



NATIONAL OPEN UNIVERSITY OF NIGERIA

SCHOOL OF ARTS AND SOCIAL SCIENCES

COURSE CODE: MAC 323

COURSE TITLE: Photojournalism

**COURSE
GUIDE**

**MAC 323 PHOTOJOURNALISM
COURSE WRITER**

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INTRODUCTION

Welcome to MAC323: Photojournalism.

Photojournalism is a foundation course for students and practitioners in the field to become a photojournalist. It treats all the fundamental principles of writing and reporting in pictures for the mass media. Although particular attention is given to the practice of journalism in Nigeria, the basic principles still retain their universal meanings. This course guide provides you with the necessary information about the contents, process, and materials with which to read and understand the subject matter of the course. The guide also specifies the amount of time you are required to spend on each unit of the assignments. It also gives you some guidance on your Tutor Marked Assignments (TMA). You are advised to attend the tutorial classes to discuss your difficulties with your tutorial facilitators.

COURSE AIMS

The aims of this course are to:

- (i) Establish the history of photojournalism.
- (ii) Introduce the locus on the core business of photojournalism practice.
- (iii) Explain the related Laws of the Nigerian Nation that covers and regulates the practice of photojournalism.

COURSE OBJECTIVES

There are objectives to be achieved in unit of the course. You should read them before studying each unit. It is expected that by the time you have finished studying this course, you should be able to:

- (i) Demonstrate their understanding of the history and development of photojournalism in Nigeria;
- (ii) Identify and know the basic principles of photo journalistic writing;

- (iii) Write news stories of any kind by applying the principles of photojournalistic writing;
- (iv) Describe how news is gathered, processed and disseminated to readers; and
- (v) State the relevant laws that affect the photo journalism practice every day.

WORKING THROUGH THIS COURSE

To fully benefit from this course, you are expected to read the study units and other materials provided by NOUN. Each unit contains self assessment exercise. At certain points in the module, you are required to carry out the assignments, which will be marked by assessors appointed by the University. Remember, all components of this course contribute to your total success. So, take your time to read, and study effectively in order to successfully derive the best from the course.

COURSE MATERIALS

The main components of the course are:

1. Course guide
2. Study Units
3. Textbooks
4. Assignment file
5. Presentation schedule

STUDY UNITS

There are fourteen study units and a course guide in this course, and they are as follows:

MODULE ONE PHOTOGRAPHY AS A PROFESSION

- Unit 1: History and definition of photography
- Unit 2: Photography: a profession or craft
- Unit 3: Professional photographers
- Unit 4: Types and forms of pictures in mass media

MODULE TWO

- Unit 1: A professional photojournalist
- Unit 2: The place of photography in journalism

MODULE THREE PHOTO EDITING AND PUBLICATION

- Unit 1: Photo Editing: Meaning and Origin
- Unit 2: Editing Concepts in Photo-Journalism (1)
- Unit 3: Editing Concepts in Photo-Journalism (2)
- Unit 4: Computer and Adobe Photo Shop.

MODULE 4 PHOTOGRAPHY TOOLS

Unit 1: Camera types and parts

Unit 2: Professional photo studio

MODULE 5 PHOTOJOURNALISM LAW AND ETHIC

Unit 1: Ethics of Photojournalism

Unit 2: Photojournalism and law

The first module, consisting of four units generally establishes the history of journalism from the worldview to the Nigerian perspective. The second module, comprising two units of study, focuses on the professionalism of photojournalism practice. The third module, explains the editing and related concepts. Module four discusses the tools used in photography and the last module explains the laws and ethics of photojournalism . Each unit is designed to engage you for one week (seven days) and includes: specific objectives, reading materials, self assessment exercise together with tutor-marked assignments. It is hoped that these exercises will help you achieve the learning objectives in each unit of the course syllabus.

TEXTBOOKS AND REFERENCES

Each unit has a set of recommended textbooks for references for study. You are also encouraged to read books, even when not recommended, but which contain relevant course themes. In addition, you can visit the Internet to enhance your chances of achieving your learning task.

ASSESSMENT

Assessment in this course is divided into two parts: They are (1) the continuous assessment or tutor marked assignments (TMA) and (2) a written examination. In doing the assignments, you are expected to apply all the information gathered during the course. The assignment must be submitted to your tutor for assessment in accordance with the deadlines stated in the presentation schedule and the Assignment file. The work that you submit for assessment will altogether account for 30% of your total course mark.

TUTOR MARKED ASSIGNMENT

Every unit in this course has a tutor marked assignment. You are required to attempt all the questions, and you will be assessed on all of them but the best four performances from the (TMAs) will be used for your 30% grading. When you have completed each assignment, send it together with a Tutor Marked Assignment form, to your tutor. Make sure each assignment reaches

your tutor on or before the deadline for submissions. If for any reason, you cannot complete your work on time, contact your tutor for a discussion on the matter.

FINAL EXAMINATION

The final examination for this course will be three hours duration and will attract 70% of the total course grade. The examination will consist of questions which reflect the kinds of self assessment exercises in your marked assignment you have previously encountered. And all aspects of the course will be assessed. You should use the time between completing the last unit, and taking the examination to revise the entire course.

COURSE MARKING SCHEME

Here is a breakdown of how actual marking will be done.

ASSESSMENT MARKS

Assignments 1 – 4 The best four assignments, best three marks modules 1 and 3 and the two of four count for 30% of course from module 2 marks. Final Examination 70% of overall course marks Total 100% of course marks.

HOW TO GET THE MOST FROM THIS COURSE

In distance learning, the study units replace the university lecturer. The Advantage is that you can read and work through the study materials at your pace, and at a time and place that suits you best. Think of it as reading the lecture instead of listening to a lecturer. Just as a lecturer might give you in-class exercise, your study units provide exercises for you to do at appropriate times. Each of the study units follows the same format. The first item is an introduction to the subject matter of the unit and how a particular unit intergraded with other units and the course as a whole. Next is a set of learning objectives. These objectives let you know what you should be able to do by the time you have completed the unit. You should use these objectives to guide your studies. When you have finished the units, you should go back and see if you have achieved the objectives. If you make a habit of doing this, you will significantly improve your chances of passing the course. Self Assessment Exercises are interspersed throughout the units and answers are given at end of the course. Working these tests will help you to achieve the objectives of the unit and prepare you for the assignments and examination. You should do each Self Assessment Exercise as you come to it in the study unit. There will be examples given in the study units.

TUTORS AND TUTORIALS

In this course, you have been provided with 15 hours of tutorials. You will be notified of the dates, times and location of these all together, with the name and phone number of your tutor, as soon as you are allocated a tutorial group. You tutor will tutor, mark and comment on your assignments as well as keep a close watch on your progress in this course. So, you should try as much as possible to attend tutorials. It is the only chance you have in meeting your total face to face and asking all the questions you want or need to ask. We wish you a successful course work.

COURSEGUIDE

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**MAIN
WORK**

MAC 323 PHOTOJOURNALISM

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Module 1 Photography as a Profession

Unit 1	History and Definition of Photography
Unit 2	Photography: A Profession or Craft
Unit 3	Professional Photographers

UNIT 1 HISTORY AND DEFINITION OF PHOTOGRAPHY

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	3.2 Types of Photographs
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1.0 INTRODUCTION

Photographs this day are as important as news stories. Readers take delight in reading pictures to confirm and to better understand a message. Therefore, the roles of the personnel behind journalistic photographs that are published in newspapers and magazines will be discussed. Photography is the result of combining several technical discoveries; it is a method of recording images by the action of light, or related radiation, on a sensitive material. The word was derived from the Greek words photos (Light) and graphein (to draw).

In 1832, a little-known French-Brazilian inventor Hercules Florence studied ways of permanently fixing pin-hole images, which he named "photographia". He never published results of his invention adequately because he was an obscure inventor living in a remote and undeveloped province.

2.0 OBJECTIVES

At the end of this unit, you should be able to:

- Define Photography
- Identify the different types of photographs
- Discuss the history of Photography

3.0. MAIN CONTENT

3.1 WHAT IS PHOTOGRAPHY

According to Suuny E. Udeze (1995) he re-echoed the popular saying in photojournalism that a picture is worth more than a thousand words (Udofia, 1988, p.81). There are various definitions of photography but for the purpose of this study we shall limit ourselves to only two.

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

.According to the Collins English Dictionary, Photography is defined as the art, practice, or occupation of taking and printing photographs, making cine films. Photography comes in different forms and types such as astrophotography, cinematography, gastrography, photobiography to mention just a few. Also, it is a universal means of communication, a good photograph needs no translator as it fixes the mind more readily than words. It has a great advantage over the written word as it does not need to be translated for use to anyone in the world. It can be used to make comparison, to distort information, emphasize and to document social conditions as it registers facts, ideas, and even emotions with greater accuracy than the human eyes. The use of photography ranges from commercial and press to medicine and crime detection. With the advancement of photography to microfilming, the storage and retrieval of information have been made much more convenient and space usage much reduced.

It has many uses such as for business, science, manufacturing, art, recreational purposes and mass communication, though for some people which you and I know is a popular hobby that offers job opportunities to many people in the photographic manufacturing, retailing, servicing and photofishing.

3.2 TYPES OF PHOTOGRAPHY

To the photojournalist, news is not only everything but the only thing as far as telling the news in picture is concerned just as the taste of the eating is in the pudding, the test of pictures is in the seeing. The functions of the photojournalist is to get the pictures and tell the stories. This can be done in various dimensions, using any of these types of photograph.

1 The Aware photograph

Aware photograph is an arranged photograph. The person being photographed knows that his or her picture is been taken as he/she probably planned for it. It could be taken anywhere be it indoors, outdoors in the air, even in the waters. The underlying point is that the person is fully aware.

2 The Semi-Aware Photograph

As the name also implies, the person being pictured is not completely aware. In view of the presence of the cameraman, the person has to continually compose his or her posture until the cameraman is ready to click the button to snap the picture. It could also be arranged or planned for but the most important factor is that the person does not know the actual time the camera will click.

3 The Candid Photograph

This type of photograph is factual and unarranged as it tells the story as it is, not as it ought to be. It therefore calls for speed, instinct, anticipation, ingenuity and presence, bearing in mind that the photojournalist has to tell the story in the pictures the way he saw it at the scene and must be at the right place, the right time and most importantly in the right frame of mind.

SELF ASSESSMENT EXERCISE 1

- 1 .What is Photography?
- 2 .Outline and discuss the different types of Photograph.

3.3 HISTORY OF PHOTOGRAPHY

The history of photography is as a result of combining several different technical discoveries. It has roots in remote antiquity with the discovery of the principle of the camera obscura and the observation that some are visibly altered by exposure to light. The beginning of the story of photography

originated from two Greek words “graphos” meaning writing and “phot” light - writing with light. The word was coined by Sir John F.W. Herschel in 1839, where images are recorded on a sensitive material by the action of light or related radiation.

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

Before this breakthrough Hercules Florence had already studied ways of permanently fixing **camera obscura** images in 1832 which was named **Photographia**. The result was never published adequately, because he was an obscure inventor living in a remote and undeveloped province. It is an art form invented in 1830s which became publicly recognized ten years later. Photography today is the largest growing hobby in the worldwide hardware alone creating a multi-billion industry. Camera Obscura or even Shutter speed is not have many heard of Henri Cartier Bresson or even Annie Leibovitz. **Mo Ti** and the Greek mathematicians Aristotle and Euclid had earlier described a **pinhole camera** in the 5th and 4th centuries BC. Taking a look back today we see how this fascinating technique was created and developed, because proudly knowing the past is the primary way to create a great future.

The First Photograph

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

The Birth of Modern Photography

Louis Daguerre invented the first practical process of photography in 1829 by going into partnership with Joseph Nicéphore Niépce to improve the process Niépce had developed.

After many years of experimentation and Niépce's death, Louis Daguerre developed a more convenient and effective method of photography in 1839 naming it after himself - **the daguerreotype**.

