name. Full name must be used. It is not the graphic artist's job to write cutlines, but sometimes you have to.

Be very careful before considering transposing a photo to face the other direction.

3.3: What makes a strong news picture?

A strong news picture has to be about the news. That is, it has to be about something which is new, unusual, interesting, and significant and about people. To that extent, it is no different from a news story. However, news pictures also need three other qualities:



1. Life-To the photographer, a picture assignment may seem dull. It may just seem like yet another cheque presentation, or yet another graduation day, or yet another retirement.

To the people involved in the story, though, each of these is a big event - the culmination of months of fund-raising, the fruit of years of study or the end of a lifetime's service. It is the news photographer's job to feel the same excitement which the people involved in the story feel, and to convey that through the picture to the readers.

2. Relevant context- A photograph of a man behind a desk tells us nothing, and no newspaper should ever publish such a picture.

Some people sit behind desks because they are business people, running companies which produce soft drinks - photograph them in the factory, surrounded by bottles of soft drink.

However, a photograph of the teacher painting, surrounded by the students, might be the complete news picture.

In the case on the right, the man is an editor, so show him doing something special to his job.

3. Meaning- Every news picture must earn its space on the page. That means that it must tell the story clearly, without needing people to read the story first in order to understand what the picture is all about. In other words, every news picture must have meaning.

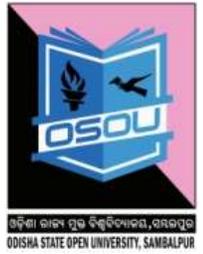
A picture of a man pointing at a broken window means nothing. If this is a man whose house has been broken into, by the thieves breaking a window and climbing in, then the story is about the way he feels, as well as the damage done. The picture should show his anger, or distress, in his expression and gestures; behind him and to one side can be the broken window; all around him may be the mess which the thieves left behind. In this way the picture can have meaning to the reader.

3.4: Types of news picture

Some news pictures will fit into more than one category - a portrait of a person may well be humorous, for example. And there will always be good photographers who can produce good pictures which book authors cannot fit into any category at all. That is what makes journalism so interesting.

The happening

There are all sorts of news stories, but the big news is the thing which just happened. Perhaps there was an unusual act of nature - an earthquake, a cyclone, an eclipse of the sun. Perhaps there was a man-made drama - a murder, a robbery, a demonstration, a parade. Whatever happened, it was new; and if it was unusual and interesting, then it was news. A photograph of it is just what a newspaper editor wants.



A photograph of a happening helps the readers in many ways. It provides proof that the event really happened, since the readers can see it with their own eyes. It also takes the readers there, and lets them see the setting in which the event happened. In this way, it helps the words to tell the story, by making clear what they mean.

The epitome

An epitome is something which shows, on a small scale, exactly what something larger is like. For example, a photograph of one student with her head buried in a book might epitomise all the excessive burden of studies bore by all students, and could be a strong, telling and reflective news picture as the time of national examinations comes near.

People

News is about people. It is about things which people do, and things which happen to people. To tell the news, we need to let the readers know who those people are and what they are like.

A picture can do this, if it shows the person's character and the person's context. If the news story is about a man's house being burned down, then we do not want a picture of him smiling: he needs to look sad. He needs to be photographed either in the burned remains of his house, or on the beach where he has to sleep now, or in whatever other context tells the story.

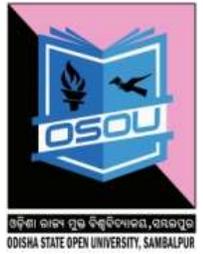
Revelations

Most of our readers see only a few places and meet only a few people in their everyday lives. They do not see a lot of what goes on around them, because it happens in places which they never visit.

There are many other things which most of our readers do not see because they do not want to see them, even though they may be happening in places which they visit regularly - beggars on the street, people looking in rubbish bins to find food, pickpockets and car thieves.

It is part of the job of all the news media to reveal to their readers or listeners what their society is like, and newspapers in particular can publish pictures which force people to see clearly the society they live in.

These pictures may show that crime is committed, that some people live in poor conditions in squatter settlements or shanty towns, that there is social injustice, that there is fighting going on between rival clans in remote parts of the country.



Not all revelations need to be negative, though. It is just as valuable to make your readers look for the first time at the life of a person or a family which overcomes difficulties - perhaps dealing with physical handicap, or finding ways to make money when there are no jobs available, or getting on with life while tribal fighting is going on all around.

