

PHOTOJOURNALISM  
YOUR RIGHT TO KNOW

KEITH NEL



**PHOTOJOURNALISM**  
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**BY**  
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## **SUMMARY**

**Photojournalists report with a camera, their job is not to rationalise what happened or what is happening but to tell it as it happened, when it happened.**

**Their job is to combine the skill of taking photo's with the objectiveness of a scientist, then bring it all together with the determination of a beat reporter with the flair of a novelist.**

**In a visual age, photojournalism holds the key to communicating the news on the printed page. This is a vital necessity in our modern age were the public has the right to know.**

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## CHAPTER ONE

THIS BOOK IS  
THE PROPERTY  
OF THE  
- 5 SEP 2001  
TECHNIKON  
FREE STATE



## **INTRODUCTION**

**Photojournalism is all about being able to convert what you see into photographic stories. Then presenting it to the people who did not see it happen as a current records of events.**

**Photojournalism is very much about being at the right place at the right time. Then being able to interpret what is happening without being bias. For a photojournalist it is very important to be able to stay professional, even when it tears your heart to see events unfold in front of you.**

**It is important to try and make every image as strong as possible. Whether it is in a picture story or individual photos, every image must speak a thousand words. Last but not least : the unwritten rule in photojournalism, "IF IT BLEADS IT LEADS".**

## **HISTORY OF PICTURES IN PRINT**

Photographic reporting is such an intricate part of our lives today that people take it for granted. When a war breaks out, man land on the moon, a king being crowned or a football championship won, people expect to see images that tell the story in the next newspaper or magazine they buy.

The beginning of photojournalism can be seen in the drawings of cartoons that occasionally appeared in the drab 18<sup>th</sup> century press. Benjamin Franklin, when he was publishing the *Pennsylvanian Gazette* in the 1750's printed a woodcut of a snake chopped into many pieces over the caption, "JOIN OR DIE". (Korbe; 1982: 28)

What is very likely the first specimen of the modern news picture appeared in *THE ILLUSTRATED LONDON NEWS* in 1842, the year of its founding. (Korbe; 1982: 36)

Prophetically, in view of the nature of so many of the news pictures that have followed it, it showed an act of violence - a would-be assassin firing a pistol at Queen Victoria. Although daguerreotypes had then been known for a few years, there was no camera that could possibly have caught the action. (Geraci; 1980: 24)

When the camera came to widespread use in the 1840's photographs did not revolutionise picture journalism - far from it. The engraving and printing processes of the time could not reproduce a photograph on ordinary paper, alongside ordinary type, on an ordinary press. Only the full tones of a photograph, the solid blacks and blank whites could be rendered. The intermediate shades of grey - called halftones - could not be reproduced. Consequently, photographs had to be converted into drawings and



then into woodcuts before they could appear as new pictures.

A number of innovations that really got photojournalism moving. In the closing years of the 19<sup>th</sup> century there came into common use better portable cameras and easier - to - handle plates, as well as roll film *BLITZLICHT PULVER* - a mixture of Magnesium powder, potassium chlorate and antimony sulphide that gave a brilliant flash of light when ignited - was invented in Germany, and was soon being used to make pictures at night or in dim interiors. (Geraci; 1980: 28)

But what mattered most was the perfection of the means of reproducing photographs on the printed page directly, without having to enlist an artist to convert them into woodcuts.

Inventors had been working on such a technique for years. Their aim was to find some way of reproducing on newsprint the greys - or halftones - of photographic images. The solution was to use a ruled glass screen to break up the image into myriads of dots, some tiny, some large.

On January 21, 1897 *THE NEW YORK TRIBUNE* published the first halftone reproduction to appear in a mass circulation daily paper; it was a rather dull photograph of *THOMAS C PLATT* a New Yorker who had just been elected to the United State Senate. (Korbe; 1982: 43)

For the first time, a mass audience was seeing pictures that carried the convincing sense of realism unique to photography, no artist or engraver was acting as a middleman between the readers and the facts recorded by the camera.



Actual views of the great events of the day became regular front-page fare. When the *TITANIC* sank in 1912, the papers were filled with halftones showing the passengers who has been aboard and the rescue efforts that took place in the freezing north Atlantic. Magazines soon had swarms of photographers circling the globe to bring back for stay-at-home pictures of exotic lands and cultures.

The year 1919 saw the appearance in New York of a paper with a word-and picture tabloidformat, *THE ILLUSTRATED DAILY NEWS*. (Bolton; s.a: 35)

But for sheer sensationalism, it paled beside another tabloid of the 20's, *THE NEW YORK EVENING GRAPHIC*, which carried the themes of sex and violence about as far as they could go. (Bolton; s.a: 35)

The *GRAPHIC'S* main contribution to photojournalistic history was the composograph - a fake picture made by pasting several photographs together. (Bolton; s.a: 41)

In their sensationalistic heydays, the tabloids would do anything to get a genuine shocker of a photograph. A case in point is the *NEW YORK DAILY NEWS* PHOTOGRAPH OF Ruth Snyder dying in the electrical chair. (Korbe; 1982: 66)

Mrs. Snyder who was convicted of murdering her husband was sentenced to be electrocuted in Sing Prison, New York. In those days pictures of people being executed were prohibited - not by law but by the warden's directive. Pencil reporters were invited to the execution, camera reporters were not. Tom Howard of the *CHICAGO TRIBUNE* was hired to do the job. A month ahead of time he practised taking sneak shots with a miniature camera.