The process 'fixed' the images on a sheet of polished silver-plated copper and soaked in iodine thereby creating a surface that was sensitive to light. Then, he put the plate in a camera and exposed it for a few minutes. After the image was painted by light, he later washed the plate in a solution of silver chloride. This process created an image if exposed to light will not change.

In 1839, Daguerre and Niepce's son sold the rights for the daguerreotype to the French government and published a booklet describing the process. The process quickly gained popularity and by 1850, there were over seventy studios in New York City alone

4.0 CONCLUSION

Photography which was derived from the Greek words photos ("light") and graphein ("to draw") is the capturing of an image through a combination of reversing the light and shadows to create a detailed picture.

Photography advanced considerably when sensitized materials could be coated on plate glass. However, wet plates had to be developed quickly before the emulsion dried. In the field this meant carrying along a portable darkroom. This was cumbersome and most of the time slows down work.

5.0 SUMMARY

This unit was able to discuss the meaning of photography, the art or process of producing images of objects on photosensitive surfaces, the art, practice, or occupation of taking and printing photographs. History of photography, birth of modern photography, who a professional photographer is.

6.0 TUTOR MARKED ASSIGNMENT

Discuss the history of Photography.

7.0 REFERENCE/FURTHER READING

Hirsch, Robert *Seizing the Light: A History of Photography*

Krebs, R.E (2004). *Groundbreaking Scientific Experiments, Inventions, and Discoveries of the Middle Ages and the Renaissance*. Greenwood Publishing Group

Leggat, R. A *History of Photography from its Beginning Till the 1920s*

Monge-Najera, J *History of Photography University of Costa Ricca*

Peres, R.M (2007) *The Focal Encyclopedia of Photography: Digital, Imaging, theory and applications, History and Science*

The American Heritage Dictionary of the English Language, Fourth Edition
copyright ©2000 by Houghton Mifflin Company. Updated in 2009. Published by
Houghton Mifflin Company.

UNIT 2 Photography: A Profession or Craft

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- 3.0 Main Content
 - 3.1 Photography as a profession
 - 3.2 Why Photography
 - 3.3 Education and Training
 - 3.4 Photography in Nigeria
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor-Marked Assignment
- 7.0 References/Further Reading

1.0 INTRODUCTION

Photography by application is an art, to some it is a profession that will serve as a source of income and livelihood but to some, it is mainly seen as a craft. People generally engage in photography for reference purposes as you and I know that we all love to remember memorable events which can only be recalled through pictures on particular occasions like AGMs, Naming Ceremonies, Burials, Marriages, Award Nights etc

2.0 OBJECTIVES

At the end of this unit, you should be able to:

- Know why photography is a profession
- Understand using pictures
- Know the reason for engaging in photography

3.0 MAIN CONTENT

3.1 PHOTOGRAPHY AS A PROFESSION

Photography is an artistic skill adopted by some as a hobby while as a professional job by others. It is only a specialized skill, but can also be a profitable one as well. Professional photographers capture amazing moments of our lives, and gain a following of fascinated viewers over their great pictures. They display their works in newspapers, art galleries and leading magazines. The art of photography as a profession nowadays has excelled to the point of providing a great development to both the world media and digital photography.

Photography as a skill is learnt through training and it is still important to learn different techniques to achieve good photography results as this also complements and enhances natural talents.

3.2 Why Photography

Our photographs tell us what is important to us. This impulse to save our recorded memories is a powerful force which tells us much about the role of photography in our lives and our constant desire to distil our most precious moments into images. We preserve the important events and people in our lives. The ceremonies of birth and birthdays, marriages and anniversaries, holidays and new houses are all recorded because they matter. Photographs are our personal story, a timeline of our lives filled with faces and places that we love. They are our story, which we can share with others. The hundreds of images come together to form a narrative of our lives. Now let's read some of the reasons for photography in our lives.

1. Photographs are part of our legacy

Take for example when we were in primary school for us to keep the memory of that period which might not occur to us then, after each academic session in primary schools where children were standing to attention for the annual school photograph. Across the front row sat the teachers and behind them, hundreds of children neatly preened and uniformed. For the briefest second the entire assembly was motionless. We were passing just as the photographer clicked the shutter. Suddenly, as if in slow motion, the huge group scattered as children escaped their enforced immobility. The neat rows dissolved and broke into individuals who were now kicking footballs or huddled in friendship groups. None of those children realised that the photograph was probably going to outlive them. A couple of generations later it might surface among old papers in an attic and someone would search for granddad among the fresh young faces. Photographs matter because they freeze moments of our lives which pass unremarkably and which seem to have little importance to us at the time. The significance, however, may be for others who search for the person we once were or the places we once knew. They can be small pieces of a jigsaw that complete the larger picture of our lives.

2 Photographs allow us to share and to communicate.

Images are much more than a simple record. Photography speaks to the best and most generous part of our human nature – the desire to share what we find beautiful and interesting with others. You only have to look at Flickr and a multitude of photo sharing sites to see this impulse at work. Millions of people sharing their personal, passionate and sometimes quirky take on the world around them. Our images can involve a world of strangers in our life. How powerful is that?

3 Photography makes us artists

Photography allows us to express ourselves through an art form. We notice a beautiful landscape or an old man's lined face and we want to capture it. Each of us will have a different reason to do so but, essentially, we want to create something. However humdrum our nine-to-five lives may be, the creation of an image makes us an artist. It feels good.

4 Photography is a complex language

Our images can express joy and sorrow, wonder and sympathy. Every human emotion can find a place in photography. Photography can be of help to some people in different ways e.g. for many years someone might never value his or her photographs of overcast landscape because I believed that there was no beauty in a land with muted colours and a leaden sky. Probably he or she wanted the land to be alive with colour and vibrancy. However, lack of colour in a landscape makes you search for other things that often go unremarked in bright sunlight. It could be a symmetry of hills or a tree standing out from a forest of thousands. So also I came across someone who has suffered from depression for most of her adult life and photography gave her a language to express feelings for which she could find no words. We have a miserably poor vocabulary for mental illness, but if photography can be allowed, in a very special way it could help to develop a visual language for some of the most difficult emotions.

5 Photography has the power to move us

Photographs can grab our attention and speak directly to our emotions. It embodies the power of a single image. At a more subtle level, we can learn lessons about a whole range of emotions. Grief has the power to wash away the luminance and chrominance of our lives. There is no magic way to restore them at will. We have to be patient. But while waiting we can search for the shapes and patterns that are still there in the greyness. They will lead us back to colour eventually. At moments of great sorrow in my life I have used images to express that hope of returning colour. Photography, at its best, is a powerful language which speaks to our emotions. It allows us to tell our story and show others our framing of the world around us.

SELF ASSESSMENT EXERCISE

Why is photography regarded as a profession?

3.3 EDUCATION AND TRAINING: WHY STUDY PHOTOGRAPHY?

Photography can be really fun as a hobby and at the same time that can easily be turned into a very lucrative career. It is an art form that is really a lot easier to learn such that as a hobby it can be turned to profit as you will be able to do something you love with great passion never getting bored with this profession. Studying anything better prepares you to do it. If you wanted to be a psychiatrist you know that you'd need to study for years to ready yourself for a career in it. Photography at first glance seems so simple - just point the thing and push the button - but it's so much more than that. There are reasons for studying photography which are highlighted as follows;

1 Employment opportunities: there will always be work unlike many other career paths. Photography is one that will always be around and there will always be need for professional photographers. Even with so many people having digital cameras these days, there are still some shots that only the professionals can get, only if you have the right training you can be the one to get those great shots.

2 Overcoming boredom: depending on the type of photography you end up getting into, you are not tied down to a desk all day long.

3 Financial ability: you can make a lot of money depending on the type of photography you are engaged in. You can become a freelance photographer, set your own rates and time.

4 Creativity: You can be as creative as you want as an artist. Creativity comes from within and based on the skill acquired from the school of learning then you can become a professional in your field of study.

3.4 PHOTOGRAPHY IN NIGERIA

The Eliot Elisof on Photographic Archives maintains a rich visual history of Nigeria through its collection of late 19th- to early 20th-century albums, postcards, glass plate negatives, archival photographs, and color slides. This year marks the 100th anniversary of Nigeria's existence as an amalgamated country (1914–2014), and we celebrate this history by looking at 100 years of photography in Nigeria with a special focus on African photographers. Through the archival record, the history of African photography *by African photographers* is now being rediscovered by researchers and scholars of African art, history, and photography.

While photography was introduced in Africa shortly after its invention in 1839, it was limited to entrepreneurs or expatriates who could afford large format cameras and equipment and had access to chemicals for the wet plate process. When dry glass plates and later roll film became available in the late 19th to early 20th century, many West Africans took up the profession of photography. Some were highly successful and profited from this new venture. Solomon Osagie Alonge was one of these early photographers; his images have not circulated outside Nigeria and are, until now, unknown to most Western audiences.

Historic Postcards

Postcards became an important commercial enterprise for local photography studios and businesses in the late 19th to early 20th centuries. Early postcards from Nigeria show cased local cultures, personalities, industries, and hand-colored views of Lagos and surrounding areas. Today, these postcards preserve an important record of the work of local photographers and are critical resources in researching the histories of African photography.



Types of the Lagos Fire Brigade

„Photoholm“ - Lagos

Types of the Lagos Fire Brigade
Photograph by Neils Walwin Holm, c. 1905
Postcard, collotype

13.6 x 8.9 x .2 cm (5 3/8 x 3 1/2 x 1/16 in.)

EEPA 1992-004-0046



SOUTHERN NIGERIA }
WEST AFRICA } OVERANI. EX KING OF BENIN CITY.

Oba Ovonramwen in exile
Old Calabar, Nigeria
Photographer unknown, c. 1897
Postcard, collotype
13.5 x 8.7 cm (5 5/16 x 3 7/16 in.)
EEPA 1992-004-0051

A photograph of the exiled *oba*, possibly seated in a Calabar studio, circulated as a postcard in Africa and England.



Breadfruit Street
Lagos, Nigeria
Photograph by Comptoirs Henry Dupuy, c. 1910
Hand-colored postcard, collotype

9 x 14 cm (3 1/2 x 5 1/2 in.)

EEPA 1992-004-075



A jolly ride at the Lagos Race Course during the holiday

Lagos, Nigeria

Photograph by H. Sanya Freeman, c. 1910

Postcard, collotype

9 x 14 cm (3 1/2 x 5 1/2 in.)

EEPA 1992-004-0097

Comptoirs Henry Dupuy and H. Sanya Freeman, photographer-in-chief to the governor of Nigeria, produced scenes of local interest, including hand-colored postcards for the souvenir and tourist markets.

4.0 CONCLUSION

Therefore, in conclusion the study of photography is not a waste of time and money for someone that knows and understand the value of what you are getting into. Photography can be of use in various ways for an individual . It is of course a good profession for those that have the passion for it.

5.0 SUMMARY

Photography is a hobby and at the same times a profession for some people. It grabs our attention and speaks to us expressing our emotions fears and sorrows as it is reflected. It is also regarded as a means of communication in whatever form it is presented.

6.0 Tutor-Marked Assignment

Why is the need to study photography?

7.0 References/Further Reading

www.newzealandlandscape.com

Photography is also a profession which has served and, continues to serve Nigeria and millions of its various people extremely well! It continues to play a prominent role as a medium for art, culture and history. The role of photography in documenting the history and growth of Nigeria as an independent nation was well documented in a huge photography exhibition put up by the National Gallery of Art-NGA, Abuja, in October 2010; as part of the celebrations of Nigeria at 50. The photographic documentation of all spheres of cultural, industrial, agricultural, sports, and political, religious and infrastructural activities provided the most appropriate platform to visually assess and appreciate Nigeria's steady journey of progress and in development since her independence from Britain in 1960.

3.2 Photography and the Law

Photography is an essential intergral part of newspapering and a contributing factor to information and communication in general. Its contributions in the sustance of communication cannot be left unmentioned. The television production is purely photograhic presentation complimented with words .