Humour

A newspaper without a sense of humour is missing out on an important part of life. People enjoy a joke, and they will like a newspaper more if it can see the funny side of life as well as the serious side.

Pictures can often be funny by bringing together things which are not usually seen together, or by using contrasts of extreme sizes.

More than one picture

If you get back to the office, and find that the one picture you have taken does not really tell the story, it is too late to do anything about it. You cannot gather everybody together again for another attempt.

So when you are sent to cover a story, and when it has picture possibilities, you should always take more than one picture.

In the first place, cameras can be held in two ways to take both horizontal and vertical pictures. You should always take at least one picture of each shape.

You should also come up with more than one picture idea, in case one of them does not really work. That means thinking in advance about the story, and imagining what the finished picture could look like.

Sequences

A sequence of pictures can show a story unfolding, and therefore tell that story better than a single image can do. Very often, the editor will want to use the last picture like the punchline of a joke, using it bigger than the rest, so that the early pictures give the background to the main news, which is shown in the final climax picture. Be prepared when news is happening in front of you to keep taking one picture after another, in rapid succession, so that you may have a good sequence.

In any case, whether you have used only one frame or 30, the photos must be developed or downloaded as soon as you return to the newsroom. If you are using film, it should not sit in your camera for several days, waiting for you to finish the roll, while the news becomes old; you may as well use all the film on the current assignment.



Big events

A big event, like an independence day or anniversary celebration, or the visit of a foreign head of state, may well need many photographs to tell the whole story. Such an event will probably be too diverse to be captured in one picture.

All aspects of human life are there on these big occasions, and it is the job of the news photographer to capture them all.

And don't forget that many big days are not happy – for example Hiroshima Day in Japan - or may be sorrowful for some people in the society. In Australia, for example, Australia Day signifies for many Aboriginal and Torres Strait Islanders the day their country was colonised by the British. A spread of photos of Australia Day celebrations would be incomplete without some showing the perspective of indigenous people.

3.5: Concept of Photo Editing

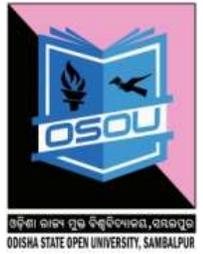
It requires a strong eye to select a photograph or to edit it. Out of hundreds of photos that a photographer files or shortlists, an editor picks one for publishing purposes. He analyses the strengths and weaknesses of a photograph filed by the staff photographers or freelancers. While some are fit for publishing, others require some finishing touch. So a photo editor sometimes selects those pictures which have the substances but requires some editing, which includes cropping, playing with the contrast and brightness in the picture etc. Sometimes by cropping the important feature of the picture gets highlighted which was earlier getting shadowed by other elements present in the frame.

In newspapers there is a constant fight for space. Regardless of how good an original picture is, most of the pictures undergo cropping. But cropping can be good or bad.

While a thoughtful cropping improves the frame and makes a picture appealing to a reader, at the same time, excess cropping or chopping off a frame ruthlessly ruins the picture. It fails to translate the meaning. Most of all ruins the mood of a photojournalist the next day after the paper is published

3.6: Ethics in Photo Editing

Post production is done for effective communication. Editing is done by selecting, cropping, and enlarging certain photographs for a bigger impact. A photo editor may not be a photojournalist. The photo editor may crop the image, check the white balance, check



noise, remove noise, and improve sharpness. Resizing and scaling of the images is also done in editing. It is always good to work with 'raw' images during editing. The image formed through the camera sensor is the 'raw' image. Adjustments like conversion into grayscale, and normal toning and minimal colour adjustments are acceptable as long as they restore the authentic nature of the photograph.

Ethics

Merriam-Webster defines "ethics" as, "the code of good conduct for an individual or group," and lists its synonyms as, "morality, morals, principles, and standards.

In terms of ethics in photojournalism, the National Press Photographers Association's *Code of Ethics* reads, in part:

Photographic and video images can reveal great truths, expose wrongdoing and neglect, inspire hope and understanding and connect people around the globe through the language of visual understanding. Photographs can also cause great harm if they are callously intrusive or are manipulated.

Just like the news, a photograph published in the newspaper should be correct, factual as it has to do with the reputation of the paper. The readers trust a newspaper based on the news and photos it publishes. In case a photograph is fake or unethically taken, it creates a mistrust in readers. As human beings, Photojournalists should follow the same ethics as everyone else. As of the nature of Photojournalism, this leads to a lot of discrepancies since the characteristics of documentary photography means that photographers find themselves more often than not in areas of conflict that challenge the ethics of photojournalism.