When Mrs. Snyders was killed, Howard lifted his trousers leg and exposed the plate. If the picture seems blurry, it is not because Howard flinched, not at all. It's because he coolly exposed the plate three times, for a total of about five seconds, too catch Mrs Snyders attitude as the current was applied, cut of and reapplied. (Refer to fig. 2.1 and 2.2 ).

## CHAPTER TWO



## **MODERN PHOTOJOURNALISM**

The major trend in publishing today is towards the use of more “art” and fewer words.

For one thing, pictures are cheaper.

But economics are not the only reason for the ascendancy of photographs and other forms of art in modern publication. Photographs and drawings can communicate more quickly than words.

Today’s reader is well informed and intelligent. Some of the “razzle dazzle” speed of the computer seems to have rubbed off. Television, itself a well refined form of instant communication, has trained us to assimilate facts instantly.

No longer can stories be written first and illustrated later - the total process of imparting a body of information to a recipient must be thoroughly researched before the first word has been typed. On the technical side, much progress has been made in the past half century. Electronics has provided built-in the camera circuits which measure light and guarantee flawless exposure.

Space-age advances have provided earthbound viewers with astonishingly sharp and vivid images from subject area as remote as the moon.

Photography, like the rest of modern technology, seems to have come of age, and we with it.

## **THE CAMERA AS A COMMUNICATING TOOL**

Exactly what is Photography? Webster defines it as “the art or process of producing images on sensitized surfaces by the action of light”. (Squires; 1990: 76)

It is from the Greek “photos”, meaning light and “graphos” meaning writing. Thus “writing with light”. (Squires; 1990: 77)

How appropriate that even its root implies that photography should be used to communicate. In other words, photography is the making, by an optical chemical process, with tools especially designed for the purpose, of visual reproductions, in miniature, of scenes which pass before the eye.

But there is more photography than that...

## CHAPTER THREE

### 3. TECHNIQUES OF PERSUASION

#### 3.1 GRAIN

The coarseness or fineness of the grain structure of the emulsion can have a strong effect on the mood of the picture. In other words, persuasion starts with film itself.

The way the film is developed, can intensify the mood of the picture. And be intensified again by the amount of enlargement of the final print.

Fig. 3.1 for example was photographed with a Nikon F, a 50mm lens and fast film.

The coarse grain accentuates the dark shadows under the workman's helmet, out of which peer lowering, menacing eyes. It also makes him look unshaven and calls attention to the hair on his chest and arms. These elements have been further accented by the use of contrast, fast developer and by enlargement of the original about seven times the size of the negative. (Editors of Time Life Books; 1971: 93 - 99)

In fig. 3.2 Molito used a Burke and James 415 view camera & 150mm lens and film only about half as fast as that used for the picture above, for a softer result. The enlargement was moderate - twice negative size - retaining middle-grey tones and delicate detail. The immediate impression that this picture gives is far less menacing than that of the picture above. Despite the fact the pose - with its forward thrust leg and emphasis on bulging arm muscles - is more aggressive. (Editors of Time Life Books; 1971: 89 -99)



### **3.2 GETTING YOUR POINT ACCROSS WITH LIGHT**

Nothing affects the meaning of a picture more than lighting. Here are two pictures made by Yale Joel of the actor director Howard Da Silva.

In fig.3.3 Yale Joel used a Nikon F and a 85mm lens which strengthened the effect he was after with his strobe unit by keeping it low - at the eye level of the subject. Such a low-angled light source creates unfamiliar shadows for viewers accustomed to looking at faces, in light that comes overhead. Here Da Silva appears to be gazing into the flickering light of a fire illusion that is enhanced by the shadow of his head rising up on the wall behind him. (Editors of Time Life Books; 1971: 100 -101)

Outdoors, with the same camera and lens, Joel chose the more diffuse natural light of midafternoon for a shot of an easygoing Da Silva. He also lowered his camera position - to about the level of Da Silva's adam apple. This change in angle accentuates the effect Joel wanted. Mouth and jaw become more prominent, and Da Silva now can look downwards slightly to give his gaze its amiable quality.(Refer to fig. 3.4)

### **3.3 COLOUR OR BLACK AND WHITE**

Colour is also so weighted with meaning that even slight alterations - attained by the use of filters or by deliberately overexposing or underexposing can change the point of a picture.