For the photograher or photojournalist so as to be able to control and discharge his duties with fairness and deliquency, he/she should remember that like the print journalist the photojournalist writes with his camera and so cannot always be faultless. He must be careful not to pass wrong information about his /her pictures in telling his stories, not intrude on peoples' privacy, not involved in promoting obscenity or help in any way to foster or incite malicious assaults. Also bearing in mind that peoples' emotion should not be toyed with unless such exposure is made with the subject's consent or expressed approval.

The contributions of photography in sustaining it's credibility as an effective tool in communication should be recognized by the photojournalist and so prestige of guiding rules of communication industries should be upheld.

In photojournalism, the author of a negative owns the copyright. This means that the photographer is the owner of the copyright as the author of the photographs taken just as we have in a book, a piece of music, an art work, audio-visuals and also commercials.

The exclusive right of photographers to copy and use their products is protected by copyright. Countless industries purchase photographs for use in publications and on products. The photographs seen on magazine covers, in television advertising, on greeting cards or calendars, on websites, or on products and packages, have generally been purchased for this use, either directly from the photographer or through an agency that represents the photographer. A photographer uses a contract to sell the "license" or use of his or her photograph with exact controls regarding how often the photograph will be used, in what territory it will be used (for example U.S. or Nigeria, or anyother country), and exactly for which products. This is usually referred to as usage fee and is used to distinguish from production fees (payment for the actual creation of a photograph or photographs). An additional contract and royalty would apply for each additional use of the photograph.

Now , let us discuss the the legal issues in photojournalism

The most important factor that should be noted in photojournalism is that recording of events made known to the public is through photography which is being published to tell the stories as events unfold. Law on its own is a body of human behaviour binding among members of a community. There are many legal rules and principles governing photojournalism and of course, one of the most important tools of social control, delimits the scope of the freedom of the photojournalist in practising his profession.

The laws include:

libel –this is a civil wrong as well as a crime. Truth is not a defence to crime of libel. In fact the greater the truth, the more the consequences. the law of libel protects the reputation of persons. A published photograph is libellious if it is likely to injure the reputation of a person by exposing him /her to hatred, contempt or ridicule or likely to damage a person in his profession or trade by injury or his reputation. This is possible in a situation whereby the presentation or composition of the picture is with caption wrongly inserted, whether the photograph is without caption wrongly inserted or the statement that the photograph do not lie upholds or is distorted to make an impact. A photojournalist can be sued for libel if his character is defamed. This is accomplished in a permanent form of writing, printing, picture e.t.c Other legal rules includes Invasion of privacy, Copyright issues e.t.c The time duration of the contract may be for one year or other duration. The photographer usually charges a royalty as well as a one-time fee, depending on the terms of the contract. The contract may be for **non-exclusive** use of the photograph (meaning the photographer can sell the same photograph for more than one use during the same year) or for **exclusive** use of the photograph (i.e. only that company may use the photograph during the term). The contract can also stipulate that the photographer is entitled to audit the company for determination of royalty payments. Royalties vary depending on the industry buying the photograph and the use, for example, royalties for a photograph used on a poster or in television advertising may be higher than the royalty for use on a limited run of brochures. A royalty is also often based on the size the photo will be used in a magazine or book and cover photos usually command higher fees than photos used elsewhere in a book or magazine.

Photos taken by a photographer while working on assignment often belong to the company or publication unless stipulated otherwise by contract. Professional portrait and wedding photographers often stipulate by contract that they retain the copyright on wedding photos or portrait photos, so that only they can sell further prints of the photographs to the consumer, rather than the customer reproducing the photos by other means. If the customer wishes to be able to reproduce the photos themselves, they may discuss an alternative contract with the photographer in advance before the pictures are taken, in which a larger upfront fee may be paid in exchange for reprint rights passing to the customer.

There are major companies who have maintained catalogues of stock photography and images for decades, such as Getty Images and others. Since the turn of the 21st century many online stock photography catalogues have appeared that invite photographers to sell their photos online easily and quickly, but often for very little money, without a royalty, and without control over the use of the photo, the market it will be used in, the products it will be used on, time duration, etc.

4.0 CONCLUSION

Professional photographer is basically someone who engages in the art of photography with the sole aim of making a living out of it. Like every profession, the photographer or photojournalist as the case may be require some guiding principles, rules to check and balance his attitudes as well as attributes towards a good professionalism. He must bear in mind that he has to be careful of his coverage by ensuring that he does not degrade or defame characters, he/she should scout to be the best while maintaining balance, credibility and fairness.

5.0 SUMMARY

Photography is a profession but many people see it as a hobby. Like every other profession it requires some skills to be learnt for the knowledge to be acquired in the field.

6.0 Tutor-Marked Assignment

Discuss some of the types of professionalism in photojournalism

7.0 References/Further Reading

- Baynes .K.S. (1971). *Scandan and Strife*, Land Humpires
- David W. (1982) *Journalsim Made Simple*, London Heineman
- Sunny E.U (1995) *Essentials of Photojournalism and Photography*. Emiprint Ventures

UNIT 4 TYPES AND FORMS OF PICTURES IN MASS MEDIA

CONTENTS

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
 - 3.1 Picture and the Mass Media
 - 3.2 Function of pictures in Photo-Journalism
 - 3.3 News photojournalism
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor-Marked Assignment
- 7.0 References/Further Reading

1.0 INTRODUCTION

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

2.0 OBJECTIVES

At the end of this unit it is expected that you should be able to

- Understand why picture is used in photojournalism
- Understand the functions of photojournalism
- Have a knowledge of news photojournalism

3.0 MAIN CONTENT

PICTURES AND THE MASS MEDIA

The mass media, particularly the print cannot be complete without photographs or pictures. It is pictures that add colour, embellishment and illustrative outlook to the written words presented in newspaper and magazine news stories, features and articles. They, therefore, not only demonstrate, but also clarify, describe, illuminate, expand, brighten and authenticate the claims of the presented write-ups of the story. This lays credence to the popular Chinese adage that a picture tells a thousand stories. It is, therefore, no wonder the popular and significant roles pictures play today in the mass media. All these: television, cinema, social media, books, journals, newspapers and magazines, especially the last two, massively use photographs as tools for achieving their communicative goals. They contribute to the news. Indeed, one would marvel sighting a newspaper or magazine without pictures. This takes the mind back to when that was the case. In fact, some readers today would just go through the

pictures accompanying stories to get the gist and move on, hence journalism is today not complete without photographs.

3. 2 FUNCTIONS OF PICTURES IN PHOTO-JOURNALISM

Pictures today as we all know arouse readers' interest and attention a great deal because they give the readers a sense of participation or at least witnessing it personally which makes it easier to identify with people and situations and become emotionally involved. Also, pictures make it easier to retrieve stored information from memory. Paivio (1998, p.387) believes that this happens because pictures are encoded in terms of both their graphics and written content. The presence of an additional memory code for picture items would enhance their probability of being recalled because if one was forgotten or simply unavailable for retrieval, the other could be used instead. Pryluck (1976,p.220) asserts that pictures present more details than words do and provide a better grasp of relationship. This clarification allows readers to form accurate visual memories of unfamiliar people and event and to remember events done in the past.

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

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

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

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

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

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

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

3.3 NEWS PHOTOJOURNALISM

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

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

4.0 Conclusion

Very importantly pictures alone are vehicle of effective communication. It is therefore necessary that pictures are given rightful, places on the pages of the newspapers, magazines etc with adequate information, rather than just being used as a traditional necessity for publication.

5.0 Summary

The vital function of pictures cannot be washed in the mud. It a very effective means of communication as the saying goes that what i see i remember. The use of picture in photojournalism in communicating ideas adequately through news photographs, outlines and captions are necessary in order to tell the story of the day better. It helps to identify the place of the event as the case may be, to sort out subject and objects and also assign meaning to the event photographed. This we have been able to fine tune in this unit.

6.0 Tutor -Marked Assignment

Discuss the use of news photojournalism

7.0 References/Further Reading

Adisa, R. M. (2003). *News writing and Reporting: A Step-by-Step Approach*. Osogbo Voice Publication.

Folarin, B. (2005). *Theories of mass communication-An introductory Text*.Lagos: Bakinfof publication

MODULE 2

UNIT 1 A PROFESSIONAL PHOTO-JOURNALIST

CONTENTS

1.0 Introduction

2.0 Objectives

3.0 Main contents

3.1 Who is a professional Photo-Journalist?

3.2 Types of Photo-Journalists

3.3 Qualities of a professional Photo-Journalist

3.4 Photo-Journalists and Beat Assignment

4.0 Conclusion

5.0 Summary

6.0 TUTOR-MARKED Assignments

7.0 References/Future Readings

1.0 INTRODUCTION

In this unit we shall be discussing what it takes to be a professional photojournalist, the duties of a photojournalist as the assignments are being assigned to him/her and the types of photojournalist,.

2.0 OBJECTIVES

At the end of this unit it is expected that you should be able to

- Know who a professional photojournalist is
- Understand the qualities of a professional photojournalist
- Know the types of photojournalist

3.0 MAIN CONTENTS

3.1 WHO IS A PROFESSIONAL PHOTOJOURNALIST?

Photojournalists can broadly be divided into two: professional and amateur. The first kind is the photojournalist, who as a result of his education, training and kind of engagement, dedicates and specializes shooting, processing, editing and presenting as news materials photographs as a calling and means of his or her livelihood. This kind of photojournalist may be personally or under the employment of the government or corporate organization.

As an independent practitioner, a professional photojournalist produces, packages and sales his/her products to the mass media and other news organizations for use. This means that he/she procures his/her own photographic equipment: computers, photo studio and photo laboratory. This he manages as a business, using it as a platform to showcase his/her professionalism, enterprise, expertise and business acumen.

The other kind of photojournalist is the amateur. This photojournalist is not attached to any media institution, but works on his own, not employed by either the government or a corporate body and engages in photojournalism out of interest, curiosity and personal gratification. Although some of his output may

eventually be given out for use by media organs or sold, the primary goal is not to make profit.

It is under this category that we have citizen photojournalists or photojournalists, who independently cover news events and forward the outcome of such coverage for public consumption. Most news organizations rely on this kind of photojournalism to enrich their programmes and reports with photographs of events they would have ordinarily been able to cover, due to inadequacy of resources, political or geographical barriers or any other reason.

3.2 TYPES OF PHOTO-JOURNALISTS

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

2 Fashion Photojournalist; He/ She has the same technical expertise and facilities as the general advertising photographer. Fashion photography is about style and showing clothing, shoes, hats hair dos and make-ups to the best of possible advantage. He most of the time work with the models and so must have the right temperament and personality. Must be able to coax and encourage the model to display the garment in the ,most attractive way while still retaining a pleasant and relaxed atmosphere.

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

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

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

3.3QUALITIES/ATTRIBUTES OF A PROFESSIONAL PHOTO-JOURNALIST

A good photojournalist as being a practical person is expected to be able to work on his or her own. In this regard he /she is expected to have certain qualities

1. He /she should have a blend of artistic and scientific skills with the ability to deal with people and put them at ease.
2. He / she being able to obtain a good photofinishing it is important to combine artistic and technical skills
3. He/she should pay attention to taken for granted details that might distort perception
4. He/she must be patient and have good powers of concentration, plus an interest in colour and design
5. An event-tempered, logical cameramen uses his visually imaginative approach to take and process good picture, qualities, scenes and statements.
6. He should have the ability to interpret the editor's ideas.
7. The photojournalist requires practice, talent and experience to shine on the profession.

The following are the attributes of a professional journalist:

- a. He is that educated and trained journalist and photographer, who is able, as a result of his wealth of knowledge to present an event in such pictorial sequence as to further convey the communicative aspects of the incident.
- b. He is able, through the proper editing or cropping of photographs, to give the gist values of the pictures.
- c. Understands the news value of every event and is able to harness it photographically.
- d. With his or her skills, expertise, ingenuity and professionalism, he or she complements the duties of the journalist.
- e. With an imaginative picture, the photojournalist brings out the entertainment attraction of a story.
- f. His or her professional upbringing equips him or her to understand when to or not to take and when to or not to present a particular picture in order to avert legal or other negative consequences for his media organisation.
- g. The photojournalist respects the code of ethics of the photojournalism profession.