In the documentary and street photography forms, any deliberate distortion by the photographer that does not fulfil this requirement disqualifies the images. This is called 'photo manipulation'. Here are some pointers that explain manipulation further:

1. Do not add, remove, rearrange or flip things or people in the image.
2. Do not modify colors.
3. Do not crop a picture by deleting elements.
4. Do not heighten the density, contrast or saturation for the purpose of removing elements or people, or over-dramatize a situation.



PHOTO JOURNALISM AND ETHICS

Photojournalism provides important information to its audience. This information has to be correct as it is important for decision making. A photojournalist has to show whether the message in the picture is for the larger interest of the society. The photojournalist should also respect the privacy of a person or a family which is involved in the story. Breach of privacy and selling of pictures of a private event is unethical. In a private party or a function it is always good to seek permission before taking pictures. Manipulation is to be avoided. Re-enacting of events or staging of events is seen as manipulation. Adding or deleting of images, substantial background or props is also counted as manipulation.

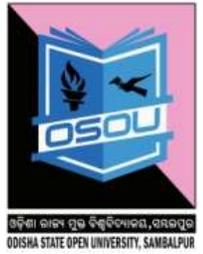
One has to be careful when taking pictures of a major tragedy like earthquake or an explosion. Mutilated parts of human body are not to be shot and published. Human body and its parts should not be published unless there is requirement as in case of health story. If the publication is for public good then it may be photographed and published. The content of a photograph must not be altered in Photoshop or by any other means. The faces or identities of the subjects must not be altered by image editing tools like Photoshop. Many media organizations say that the removal of “red eye” from photographs is not acceptable. Photo editor should not manipulate images or add in any way that misleads the viewers.

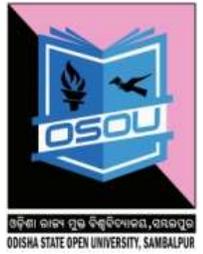
Honesty, responsibility, accuracy and truth are the backbone of photojournalism’s code of ethics, in accordance with rights and obligations of journalists. These are detailed in documents such as the Charters of Munich or of the National Press Photographers’ Association.

Preamble of the National Press Photographers Association, a professional society that promotes the highest standards in visual journalism, acknowledges concern for every person's need both to be fully informed about public events and to be recognized as part of the world in which we live.

Photo journalists operate as trustees of the public. Our primary role is to report visually on the significant events and varied viewpoints in our common world. Our primary goal is the faithful and comprehensive depiction of the subject at hand. As visual journalists, we have the responsibility to document society and to preserve its history through images.

Photographic and video images can reveal great truths, expose wrongdoing and neglect, inspire hope and understanding and connect people around the globe through the language of visual understanding. Photographs can also cause great harm if they are callously intrusive or are manipulated. This code is intended to promote the highest quality in all forms of visual journalism and to strengthen public confidence in the profession. It is also meant to serve as an educational tool both for those who practice and for those who appreciate photojournalism





3.7: Check Your Progress

1. Why is editing important in photojournalism process?

2. What are photojournalism ethics?

3. What are the criteria of selecting pictures?

4. Who selects the news photos?



UNIT-4: Photo Captions & Sources of photos

- 4.0 Unit Structure
- 4.1 Learning Objectives
- 4.2 Professional photographer and a freelancer
- 4.3 Difference between a professional photographer and a freelancer.
- 4.4 Photo Agency
- 4.5 Stock photo agencies
- 4.6 Photo captions
- 4.7 Art of writing good captions
- 4.8 Check your progress

4.1 Learning Objectives

The unit discusses difference between a freelancer and a staffer

1. The art of caption writing is discussed in detail
2. The unit also talks about various agency services

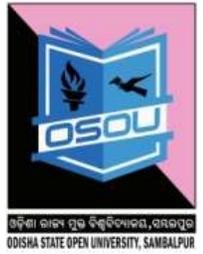
4.2 Professional Photographer and a freelancer

When searching for the right photography services to complete a job, we are given two options. We can either choose to go with a professional photographer or a freelance photographer. In the photography world, being a professional photographer or a freelancer will have several differences to your job description. A freelancer takes on jobs on a contract basis as opposed to being an employee for a company. For this reason, being a freelancer would most likely mean working from home and with your own set of equipment. A professional photographer working in a photograph agency on the other hand, would work in a photo studio in Singapore with equipment that has been invested in by the company.