3.4PHOTOJOURNALISM AND BEAT ASSIGNMENT

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

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

4.0 CONCLUSION

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

5.0 SUMMARY

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

6.0 TUTOR-MARKED Assignments

What are the characteristics of a photojournalist?

7.0 References/Future Readings

Stella –Joan Ebo (1997). PHOTOJOURNALISM: Principles and Guidelines, Scan Press Onueke, Nigeria

UNIT 2 THE PLACE OF PHOTOGRAPHY IN JOURNALISM

CONTENTS

1.0 Introduction

2.0 Objectives

3.0 Main contents

3.1 Why do the media publish photographs?

3.2 Who is a photojournalist

3.3 What is expected of a photojournalist

4.0 Summary

5.0 TUTOR-MARKED Assignments

6.0 References/Future Readings

1.0 Introduction

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

2.0 Objectives

At the end of this unit it is expected that you should be able to

- Understand why the media publish photographs
- Identify the differences between photographs and art works
- Know the similarity between photographs and art works

3.0 Main contents

Why do the media publish photographs

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

- Sports
- Business
- Politics
- Arts and culture
- Education

- Crime
- News
- Profile
- Documentary

3.2 WHO IS A PHOTOJOURNALIST?

A journalist tells stories. A photographer takes pictures of nouns (people, places and things). Photojournalists capture "verbs." This sounds simple, but a room of professional photographers was dumbfounded by this realization. Even after a full-length lecture with documentation and visual evidence, half of the photographers still had no clue what the difference was.

Although photojournalists can take properly exposed and well composed photographs all day long, they hunt verbs. They hunt them, shoot them and show them to their readers. Then, they hunt more. A photojournalist has thousands of pairs of eyes looking over his shoulder constantly. The readers are insistent: "What are they doing?" "What did you see?" and "What happened?"

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

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

To be a photojournalist, we must understand the relationship between the image and these basic elements of language (all languages - worldwide).

3.3 WHAT IS EXPECTED OF A PHOTO-JOURNALIST

A photojournalist is a visual reporter of facts. The public places trust in its reporters to tell the truth. To shoot, of course! No amount of teaching, courses, tips and tutorials can replace actual, hands-on practice which leads to experience, which leads to knowledge and which leads to understanding. But are there certain norms, conducts and codes that a photographer must be aware of most especially when shooting in places or of people where and when it's not allowed. You will need to learn and practice different photography techniques to aid you in creating two high quality documents. Traditional reportage is presented in documents that scroll horizontally, or similar to how you may view works along a gallery wall.

5.0 SUMMARY

What makes a photojournalist different from a photographer?

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

6.0 TUTOR-MARKED Assignments

7.0 References/Future Readings

Stella –Joan Ebo (1997). **PHOTOJOURNALISM: Principles and Guidelines**, Scan Press Onueke, Nigeria

Module 3	Photo Editing and Publication
Unit 1	Photo Editing: Meaning and Origin
Unit 2	Editing Concepts in Photo-Journalism
Unit 3	Computer and Adobe Photo Shop

UNIT 1 PHOTO EDITING CONTENTS

1.0 Introduction
2.0 Objectives
3.0 Main contents
3.1 Understanding Photo Editing in Mass Media
3.2 Origin and Definition of Photo Editing
3.3 Reasons for Photo Editing
4.0 Conclusion
5.0 Summary
6.0 TUTOR-MARKED Assignments
7.0 References/Future Readings

1.0 INTRODUCTION

If you have agreed with me that photographs of events and happenings add value to what you read in newspapers and magazine, you will also agree with me that not all the photographs you are exposed to are good (clear and not blur; relevant to the accompany story; of visible size; placed at the appropriate positions or pages in the newspaper; having relevant captions; and themselves tell the story). If that occurs to you, it then means that not all photographs taken in an event or on a news bit could be published or even published the exact way they are taken. News photographs are edited almost the same way news stories are edited. Therefore, this unit will expose you to photo editing in photojournalism.

2.0 OBJECTIVES

At the end of this unit, you should be able to:

- understand photo editing
- trace the origin of photo editing
- explain the meaning of photo editing

3.0 MAIN CONTENTS

3.1 Understanding Photo Editing in Mass Media

Human beings are not like other animals. We don't take most of our food substance raw: we either refine or process the raw food items in order to make it not only

consumable but also good for our health. News stories are also like food items. News stories are sent to the media houses by reporters in its crude forms. The final output, (the published news stories) are the refined forms of the crude news sent in. Similarly, photographs are also refined to meet the taste of the readers. If photographs are not well edited before they are published, the implication is grievous than that of news stories. The reason is that, it is possible to refute the interpretation of the words in a news story but it is not easy to deny a published photograph, which mirror the event.

It is obvious that photographs capture a moment in time. Photos are generally regarded as "factual," as opposed to a drawing or painting, which would be the artist's interpretations. Photos tend to be trusted more, because they accurately depict what is in front of the camera at the moment the picture is taken.

In journalism, photographs are supposed to be accurate in order to depict the exact incident. The essence of photo editing therefore does not mean that the pictures will be totally transform to connote a meaning order than the original meaning or shows something different than what really happened. You can now see that the essence of photo editing in journalism is neither to glamorize the event nor to beautify the object unlike the commercial photographers, whose objectives is to please their clients with beautified photos.

3.2 Origin and Definitions of Photo Editing

The concept of photo editing is almost as old as photography itself. The first photographic images were recorded in the 1820s, and one of the first widely known edited photos was a portrait of Abraham Lincoln. Sometime in the 1860s, someone took a standing portrait of Southern Congressman John Calhoun, pasted in Lincoln's face from the portrait for the five dollar bill, and created a historic photo of Lincoln on the spot.

Photo editing was first experience in Nigeria during the era of the first newspaper, *Iwe Irohin fun Awon Ara Egba ati Yoruba*. Though, the newspaper started with only words without any image, images were later added particularly when the newspaper gave room to advertising messages. The first sets of pictures in the newspaper were art works and line drawing. As technology improved and different cameras of various functions were manufacture, the essence of photojournalism was felt and the need irresistible. As you have noted earlier that photo editing start from chosen what to shoot and which shot tells the story better, it will therefore clear to you that the beginning of photojournalism marked the beginning of photo editing.

Photo editing simply means an act of making pictures fit for publication. Photojournalists take many shots from which the editor choose one or more that best tell the stories. The process of selecting the best shot that either tells or supports a

story and the refine of the crude shots to meet the taste of the readers is known as **photo editing**.

Editing is the art of adding the correct amount of lighting and sharpness to the photo. If your photo comes out too dark, you can edit it to make it lighter. Or if you'd like to crop something out of a photo, editing allows you to do that.

3.3 Reasons for Photo Editing

As we have said earlier, you as a newspaper reader may find some photographs disgusting if they are published raw without editing. Editing is not or not only to beautify the photographs to be published, there are many substantial reasons why photo editing is a must in journalism. Let's have a look at some of the reasons:

1. **Editing for clarity:** Photographs to be published may not clear enough for the media audience to interpret. It may be that the photograph is too small to be visible or so blurred that the image(s) could not be identified. It may also be that the colour of the image in the photograph submerged in the background colour, making it difficult to separate the image from the background. The reasons for taking shots that are not clear are:
 - a. Quality of the camera
 - b. How qualify the photojournalist and his/her experience
 - c. Climatic condition and the angle from which the shot is taken
 - d. Type of shot taken e.g. motion shot

Compare the photographs below, which one do you consider clearer? Do I hear you say Figure 1? You have just noticed the essence of photo editing for clarity.

Figure 1

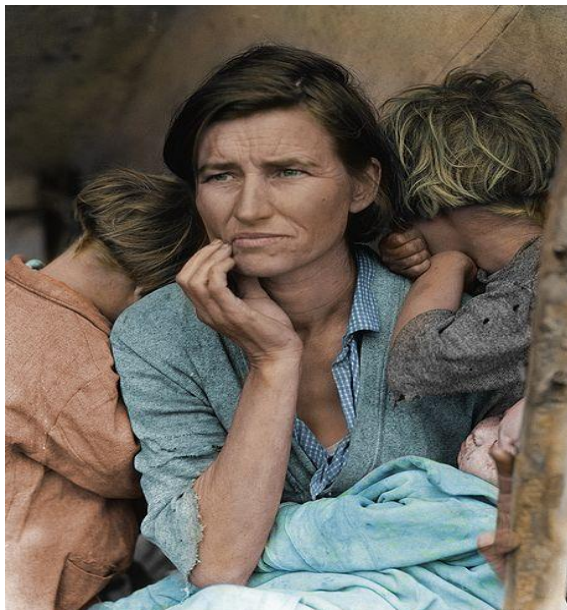


Figure 2



- 2. Editing for Specific Targets:** Photo editing sometimes is done to achieve specific goals. It could be done to lay emphasis on specific parts of a photograph or to hide the parts that do not support the news story. For example in a photograph of road accident victim, photo editing could be done to lay emphasis on the injured parts and to hide other parts of the body of the victim. Consider the photographs below

Figure 3



- 3. Editing for Moral Value:** Some photographs are obscene and do not conform to our moral standard and value. Any photograph that disregards human dignity and glamorizes indecency and immorality needs to be edited in order to protect our moral value. Will consider the picture below morally okay in the Nigerian newspaper.

Figure 4

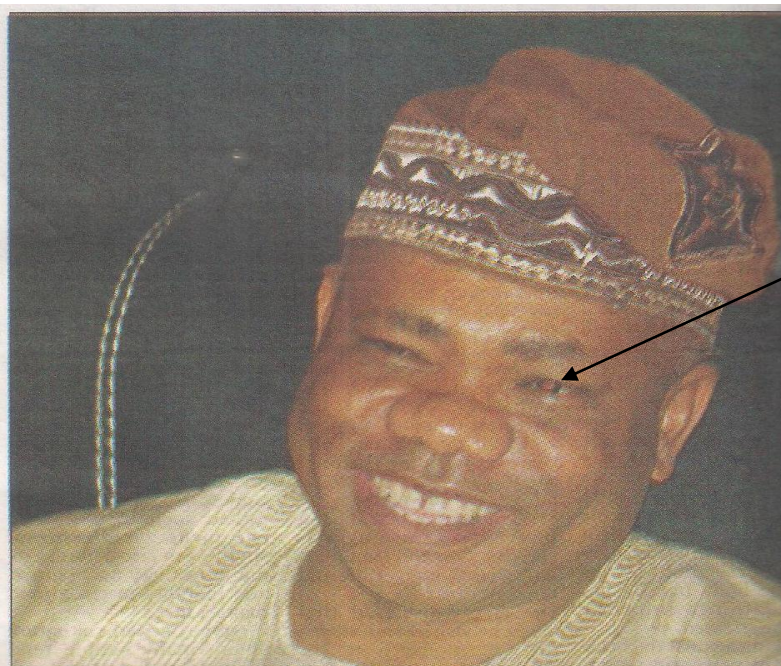


Sun Girls: cooled from Daily Sun May 11, 2014

- 4. Editing for beautification:** Sometimes, photographs are edited to beautify the image or scene of an incident if there is need for it. If the photograph of an important figure is taken in a ceremonious function, the photograph could be beautified in a way that will not change the context but rather better portray the event. If you critically study the figure five below, you will notice that it was not well edited as you could find red-eye in the photograph (see the arrow). Red-eye defect occurs when more light than require lands on the object while taken the shot. It can be removed during editing to make picture not only beautiful but also to look as if it was not taking with the defects.

Figure 5

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From The Guardian Thursday, April 24, 2014, Pg. 43

- 5. Editing for Legal Implication:** Some editing are done to photographs published in newspaper to avoid running avow of law. Many of the media houses have been found guilty of publishing photographs indiscriminately

without given consideration to legal implication. For example, if the photograph of a criminal is taken with some onlookers at the background, the background needs to be edited and make plain. Otherwise, it may be misinterpreted that the persons in the background are also criminals, and indeed it is libelous. Also, the faces of accused persons must be blurred by the media houses when publishing or when showing on the television until the court of law pronounces them guilty of the offence. You will find much about blurring and other editing terms in the subsequent Unit of this Module. You can see an example of the accused persons, whose faces were blurred in the figure 6 below.

Figure 6



From The Guardian Friday, April 25, 2014, Pg. 15

SELF-ASSESSMENT EXERCISE

Take a look of some Nigerian newspapers and comment whether the photographs on the pages of the newspapers are well edited.

4.0 CONCLUSION

It is pertinent for you to note that photo editing is an important aspect of media practice which must be handled with same care and attention given to other aspects. You should also know that the reasons why photographs are edited are more than those common ones discussed above. Photo editing is a function of professionals who know the pros and cons of handling it with levity.

5.0 SUMMARY

As you have noticed, this unit dwells much on general understanding of photo editing. It also gives you an insight into various definition of photo editing as well as a brief origin of photo editing locally as well as internationally. It also takes you through the reasons while media houses edit photographs before they are published.

6.0 TUTOR-MARKED ASSIGNMENT

1. Can you give substantive reasons while pictures must be edited before they are published?
2. What do you think are factors responsible for defective shots?

7.0 REFERENCES/FURTHER READING

Udeze S. E., A. U. (1995). *Essential of Photojournalism and Photography*, Enugu: Meteson Publicity Company.

Stelle-Joan E. (1997). *Photojournalism: Principles and Guidelines*, Enugu: SCAN Press

The Guardian Friday, April 25, 2014, Pg. 15. Vol.30, No. 12,902

The Guardian Thursday, April 24, 2014, Pg. 43. Vol.30, No. 12,901

UNIT 3 EDITING CONCEPTS IN PHOTO-JOURNALISM (1)

CONTENTS

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main contents
 - 3.1 Captioning
 - 3.2 Blurring
- 4.0 Conclusion
- 5.0 Summary
- 6.0 TUTOR-MARKED Assignments
- 7.0 References/Future Readings

1.0 INTRODUCTION

Now that you have got the foundation knowledge about photo editing in the previous Unit, this Unit will introduce you to some terms used in photo editing. Other terms shall be discussed in the subsequent Unit. It will also expand your understanding of photo editing through an elaborate discussion on how those terms are put into practice to achieve special effects on the photographs being edited.

2.0 OBJECTIVES

At the end of this Unit, you should be able to:

- understand each of the photo editing terms
- know how to put such terms into practice while editing photographs
- understand what impacts do the terms have on photographs

3.0 MAIN CONTENTS

3.1 Captioning

A caption is a short sentence, accompanying a photo, which provide additional information on the content of the photo and leaves no questions in the mind of a reader.

John Smock (2008) agrees that a photo caption should provide the readers basic information needed to understand a photograph and its relevance to the news. It should be written in a consistent, concise format that allows news organizations to move the photo to publication without delay. He argued further that professional standards of clarity, accuracy and completeness in caption writing should be as high as or higher than any other writing that appears in a publication. A poorly written caption that is uninformative or worse: misleading can diminish the impact of a good photo and undermine its credibility. If readers can't trust the accuracy of the simple

information included in a caption, why should they trust what they read in the rest of the publication?

A caption is also known as a **cutline**. It can also be described as a written summary that briefly explains a photograph. A caption includes who, what, when, where, and sometimes why and how of a photograph.

In most photo captions, the first sentence identifies the people and place in the photograph and supplies the date and location where it was taken. The second (and perhaps third) sentence should provide contextual information to help readers understand what they are looking at.



From *The Guardian* Wednesday, July 2, 2014, Pg. 5

Caption

Photograph

3.1.2 Tips for Writing Good Captions

You should have it in mind that there is no generally approved standard for writing photo caption. But a good caption must fulfil certain conditions and the person writing the caption must put some rules into consideration. Some of the rules are listed below:

- a. **Trite writing should be avoided.** Do not point out the obvious by using such phrases as “looks on,” “is shown” and “pictured above.”
- b. **Don't editorialize.** The cutline writer should never make assumptions about what someone in a picture is thinking or try to interpret the person's feelings from his or her expression. The reader should be given the facts and allowed to decide what the feelings or emotions are.
- c. **Avoid the known; explain the unknown.** The cutline writer should avoid characterizing a picture as beautiful, dramatic, grisly or other such descriptive terms that should be evident in the photograph. If it's not evident in the

photograph, telling the reader won't make it happen. However, the cutline should explain something about how the picture was taken if it shows something not normally observable by the human eye. For example, was a wide-angle lens used? Or time-lapse photography? Explanations also are needed for special effects, such as the use of an inset or a picture sequence.

- d. Reflect the image.** Cutline writers should make sure that the words accurately reflect the picture. If a picture shows two or more people, the cutline writer should count the number of identifiable people in the photo and check the number and sex of the people identified in the cutline to make certain that they match. Special precautions should be taken to make sure that the cutline does not include someone who has been cropped out of the original photo.
- e. Always, always, always check spelling.** The cutline writer should check the spelling of names in the story against the names that a photographer has provided to see if there are discrepancies. The editor also should be sure that names in the cutline are the same names used in the story. It should not be John Smith in the cutline, but John P. Smith in the story.
- f. “Wild art.”** Photographs that do not accompany stories often are termed “wild art.” The cutlines for wild art should provide the same basic information that a story does. Such things as the “five W's” (who, what, when, where and why) are good to remember when writing such cutlines. If you don't have all the information you need, get on the phone and get the information. Don't try writing the cutline without needed facts. Sometimes, wild art is used on a cover page to tease (refer) the reader to a story inside. But, unlike television, don't tease the reader in the cutline. Give as complete a story as possible, giving the reader the option of going inside for more details. Most cutlines for wild art also have a caption line (overline).
- g. Accompanying art.** If a picture is running with a story, a lengthy cutline is usually not needed. Sometimes a single line is sufficient to identify the people or situation shown in the picture and to make clear their relationship to the story. Remember that most cutline readers have not yet read the story. Many of them will read nothing but the cutline and the headline. So the cutline must strike a delicate balance between telling enough information for the reader to understand the photo and its context while being as crisp and brief as possible.
- h. Shorter is better.** Cutline writing triggers a temptation to use long sentences. Avoid that temptation. The cutlines that accompany Associated Press photos are notorious for their rambling sentences. They need to be rewritten into clear crisp sentences.

SELF-ASSESSMENT EXERCISE

Make distinctions between a photograph with caption and another one without caption. Which one will you prefer and why?

3.2 Blurring

Blurring is a photo editing technique in which part of the image in a photograph is faded, covered or protected from the readers' view or access. The backgrounds of photographs are sometimes blurred in order to give the image in the photographs the attention it deserves. It is most often done to protect the dignity of the person in the photograph or as a means of protecting our moral value and guiding against indecency.

The best Wildlife photography will always show a crystal-clear animal against a blurry background. This is done by using just the right combination of lens, aperture, and shutter speed, and really helps to make the subject stand out. If a background of branches and leaves were as sharply focused as the bird in the foreground, it would be very easy to lose the bird in the background "noise."

4.0 CONCLUSION

In as much as journalists strive to paint the correct and accurate pictures in the minds and imagination of their readers, the photojournalism is not an exception. They also try to do so by using specific expressions rather than the ambiguous. As messages are imprinted more in the readers mind and visualized, that is seen, in their minds' eyes.

5.0 SUMMARY

In this unit we have discussed some of the editing concepts of journalism as this cannot be left out of the principles of work in photojournalism. This include blurring, captioning as they can be rightly used.

6.0 TUTOR-MARKED Assignments

Discuss the editing concepts as explained in this unit.

7.0 REFERENCES/FUTURE READINGS

Udeze S. E., A. U. (1995). *Essential of Photojournalism and Photography*, Enugu: Meteson Publicity Company.

Stelle-Joan E. (1997). *Photojournalism: Principles and Guidelines*, Enugu: SCAN Press

UNIT 3 EDITING CONCEPTS IN PHOTO-JOURNALISM (2)

CONTENTS

1.0 Introduction

2.0 Objectives

3.0 Main contents

 3.1 Scaling cutting and fixing

 3.2 bleeding

 3.3 Flopping

 3.4 Retouching

4.0 Conclusion

5.0 Summary

6.0 TUTOR-MARKED Assignments

7.0 References/Future Readings

1.0 INTRODUCTION

Now that you have gotten the foundation knowledge about photo editing in the previous Unit, this Unit will introduce you to different terms used in photo editing. It will also expand your understanding of photo editing through an elaborate discussion on how those terms are put into practice to achieve special effects on the photographs being edited.

2.0 OBJECTIVES

At the end of this Unit, you should be able to:

- understand each of the photo editing terms
- know how to put such terms into practice while editing photographs
- understand what impacts do the terms have on photographs

3.0 MAIN CONTENTS

3.1 Scaling, Cutting and Fixing

Everyone dealing with any sort of publication -- even a web publication -- must understand the concepts of scaling and cropping (trimming an image to make it more effective). This process involves using a technique to determine what space a photograph will occupy when it appears on a page, printed or electronic.

Historically, editors have received a collection of news and feature photograph prints from a photo staff, freelancers and from one or more wire-photo services (i.e., the Associated Press). As editors moved through the page-layout process, they selected certain prints for publication and determined how the photos should be cropped.

Typically, an editor received a photo print in some standard size (i.e., 5 inches x 7 inches or 8 inches x 10 inches). So during the production process the photo usually had to be enlarged or reduced to convert it to the space provided in the page layout. Careful layout techniques required the editor to calculate the reproduction dimensions of the photo at the time the page dummy was being prepared.

At least four techniques are available for photo scaling (i.e., calculating the reproduction size). They are:

- Electronic picture editing terminals: the most common used today.
- The ratio method: An handy thing to know.
- The rule of the diagonal: It's so simple, it's amazing.
- The proportion wheel: a terrific little device that some of us old-timers still use.

a. Electronic picture editing terminals: Most daily newspapers are using the electronic picture editing terminals for photo scaling (as well as for the several other tasks, including the ability to make photos sharper, to make colour corrections, etc.). However, many publications still expect editors to crop photos manually, so in this course we will touch on the first three techniques mentioned above, which are valuable and skills you can utilize throughout your career.

b. Proportion wheel: A snazzy little device, much like a slide rule, except it's circular -- one flat plastic wheel atop another. You simply line up the original size to the desired side and, voila!, the other desired number (for either height or width)

c. Ratio Method: It is based on the mathematical verity that the original width is to the reproduction width as the original depth is to the reproduction depth. If the reproduction depth is the unknown (as is most often the case), the formula is:

$$(\text{Reproduction Width} \div \text{Original Width}) \quad \times \quad \text{Original Depth} \quad = \quad \text{Reproduction Depth}$$

or
 $(RW \div OW) \times OD = RD$

Example A: Reducing the Photo

The original is a photograph 39 picas (61/2inches) wide by 48 picas (8 inches) deep. You want the reproduction width to be 25.5 picas (that's 25 1/2 picas or 25p6). You need to calculate what the reproduction depth will be. The following assumes you will proceed with a calculator.

Step 1: Divide the reproduction width by the original width.

$$25.5 \div 39 = 0.6538461$$

Step 2: Leave 0.6538461 on the calculator screen and multiply by the original depth to find the reproduction depth.

$$0.6538461 \times 48 = 31.384615$$

Thus, you would indicate a depth of 31.4 picas (or approximately 5 1/4 inches) on the layout.

Example B: Enlarging The Photo

The original is a photograph 27 picas wide by 16picas deep. You want the reproduction width to be 39 picas.

Step 1: Divide the reproduction width by the original width. Remember the formula is $(RW \div OW) \times OD = RD$

$$39 \div 27 = 1.4444444$$

Step 2: Leave 1.4444444 on the calculator screen and multiply by the original depth to find the reproduction depth.

$$1.4444444 \times 16 = 23.1111111$$

Thus, you would indicate a depth of 23.1 picas.