2.3 Difference between a professional photographer and a freelancer

The first and biggest difference that separates a professional photographer from freelancers is that they are part of a company or agency. What this means is that they are working full-time and therefore most likely are putting in more hours to refine their skills and craft of the profession. There are high chances on the other hand, a freelancer is working part time or spending less hours in a day in the profession. This has no implications however, that professional photographer's produce better work than freelancers but a company may have more structure in their skilled services than a freelancer without any company.

Both professional photographers and freelancers should have a portfolio to show clients. This is an important document that illustrates their capabilities, style and experiences from past projects. Depending on the kind of job that you require photography services for, will you be looking for a photographer that has the experience carrying out that kind of job.



Typically, freelancers will have a very specific area of work that they focus on. It could be wedding events, pre-wedding photoshoots, event photography, street photography etc., whereas a professional photographer will also specialise in a type of photography but in a finer scope with more editing and post-production work.

4.4 Photo Agency

Photo agencies usually operate online: they have a website that hosts their entire image library, a search engine to find photos easily, and they sell images online via image packs or credit packs for on-demand buying, and through stock photo subscriptions for regular customers needing new photos all the time.

Photographers and artists wanting to sell their work submit their images to the photo agency via the web, and if approved they make it into the agency's catalog. Every time one of their images is sold, the artist gets a percentage of that sale in the form of royalties.

Some famous photo agencies are Associated Press, Agence France-Presse, Reuters, PTI, UNI, IANS, Getty images etc

Why Are Photo Agencies Valuable?

The value in a photo agency for creatives and business owners is rather clear: it's much easier and faster to visit one website and find all the perfect images for marketing and visual content you need, than going to different photographers according to what kind of image you are after. Plus, through a stock photo subscription, you can save a lot in the long run and download new images almost instantly with just one click of your mouse.

4.5 Stock Photo Agencies

Stock photo agencies can be thought of as giant libraries, they collect and curate images, photos, and other media from the artists and then sell the rights to this media on to the thousands of designers who will go on to use them in their designs. This business format is a win-win for the contributors who don't have to spend precious time searching out clients of their own, it's also great for the buyers who don't have to search through thousands of artist websites looking for that specific image they want. Stock Photo Agencies are a market place that helps to bring all of this together under one digital roof. Call it a one-stop shop, call it a market place, the bottom line is Stock Photo Agencies are the perfect way for you to find images and videos and for the contributors to showcase their art right in front of you.

Why Use a Stock Photo Agency for Digital Media?

Stock photo agencies focus on 3 main pillars, fast searching, good pricing, and legal rights. By using a stock photo agency, you are assured that you have the legal right to use this media in your work as you purchase a license from the Stock Photo Agency that supplied the media to you. Taking photo's online without first making sure you have a right to use it

can land you in a mountain of legal troubles and bypassing this issue for the few cents it costs to purchase a legal license just makes sense.



4.6 Photo Captions

Even if a picture is worth a thousand words, it still needs a caption to draw readers, provide context and tell the story. Here are some tips for writing effective captions-

Caption in its simplest form is the title of an image but usually we mean a bit more. A full caption takes the form of descriptive text, usually a few sentences.

A **good** caption informs us about the things we cannot see and encourages us to look at an image more closely. There is a relationship of mutual benefit and dependence between a well written caption and an image. The caption can bring an image to life by providing context and meaning. It is also the link between the article/story/text and the image.

4.7 Art of Writing Captions

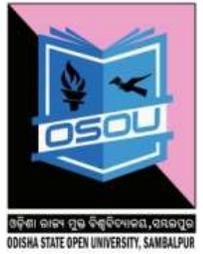
A good caption is a piece of writing that should be concise, accurate, informative and as carefully crafted as the image itself. We cannot emphasise enough how entwined the image is with the words that support it. For photojournalists it's absolutely vital to get it right. A great caption can help sell an image and equally, a bad caption can kill an image completely. Above all keep it simple and check facts are 100 percent accurate.

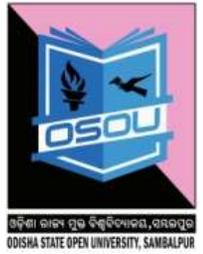
When you write your caption you want to inform the reader of the who, what, when, where, why or how about the photograph. Your first sentence should be written in the present tense because you are referencing the moment in time when the image was made. Expanding on this in the following sentences you can use present or past tense. Explanations are best written in past tense.