Warning: The potential danger is this method of calculation is forgetting to convert pica measurements to decimals. Remember, for instance, that the expression 25p6 means 25 picas and 6 points. The 6 points, of course, are equal to one-half of a pica. So 25p6 should be entered in a calculator as 25.5 picas. Remember that 3 points equal .25 picas, 6 points equal .5 pica, 9 points equal .75 pica, etc.

d. Diagonal Method: You can achieve the same results as the ratio method without a calculator using pencil and a line gauge (or ruler). Here's how you can determine the reproduction depth of a photograph or other artwork (assuming you know the production width)

Step 1: Make a copy (Xerox) of the photograph or artwork. (If you can't make a copy, simply draw a box the same size as the image you want to resize.)

Step 2: Draw a diagonal line from the upper left corner to the lower right corner.

Step 3: Using your ruler, put it at the top of the copy (obviously, with the 0 inch

marker at the edge of the point where the photograph or artwork begins). Then make a mark indicating the width you want the photograph or artwork to be. Do the same at the bottom of the photograph.

Step 4: Connect the marks at the top and bottom of the copy with a perpendicular line.

Step 5: Next measure the distance from the edge of the copy to the point where the perpendicular line crosses the diagonal line. That measurement equals the reproduction depth for your photograph.

Reminder: Do not use the original photograph (not even the back side) for this process. You are likely to damage the photo print, and any marks on the back of a photograph will show up in the reproduction process. Always make a copy.

Example: Using the diagonal to figure the reproduction depth

Step 1: Assume your original photo is 30 picas wide by 42 picas deep. (For the purpose of this example, draw a rectangle that size; i.e., five inches wide by seven inches deep.)

Step 2: Draw the diagonal line from the upper left to the lower right.

Step 3: Assume the reproduction width is to be 25p6 (that's 25.5 picas). On the top line of your rectangle, make a dot that is 25.5 picas to the right of the upper left corner. Do the same on the bottom line of the rectangle. Draw a vertical line that joins those two dots.

Step 4: Note where the new vertical line intersects the diagonal. That intersection's distance from the rectangle's left side is the reproduction width for your photo. In this example, that should be 35.7 picas (or just under six inches).

Enlarging: Enlarging works the same way. Simply extend the top and bottom lines to the right and extend the diagonal beyond the lower right corner.

Depth instead of width: If you know what depth you want the photo, you figure the width simply by using the above procedure --except you move your initial measurements to the sides of the image.

Step 1: Make a copy (Xerox) of the photograph or artwork. (If you can't make a copy, simply draw a box the same size as the image you want to resize.)

Step 2: Draw a diagonal line from the upper left corner to the lower right corner.

Step 3: Using your ruler, put it at the **left side** of the copy (obviously, with the 0-inch marker at the edge of the point where the photograph or artwork begins). Then make a mark indicating the depth you want the photograph or artwork to be. Do the same at the right side of the photograph.

Step 4: Connect the marks at the right and left sides of the copy with a perpendicular line.

Step 5: Next measure the distance from the edge of the copy to the point where the perpendicular line crosses the diagonal line. That measurement equals the reproduction width for your photograph.

Cropping is a technique used for removing the unwanted subjects and irrelevant details from a photo, to change its aspect ratio, and to improve its overall composition. The technique plays an important role in various photo editing tasks, e.g., making a thumbnail for easily visualizing a large number of photos or printing a digital photo of an arbitrary size on paper of a specific size. Large photo collections are now available with the widespread use of digital cameras and the Internet. Automating photo cropping is essential for editing such a large amount of photos without requiring iterative user operation

3.2 Bleeding

It simply means a system of intentionally running photographs off the edges of the pages of newspaper. Photo bleeding refers to Photograph or line that runs off the page when printed. Photograph may bleed on any side and on one, two, three or all four sides (in latter case either a cover or double-page spread) according to position on page. Bleed pictures always loose a percentage of picture area due to trimming of printed sheet down to published or trim size.

When any image or element on a **page** touches the edge of the page, extending beyond the trim edge, leaving no margin it is said to **bleed**. It may bleed or extend off one or more sides. Photos, rules, clip art, and decorative text elements can bleed off the page.

A bleed is usually an intentional design element; however, sometimes an unintentional bleed can occur when the page is trimmed too much. This can happen with margins that are not wide enough

Bleed refers to objects that extend beyond the edge of the printed page. This page tells you why bleed is needed, how much is needed and how to fix issues with bleed. For an example of the use of bleed, look at the image below. The picture of the monkey and the gray rectangle go beyond the edge of the page. They ‘bleed off’ the edge of the paper.



<http://www.prepressure.com/design/basics/bleed>

Full bleed means that an image extends beyond the edge of the page on all four sides.

3.3 Flopping

A **flopped** image is a static or moving image that is generated by a mirror-reversal of an original across a vertical axis (as opposed to flipping across the horizontal axis). Flopping can be used to improve the subjective aesthetic appeal of the image in question. There are two main uses in advertising, one practical, and one subjective. On a practical level, images of cars are often flopped to ensure cars look appropriate for left-hand-drive or right-hand-drive markets. This allows the results of a single production shoot to be used across markets, allowing a cost saving. On a subjective level, the direction in which a person is looking or a car appears to be travelling may be regarded as important. When placing a picture on a page of text, it is usual for depictions of people to face into the text, rather than off the page; thus, when compositing a page, a picture may be flopped so it may be placed either side of a column of text.

Cultural considerations come into play — a picture of a person eating with their left hand may be flopped for publication in a Muslim publication, due to the strong taboo against eating with the left hand in Muslim society. Similarly, Vincent van Gogh took the trouble to etch some of his originals in mirror-reversed form so that when printed, people in the image would appear, correctly, as right-handed

3.4 Retouching

Retouching: do you think you are not photogenic? Face retouch will help your usual portrait picture look like a cover photo. Remove red eye, make skin smoother, whiten teeth, remove blemishes and add a special touch to your photo with a dreamy soft focus effect.

Before Retouching

After Retouching



4.0 Conclusion

There are various techniques that need to be understood for the use of photo jobs in photojournalism therefore care should be taken to really understand all it takes.

5.0 Summary

Scaling, bleeding, and fixing techniques that need to be understood. Each of the photo editing terms and how to put such terms into practice while editing photographs and understanding what impacts do the terms have on photographs are all we have been discussing in this unit.

6.0 TUTOR-MARKED Assignments

What do you understand by the following terms, Scaling cutting and fixing, bleeding Flopping, and Retouching?

7.0 References/Future Readings

Beaumont, N. (1992). *The History of Photography from 1839 to the present day*. London, Secker and Warbug

Collins, W. (1968) *how to make good pictures*. Eastman Kodak company, revised edition.

Ojomo, O.W (2008). *Introductory Photography and Photojournalism*. Lagos Coronate Books

UNIT 4 ADOBE PHOTO SHOP

CONTENTS

1.0 Introduction

2.0 Objectives

- 3.0 Main contents
 - 3.1 Adobe Photoshop
 - 3.2 Microsoft Picture Manager
- 4.0 Conclusion
- 5.0 Summary
- 6.0 TUTOR-MARKED Assignments
- 7.0 References/Future Readings

1.0 Introduction

In this unit we shall be discussing the use of photo editing as we edit in other aspects of work such as we have in books, we also have in pictures though some feel it is not right but it is mostly done for the purpose of humor.

2.0 Objectives

At the end of this unit it is expected that you should be able to

- Understand what is meant by Photoshop
- Know what Microsoft picture manager is

Adobe Photoshopping

Photoshopping involves using a photo editing program to edit a picture. It's regarded by many as a visual parody, though some people feel it isn't much better than copyright infringement. Photo shopping is photo fakery, but the goal is humour, and not outright fraud.

In general, the goal of photo shopping is to produce a visual joke of some sort. This could involve changing a product cover (like changing the Coca Cola label from "Coke" to "Croak" or inventing Jalapeno flavoured baby food jars), adding elements to a picture (like people who weren't there or items that change the meaning of the picture), or even distorting a familiar image so that it's recognizable but different.

Since the idea is to change an existing photo, most photo chopping projects don't involve creating anything from scratch. The main focus is on merging existing images or making changes to recognizable ones.

Photo chopping isn't the original name, of course. Originally, it was called "Photoshopping," but the people who enjoy it have changed the name to avoid receiving angry letters and emails from Adobe. Of course, it's still pretty easy to find websites that still use the original name.

Several famous (or infamous) images sent around as email jokes originally started out as photoshopped images. One, showing a historical supercomputer complete with steering wheel, and another, showing a shark apparently was attacking a helicopter, were both good enough to fool quite a few people.

Some websites sponsor photo shopping contests. The site sponsor will post an original picture, as well as any rules or restrictions. The entrants are then given a set amount of time to return their submissions, and the prize goes to the best image that stays within the rules. Some sites even take the concept further, with "Tennis" matches, where people take turns making further a series of changes to the picture.

Microsoft Office Picture Manager is a software program included with the Microsoft Office suite versions 2003 through 2010. It is no longer included with Office 2013. Picture Manager is a basic image editing and image management program. It replaced Microsoft Photo Editor, which had been included up to Microsoft Office XP since Microsoft Office 97.

The program went through several name revisions while in beta, notably starting out as Microsoft Office Picture Library 2003, then losing the 2003 designation (more reserved for the actual Office applications) in beta 2, and finally settling on the current name. Its development has been superseded by Windows Live Photo Gallery, which contains many of the same and newer features, with an updated use interface. Microsoft Office Picture Manager has the ability to crop, resize, and convert images between various formats like Paint, but with comparably better picture quality, due to being able to select compression level.

It also supports several more advanced capabilities, such as batch editing/saving/renaming, fine-tuning of mid tones, highlights, and shadows, and red-eye removal. It also has easy-to-use features such as one-click image compression, and resizing to a user's own choice. It does not however, offer any sort of actual drawing or text-editing tools.

One of its unique features is the ability to link and upload pictures to a Microsoft SharePoint picture library. Therefore, a user can easily share photos among team members over the Internet. It is also possible to easily export photos from the program to other Office programs, while allowing a user to specify custom image dimensions.

Module 4	Photography Tools
Unit 1	Camera types and parts
Unit 2	photo studio

UNIT 1	CAMERA TYPES AND PARTS
CONTENTS	
1.0	Introduction
2.0	Objectives
3.0	Main contents

- 3.1 Types of Photo Camera
- 3.2 Parts of camera
- 3.3 Camera support
- 3.4 Camera technique
- 4.0 Conclusion
- 5.0 Summary
- 6.0 TUTOR-MARKED Assignments
- 7.0 References/Future Readings

1.0 Introduction

In this unit we shall be discussing the types of camera that we have and also the parts of the camera. In photojournalism the camera is the major tool in. A journalist in this field should be able to understand and know all the different parts of the camera as this is his or her own writing material

2.0 Objectives

At the end of this unit it is expected that you should be able to

- identify the types of camera
- identify the parts the of camera
- Understand the camera technique

3.0 Main contents

3.1 TYPES OF CAMERA

1. Point and Shoot camera

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

Features

- Metering systems, which calculate the amount of light entering the camera
- Variable shutter speed
- Variable aperture
- Zoom lenses
- Automatic focus
- Preset controls for various photographic situations such as:
 - landscapes

- night-time
- people
- close-up or macro

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

Popular P&S Cameras

- Kodak Easyshare series
- Canon Sureshot series
- Canon Powershot series
- Pentax Optio series
- Nikon Coolpix series

2. SLR and DSLR

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

Features

SLRs and DSLRs allow for control over:

- shutter speed
- aperture
- film speed
- focus point
- magnification (through the use of various lenses)
- capability for add-on flashes
- remote releases
- additional battery packs. The following are the series of this type of camera

Popular DSLR Cameras

- Canon Digital Rebel
- Nikon D90
- Pentax K10D

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

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

2. Compact cameras: are designed to be tiny and portable and are particularly suitable for casual and "snapshot" uses. Hence, they are also called point-and-shoot cameras. The smallest, generally less than 20 mm thick, are described as *subcompacts* or "ultra-compacts" and some are nearly credit card size. Most, apart from ruggedized or water-resistant models, incorporate a retractable lens assembly allowing a thin camera to have a moderately long focal length and thus fully exploit an image sensor larger than that on a camera phone, and a mechanized lens cap to cover the lens when retracted. The retracted and capped lens is protected from keys, coins and other hard objects, thus making it a thin, pocketable package. Subcompacts commonly have one lug and a short wrist strap which aids extraction from a pocket, while thicker compacts may have two lugs for attaching a neck strap.

Compact digital cameras

Compact cameras are usually designed to be easy to use, sacrificing advanced features and picture quality for compactness and simplicity; images can usually only be stored using lossy compression (JPEG). Most have a built-in flash usually of low power, sufficient for nearby subjects. Live preview is almost always used to frame the photo. Most have limited motion picture capability. Compacts often have macro capability and zoom lenses but the zoom range is usually less than for bridge and DSLR cameras. Generally a contrast-detect autofocus system, using the image data from the live preview feed of the main imager, focuses the lens.

Typically, these cameras incorporate a nearly silent leaf shutter into the lens but play a simulated camera sound for skeuomorphic purposes.

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

Some cameras have GPS, compass, barometer and altimeter. And some are rugged and waterproof.

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

3.2 PARTS OF CAMERA

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

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

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

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

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

Shutter: An opaque piece of metal or plastic inside your camera that prevents light from reaching the film or digital sensor. The shutter is opened, or released, by the shutter release button. The amount of time the shutter stays open is controlled by the shutter speed setting.

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

Film Speed Control: The film speed control allows you to calibrate your camera's meter to your film speed so that you will get an accurate exposure reading. The film speed may be set electronically through a menu or via a knob/button on manual cameras. On manual cameras, the control is often integrated with a film speed indicator on the top of the camera. On automatic cameras, the control and film speed indicator are generally separate with the film speed being indicated on the electronic menu display on the back of the camera.

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

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

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

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

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

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

3.3 CAMERA SUPPORT

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

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

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

3 Raffle grips: these are useful devices which comprise an adjustable stock with a shoulder butt at the near end a hand grip at the far end. The camera fits on an adjustable plate to allow it to be used close to the eye and the shutter is tied via a long cable release from a trigger on the hand grip. This combination of steadying the set up against the shoulder and releasing the shutter with a cable- release makes for a very smooth operation and they can add to your ability to avoid camera shake by two steps of the shutter speed. They are highly mobile supports and they have been found to be most useful when photographing birds or mammals with relatively long focal length lenses fitted.

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

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

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

3.4THE CAMERA TECHNIQUE

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

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

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

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

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

4.0CONCLUSION

There are dozens of cameras in the market today. They range from simple, auto focus cameras to advanced single lens reflex models with interchangeable lenses. They have different features that make them distinct from one another just like we have in our mobile phones today.

5.0SUMMARY

It is well to understand that the job of a photojournalist is not a child's play as he should know all the different parts of his/ her equipment and the techniques involved in operating the gadgets used.

6.0TUTOR-MARKED assignments

What are the techniques in using the camera?

7.0REFERENCES/FUTURE READINGS

Ojomo, O.W (2008). *Introductory Photography and Photojournalism*.Lagos Coronate Books

UNIT2

PROFESSIONAL PHOTO STUDIO CONTENTS

1.0Introduction

2.0Objectives

3.0Main contents

 3.1 The photo studio

 3.2 Setting up a studio

4.0Conclusion

5.0 Summary

6.0 TUTOR-MARKED Assignments

7.0 References/Future Readings

1.0 INTRODUCTION

In this unit we shall be discussing what a professional studio should look like and guide you through the equipment you will need to create a professional photography studio, as well as technical details on how to set up the studio for operation though it may be assumed that you already know about photography and have a professional quality camera with the features required to support a professional grade studio.

2.0 OBJECTIVES

At the end of this unit it is expected that you should be able to

- Identify what a professional studio should be
- Identify the equipments in a photo studio

3.0 MAIN CONTENTS

3.1 THE PHOTO STUDIO

Photography and photojournalism have gone through series of evolutionary changes; having started from the scratch to this day's phenomenal institution and profession which is highly respected as a critical segment of modern journalism.

Perhaps there is no other source of this tremendous gains and achievements comparable to technology. It has right from the cradle provided the instruments on which the progress of photography is pivoted. From very small and light cameras, we today have digital cameras with memory cards, mobile phones, laptop computer cameras, mobile phones and camera phones linked to satellites allowing "for mobile transmission of images from almost any point on the earth."

Technology has bequeathed photojournalists with relevant tools needed in establishing photographic studios and laboratories helpful in accomplishing his tasks. These are two different but often combined organs necessary for generating state of the art pictures capable of telling the story in convincing and professional communicative fashion.

Snapping the best of photographic shoots is one thing; producing high quality photographs from them another. It, therefore, takes reputable and efficient laboratory or studio instrument and of course quality manpower to produce from them. Accordingly, quality photo studios and laboratories are the so called engine house for well finished and qualitative photographs.

Establishing these could be costly. This stems from the numerous technological equipment required to effectively kit a modern photo studio or laboratory in this age of digitalisation. Hence some photojournalists rely on and resort to external and commercial photo studios and laboratories to develop and print their photographs. However, for that practitioner who can afford it, that is the cost of procurement of the technologies and their installations, personal photo studio and

laboratories remain the best often. This would allow for independent and unfettered practice of the profession and qualitative service delivery.

3.2 SETTING UP A STUDIO

The following are steps involved in getting a photo studio

1 Get a good room. The room should be bare and white. Ideally, the floor should be concrete and painted with industrial grade white paint. Avoid carpet, floor padding, or rugs; much of the equipment is electrical, and this could cause a fire hazard.

2 Work on the proper lighting.(a) Lighting is the most important part of photography. First make sure that your studio will not allow any outside light sources to creep in. For most photography, a small crack under a door won't be a problem, but even that can ruin certain types of shot

(b) Three umbrella lights are sufficient for any size studio. These are spotlights that actually face away from your subject, and point at a large white umbrella which reflects and diffuses the light evenly. They will provide a constant light source to create the lighting "temperature" for your shoots. They are each mounted on a tripod that allows them to swivel, tilt, be moved around the studio, and adjust the height of the lamp.

(c) Flash or strobe lights remain off until activated, and then flash once as you take the picture. They can be mounted to your camera or placed around the room and activated by remote. For a professional studio, you should have three umbrella strobe lights (separate from the previously mentioned three umbrella lights), one flash which can be mounted to the top of your camera, and one ring flash which can be mounted around the lens. The "satellite Strobes" should be configured to flash when the shutter button on your camera is pushed, (so that they flash when you take the picture) via wireless remote. All professional grade cameras made within the last few years will have a wireless IR sensor that will allow you to configure wireless strobes to operate this way. The top-mounted and lens-mounted flashes can be plugged into your camera via a cord, since they are mounted to the camera itself. Make sure to configure the cord so that it does not get in the shot. You will rarely be using all of these lights at once, but should have them in order to create the perfect lighting.

3 Have a lot of extra bulbs and batteries for all of your lights and other equipment handy at all times.

4 Have platforms to use. Stages are any platform that can be used to stand, sit, lean, or place things on. Have as many different stages as possible. Flat wooden crates with no seams or edges work best, and should be spray-painted black. It is good to have sturdy, solidly-built stages that can take a bit of weight and also have a bit of weight to them. It is best if one side is left open so you can use them for storage for things such as backdrops and other soft props.

5 Have tripods. One tall and one short tripod are enough to allow you any shooting angle. Get tripods that allow full tilt, rotation, height adjustment, and are light but sturdy.

6 Get solid sturdy trusses that can handle the weight of your lights. Trusses are metal frame structures that allow you to hang lights from them, hang backdrops from them, and will be an important factor in changing the look of your studio. The size and number should depend on the size of your studio. Some trusses are available that are adjustable in size. Try to have at least three trusses.

- 7 Have one or two ladders handy. You will need them to hang backdrops from high trusses, and to mount lights on the trusses as well. If your lighting tripods are not tall enough to get the lighting you desire, you may have to set the lighting tripod on a stage to give it extra height, and you will need a ladder to be able to adjust the lights. It is much more convenient having a ladder permanently stationed at each lighting tripod, rather than having to move the ladder back and forth between the lights. This will annoy clients, models, hair stylists, make-up artists, wardrobe specialists, and other staff who are paying for their time by the hour.
- 8 Gels are thin, tinted, pieces of see-through plastic that vary in color. They are placed over light sources to change the lighting in the room. To simulate a sunset, you may have a yellow-gelled light one foot off the ground, an orange-gelled light 5 feet (1.5 m) off the ground, and a red-gelled light 10 feet (3.0 m) off the ground. Get as many gels as you can of all colors. These are the best way to create subtle and dramatic lighting effects.
- 9 Be prepared to measure the light. Light meters are used to measure the "temperature" of the light in the room. It is integral to proper lighting.
- 10 Get the white balance card (WBC) and color palette. The White Balance Card (WBC) will have several shades of white as well as a black & white checker pattern so you can adjust your camera's settings to the lighting, as well as adjust proper focus settings. The color palette is used in conjunction with the light meter to create the desired colored lighting in the studio. Many good color palettes also include a selection of matching gels.
- 11 Have a way to operate equipment remotely. The remote shutter button is a device used to remotely activate the shutter and take pictures without touching the camera itself. This is important if your camera is mounted on a tripod and must not be moved between shots. Wireless remotes are the best, as this prevents you from straying too far while holding the remote and pulling your camera by the cord.
- 12 Have memory cards and film. Most professionals use Digital SLR cameras, which require memory cards. Have either multiple cards, or upload them to another electronic device. ie: laptop, desktop etc . If using film, make sure to label each roll carefully, and have proper storage in a cool, dry place.
- 13 Use fans. All of this lighting and equipment will produce a lot of heat. Take into account the fact that you want all of the outside light sources blocked, and you are probably not going to be in a well-ventilated area. Have at least five fans blowing away from your subject and dissipating the heat as best as possible. Fans can also be used to create dramatic effects with fabrics, clothing, and hair.
- 14 Have a lot of extension cords to plug in all of your equipment. Get power strips that have fuses and surge protection. Label them, and do not plug one power strip into another power strip. Use one power strip for all your fans, one for your umbrella lights, one for your strobe lights, etc. This way, an electrical problem is easily identified, and there is not too much power being drawn from any single socket. If your studio does not have an ample power supply for all your equipment, you will need a separate battery back-up or amp.

4.0 CONCLUSION

Working conditions for photographers vary considerably depending on their speciality. Some travel for photo shoots others work in their own studios. Still others work in laboratories

5.0 SUMMARY

Photographers use their technical expertise, creativity, and composition skills to produce and preserve images that visually tell a story or record an event.

6.0 TUTOR-MARKED Assignments

What are the steps involved in setting up a studio?

7.0 References/Future Readings

Stelle-Joan E. (1997). *Photojournalism: Principles and Guidelines*, Enugu: SCAN Press

Module 5	Photojournalism Law and Ethics
Unit 1	Ethics of Photojournalism
Unit 2	Photojournalism and the Law

UNIT 1 ETHICS OF PHOTOJOURNALISM CONTENTS

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main contents
 - 3.1 Understanding Ethics of Photojournalism
 - 3.2 The Code of Photojournalism Ethics
- 4.0 Conclusion
- 5.0 Summary
- 6.0 TUTOR-MARKED Assignments
- 7.0 References/Future Readings

1.0 INTRODUCTION

If you agree with me that photographs of events and happenings add value to what you read in newspapers and magazine, you will also agree with me that not all the photographs you are exposed to are good (clear and not blur; relevant to the accompanied story; of visible size; placed at the appropriate positions or pages in the newspaper; having relevant captions; and themselves tell the story). If that occurs to you, it then means that not all photographs taken in an event or on a bit could be published or even published the exact way they are taken. News photographs are edited almost the same way news stories are edited. Therefore, this unit will expose you to photo ethics in photojournalism.