Some points how to write good captions

1. Check the facts.
2. Be accurate with credit lines, details and anything else that might catch a reader's eye.
3. Captions should add new information. Don't merely repeat the story headline or summary, and avoid stating the obvious elements that are captured in the image. The caption should add context to the image, not just duplicate what the reader already sees.
4. Always identify the main people in the photograph.
5. A photograph captures a moment in time. Whenever possible, use present tense. This creates a sense of immediacy and impact.
6. Conversational language works best. Write the caption as though you are talking to a family member or friend.

7. The tone of the caption should match the tone of the image. Don't try to be humorous when the photo is not.
8. Provide some context or background to the reader so he or she can understand the news value of the photograph. A sentence or two is usually sufficient.
9. Photo captions should be written in complete sentences and in the present tense. The present tense gives the image a sense of immediacy. When it is not logical to write the entire caption in the present tense, the first sentence is written in the present tense and the following sentences are not.
10. Be brief. Most captions are one or two short, declarative sentences. Some may extend to a third sentence if complex contextual information is needed to explain the image completely.



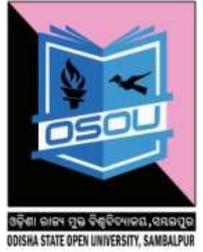


4.8 Check your progress

1. State three differences between a full time photographer and a photojournalist.

2. Five things that a good caption should have.

3. Write a photo caption of any three photos you clicked recently.



Further Readings:

The Photography Book by Editors of Phaidon Press, 30 April 2000.

All about Photography by Ashok Dilwali, National Book trust, Year of Publication:2010 New Delhi.

Practical photography by O.P. SHARMA HPB/FC (14 March 2003).

The Photographer's Guide to Light by Freeman John Collins & Brown, 2005.

Lonely Planet's Best Ever Photography Tips by Richard I'Anson published by Lonely Planet

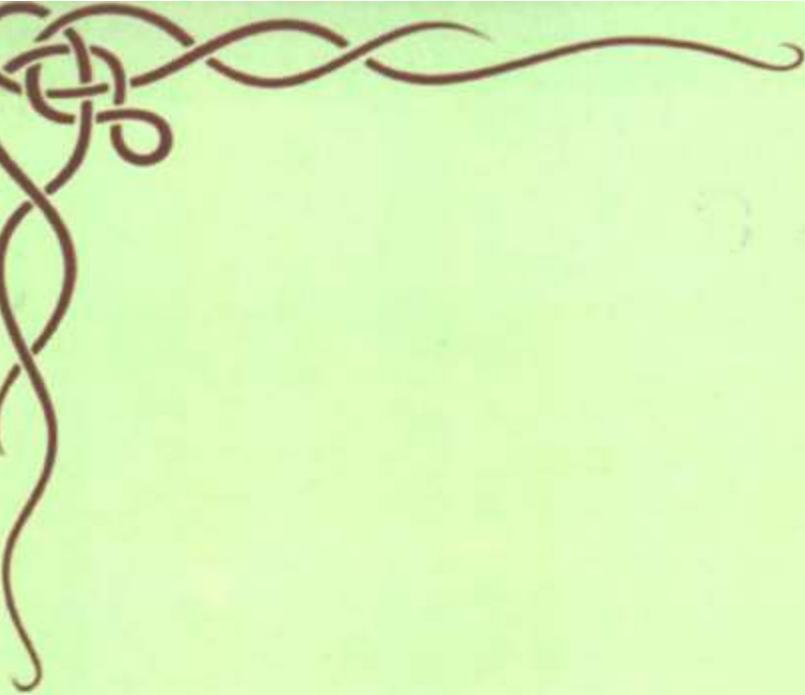
Camera Lucida: Reflections on Photography- Roland Barthes On Photography- Susan Sontag The Man, The Image & The World: A Retrospective- Henri Cartier-Bresson

Basic Photography- Michael Langford.

All about Photography by Ashok Dilwali, National Book trust , Year of Publication:2010 New Delhi.

Practical photography by O.P. SHARMA HPB/FC (14 March 2003).

The Photographer's Guide to Light by Freeman John Collins & Brown, 2005.



Odisha State Open University, Sambalpur
www.osou.ac.in
e-mail: info@osou.ac.in