2.0 OBJECTIVES

At the end of this unit, you should be able to:

- understand photo ethics
- explain the meaning of code in photojournalism ethics

3.0 MAIN CONTENTS

3.1 Understanding Ethics of Photojournalism

Ethical Principles in Photo Journalism

i. Accuracy

- a. Keep an accurate record of all you shoot including time, date, location, circumstances and details of all the parties involved in the event you are covering.
- b. The research for the story behind the images you are shooting should be well-sourced, supported by strong evidence, examined and tested, clear and unambiguous.
- c. Don't just go for the shocking, sad and emotionally charged images; to do so may be exploiting the victims and failing to uncover the cause of the distress.
- d. Never take what you are told at face value; always check every detail with two independent sources.
- e. Always be aware that there will be those who will want to set up an event for their own purposes; be wary if you are offered a seemingly amazing photo opportunity.
- f. Be sure that what you photograph accurately reflects the true situation and is not a distortion of reality; on the other hand, never ignore the one-off that could reveal an aspect of neglect or harm that has so far gone unnoticed.
- g. You don't need to have the whole story behind what you see, but you do need to be totally open, honest and transparent about what you know and what you don't know.
- h. Never follow the pack; they may be being led and fed by those with ulterior motives.

- i. Build your own trusted contacts so that you are able to distinguish between fact and spin.
- j. Be careful when filming an incident or a subject when you are not culturally familiar with the background and circumstances; what may seem shocking to you may only reflect one element of a complex story.
- k. Don't crop or edit beyond what is technically necessary to display the image; you could distort more than the picture – you will know instinctively when you have crossed the line between editing and manipulation.
- l. Never stage-manage a shoot to hype up the story; your job is to report through images what has actually happened.

ii. Don't be Partial

- a. Be careful when filming topics about which you are passionately concerned; you could lose your objectivity and do more harm than good.
- b. If you have an interest in covering an event, make that absolutely clear in the text that accompanies your work.
- c. Aim to offer all sides of the story in context and in a way that enables the audience to reach a reasoned and informed conclusion.
- d. Your only motivation should be to inform the public debate and shine a light on wrongdoing and abuse.
- e. Being impartial and objective means not being prejudiced but being fair and balanced; be sure to recognise when you are getting carried away.
- f. Always rise above your own personal perspective and try to see a story from other points of view; otherwise your work is likely to be one sided and limited in scope value.
- g. Ensure that you provide a balance of issues and views through your camera lens, that you reflect a wide range of opinions, are prepared to explore conflicting views and that no significant point of view is left out.

iii. Taste & decency and offence

- a. Do not be afraid of offending if the information you are covering is in the public interest.
- b. Avoid gratuitous imagery that shocks rather than enhances the understanding of the audience; you are not there to sensationalise or impress.

iv. Respect the Privacy and consent of the Subject

- a. Respect a person's privacy, especially the vulnerable; their situation should not be seen as a rung on your career ladder.
- b. Ensure that those you are filming are aware of how and where the images are going to be used. If they are to be used online as well as in print ensure that those being filmed understand that the images will be searchable forever.

v. Respect the Integrity of the Subject

- a. Never expose someone to ridicule and humiliation; they have to live with the fallout the photograph will bring, whereas you may have moved on to the next story and suffer no consequences.
- b. Always remember you are working as a video/photo journalist to inform the public debate, not for your own glory or to try to make yourself look good.
- c. Never expose a subject to danger in order to improve the shot; take what is natural, warts and all.

vi. Respect the Dignity of Your Profession

Never take payment, promises or favours in return for covering an event in a certain way or submitting a photograph that serves a cause.

1. Media houses could be indicted if it take picture or publish photographs:
 - a. Without the consent of the victims or their relatives,
 - b. Which is likely to ridicule or cause disrepute to the subject, adversely affect his business or likely to indict him,

National Press Photographers Association Code of Ethics

1. be accurate and comprehensive in the representation of subjects.
2. Resist being manipulated by staged photo opportunities.
3. Be complete and provide context when photographing or recording subjects. Avoid stereotyping individuals and groups. Recognize and work to avoid presenting one's own biases in the work.
4. Treat all subjects with respect and dignity. Give special consideration to vulnerable subjects and compassion to victims of crime or tragedy. Intrude on private moments of grief only when the public has an overriding and justifiable need to see.
5. While photographing subjects do not intentionally contribute to, alter, or seek to alter or influence events.
6. Editing should maintain the integrity of the photographic images' content and context. Do not manipulate images or add or alter sound in any way that can mislead viewers or misrepresent subjects.
7. Do not pay sources or subjects or reward them materially for information or participation.
8. Do not accept gifts, favours, or compensation from those who might seek to influence coverage.
9. Do not intentionally sabotage the efforts of other journalists.

3.2 Photojournalism and Ethics

The ethics in photojournalism really surrounds the general function and definition of photojournalism: which is to capture the real world as it is happening. Though the concept of the *real world* can be debated, it is up to the photojournalist to capture the image as clearly and honestly as they see it. What this means in a specific sense of

ethics in photojournalism is to avoid altering the photo as much as possible. Ethical discussion is therefore predicted on the basis that one could have done what he did the other way round if he had desired.

In Mass Communication, ethics helps the journalist to determine what is right to be published in the columns of the newspaper and magazines. As we all know that a photojournalist writes with his camera he/she can never be blamed because he pictures what he has seen but should bear in mind that he cannot take undue advantage of people under emotional stress. It is also wrong to use photo tricks such as super imposition to deceive people.

4.0 Conclusion

The photojournalist who takes pictures knows when his /her work is in a bad taste and when he takes pictures in bad taste, he lowers his professional standard. However, the blame for a picture in bad a taste cuts across the subject, photographer and editor.

5.0 Summary

In Mass Communication, ethics helps the journalist to determine what is right to be published in the columns of the newspaper and magazines. As we all know that a photojournalist writes with his camera he/she can never be blamed because he pictures what he has seen but should bear in mind that he cannot take undue advantage of people under emotional stress. It is also wrong to use photo tricks such as super imposition to deceive people

6.0 TUTOR-MARKED Assignments

7.0 References/Future Readings

- Ojomo, O.W (2008). *Introductory Photography and Photojournalism*. Lagos Coronate Books
- Rothstein, A.(1979). *Photojournalism, Garden city, New York: American photographic book publishing Co. Inc*

UNIT 2 PHOTOGRAPHY AND THE LAW

CONTENTS

1.0 Introduction

2.0 Objectives

3.0 Main contents

 3.1 Photography and Copyright Law

 3.2 Photography and Obscenity

 3.3 Photography and Sedition

 3.4 Photography and Invasion of privacy

4.0 Conclusion

5.0 Summary

6.0 TUTOR-MARKED Assignments

7.0 References/Future Readings

1.0 Introduction

Let us be reminded that photojournalism is the recording of events for the public through photography it therefore involves publication of news through photography.

Just as we have laws and copyright issues in writing books, the film industry so also it is applicable to photography. The right of the original owner cannot be infringed upon in his or her work without taking the necessary permission before taking any action on the work. This and other issues will be dealt upon in this unit.

2.0 Objectives

At the end of this unit, you should be able to:

- Understand the use of copyright in photojournalism
- Know the laws that guide against the use of obscenity, sedition and moral values.

3.0 Main contents

3.1 WHAT IS COPYRIGHT LAW IN PHOTOJOURNALISM?

This is another law of Mass Communication that affects the job of a photojournalists. This Law gives the original owner of a photograph the right to control the use of his photograph by another person or group without his consent. The author of a negative owns the copyright as it reside in the work of a author such as a book, o photograph, a piece of music an art audio visual works sound recording and even commercials. If the photojournalist is employed by a newspaper or magazine house, the copyright here belongs to the newspaper or magazine house that employs him or her. It is also illegal to photograph certain secret places such as defense industry, airport building, and other high security zones. The essence of this restriction is to prevent the leaking of important security information to the enemies of a country or spies through such photographs.

According to Stella J.E (1997) ,Copy right was originally established by statue in England in 1556, , prior to the time the only protection that existed was under the common law. The law extended copy right protection from the former maximum of 56 years to the life of the author plus 50 years. For works made for hire and copyrighted by others as well as anonymous materials, the new term is 75 years from publication or 100 years from creation whichever is shorter.

The copyright council of Nigeria 1988

Before the copyright council, Nigerian copyright laws were lose with minimal stipulated penalties which are now being replaced. Te federal military Government then during the General Babangida administration in 1988 promulgated a decree known as decree 47 of 1988 which established the Nigerian Copyright Council, which would administer copyrights in Nigeria.

The copyright body was inaugurated and consisted of members drawn from publishers, writers, lawyers, the academic community, National library etc

3.2 PHOTOGRAPHY AND OBSECNITY

It is an offence to publish an obscene material. A material is obscene at common law in Nigeria, if it has a tendency to deprave and corrupt those whose minds are open to

such immoral influences and into whose hands a publication of the sort may fall. Obscenity from another angle may be seen as a relative factor in the sense that what may be seen as terrible or taboo in a particular community may not be same in another community but there should be laws guiding against what should not be seen on the public for the sake of morality. At this point the photojournalist is left to use his or her professional training to decide ant not get him or herself into trouble. However, pornographic magazines and films are highly questionable and this is the more reason why the legislature , police, army have tight security post that checks and control photojournalists on illegal photography escapades.

3.3 PHOTOGRAPHY AND SEDITION

Seditious intention therefore means an intention to bring into hatred or contempt or to excite disaffection against the person of the Head of the Federal Military Government and intention to promote feelings of ill- will and hostility between different classes of population in Nigeria.

Any person who does or attempts to do an act with a seditious intention or who prints, publishes or reproduces any seditious publication is guilty of an offence. If a photojournalist takes a picture of the Head of State or a government official, which may in any way incite violent reactions against such a personality or lead chaos or revolt against the government, that photojournalist is guilty of a seditious offence.

3.4 INVASION OF PRIVACY

The Nigerian constitution seems to be a bit silent over invasion of privacy. The right of privacy of course is the right to be left alone and is a very serious legal inhibition on the photojournalist. The photojournalist has no business taking a photograph of a person in his swimming pool without his or her consent. This laws protects the individual from been seen as societal form or frame. It protects the individual from having his photograph or his name published without his consent and so limits unauthorized publicity. In the work of Stella J.E(1997) analysis of four perspectives of invasion of privacy was discussed

- 1 intrusion
- 2 embarrassing private facts
- 3 misappropriation and
- 4 False lights

As all these relate to other channels of information dissemination.

Intrusion: no one has the right to intrude into someone's privacy. There are two common offences under intrusion

A physical intrusion this means using a hidden electronic devices to get some facts about someone without his / her knowledge

B The news published must show its newsworthiness. This is known as the consequence publication of news.

Embarrassing private facts; there are certain things one may not want discussed in the public arena no matter how factual. Therefore individual have the right to keep this truth of facts as the case may be

Misappropriation; one misappropriates when he uses something the exclusively belong to another person and as such deprives the original author of that work of his / her commercial property.

False light: this is where the journalist presents a false picture of someone. This means giving a distorted picture or picture with exaggerated finishing of someone.

4.0 Conclusion

Like every other profession photojournalists require some guiding principles to check and balance their attitudes and attributes towards their career to maintain a good profession. In order to control and discharge duties with fairness and delinquency he / she should remember that their work is a mirror that nurtures and beef up public understanding of the environment and events in whatever presentation they have done. The story should be told exactly how it is.

5.0 Summary

Photojournalist might have suffered from neglect over years but that is not the end of the road from the profession and its practitioners. All the ethics entail the molding of discipline , self reliance and patriotism.

6.0 TUTOR-MARKED Assignments.

Discuss the laws that guide against the use of obscenity, sedition and moral values.

7.0 References/Future Readings

Stella J.E. (1997). *PHTOTOJOURNALISM: Principles and Guidelines*. Scan Press Onueke, Nigeria
Sunny E.U (1995). *Essentials of photojournalism and photography*. Emiprint Ventures