Shot with a Nikon F and its normal 50mm lens, Marcia Keegan's black and white scene is depressing. What hits the viewer is the dirty street, the littered steps, the decaying buildings, the anonymous people resigned sitting. The one lively note, the rope-jumping girls, is almost lost in the general tawdriness of the scene. (Refer to fig. 3.5)

Colour warms up the whole scene instantly. A pillar of deep, rich red glows in the centre of the picture, and the buildings take on warm shades of blue and green. The people, no longer apathetic, have sprung to life against that coloured background by adding several small flickering notes of colour themselves. (Refer to fig. 3.6)

#### **3.4 DESIDING ON SHUTTER SPEED**

By changing shutter speed to control the appearance of motion, the photographer can produce widely different interpretations of a single event.

Using a 200mm lens on his Nikon F to get in close, Michael Semak succeeds in drawing the viewer right into the procession. He sees one girl so clearly, learns so much about what her costume is made of, that the viewer himself become a parader. (Refer to fig. 3.7)

With the same lens, but stopped down to F16 to take a 1/8 second exposure, Semak completely depersonalises the scene. Here he speaks of parades in general - anonymous pictures whirling past. The viewer can see right through them, a comment on the transitoriness of all parades. (Refer to fig. 3.8)

### **3.5 EXPLOITING CAMERA ANGLES**

Robert Walch demonstrates how to alter mood and message by a change in camera angle with a pair of pictures of a young couple he encountered in a New Mexico state park.

Walch shot this picture with a Leica M3 and a 35mm wide-angle lens. This lens allowed him to keep fairly close to his subjects and still get them and their bus within his picture frame. The wide angle further strengthens the effect that Walch was seeking by making the bus appear to be small in comparison to its owners. (Refer to fig. 3.9)

Using the same 35mm lens, Walch this time makes a horizontal shot, moving in at a low angle until the two guitars spread completely across this picture frame. The emphasis on music - on performance - is intensified by the way in which the wide-angle lens succeeds in bringing up the size of the players hand. (Refer to fig. 3.10)

### **3.6 CHOICE OF LENS**

Once again change a single variable and the point of the picture changes. Here there has been a lens change - nothing else. The event was a dinner honouring former Democratic mayors of Westbrook, Maine. (Refer to fig. 3.11)

Still standing six feet from his subject, but switching to 105mm lens, Kantor fills his frame with Muskie's face for a close up of the Senator. The shallow depth of field provided by this lens blurs everything else, and this concentrates on the Senator's personality rather than on the political flavour of the evening. (Refer to fig. 3.12)



### **3.7 MANIPULATION IN THE DARK ROOM**

Much can be done on the darkroom to make a persuasive picture out of a negative that has its obvious virtues but equally obvious drawbacks.

A print made from Snyder's original catch-as-catch can shot reveals an awkward door in one corner of the picture and a deadly white background. It also gives Miss Joplin a very rough complexion. (Refer to fig.3.13)

Snyders got rich of these drawbacks and at the same time created a dramatic "onstage" picture by the print manipulation. His first step in the darkroom was to soften Miss Joplin's complexion by putting a double thickness of nylon stocking over his enlarger lens to diffuse the image it projected. He then burned in and darkened the objectionable background of his print by lengthening the exposure, meanwhile holding his hand over the centre so that the image of Miss Joplin's face would not be affected. As a result she is framed in brightness - an artificial spotlight that puts her on stage. (refer to fig. 3.14)

### **3.8 MANIPULATING THE TRUTH BY CROPPING**

Cropping can strengthen a photograph by focusing attention on its main point through the elimination of distracting, ugly or irrelevant details.

This is a full print of a snapshot made of Army Secretary Stevens standing with Private G Dawid Schine, a former McCarthy aide, and two other men. McCarthy, trying to



make it seem that Stevens was attempting to be friendly with Schine, had the other men cropped out. (Refer to fig. 3.15)

Cropped as shown, it now does appear that Stevens is solicitous of Schine and eager to be seen with him. Luckily Steven's counsel Joseph Welch got hold of the original picture and was able to expose the fraud - which ultimately helped destroy the Senator. (Refer to fig. 3.16)

### **3.9 THE TELLING MOMENT**

Nobody can teach the photographer when to trip his shutter. This he must learn by himself through long practice and through the recollection of many missed opportunities.

Eisenstaedt's contact sheet records on unproductive shot after another of an obviously bored Winston Churchill - frame 24 shows him beginning to drowse. The roll of film was almost used up before Eisenstaedt's patience and alertness paid off - the rally pitched up, Churchill made a characteristic gesture and Eisenstaedt obtained a shot his magazine could use. (Refer to fig. 3.17)

Here is a blow-up of the successful frame 15. Since Eisenstaedt was not allowed to approach close, he chose a 90mm lens to fill the picture frame of his Leica, and came up with a fine news shot of a rugged old campaigner making the celebrated gesture that was his hallmark. (Refer to fig. 3.18)

## CHAPTER FOUR



## 4. WHERE TO FIND NEWS

### 4.1 LOOKING FOR SCOOPS

#### 4.1.1 LUCK

Luck can't be learned, but if luck is not accompanied by good techniques and the sense of what to do with the exposed film once it's been shot, then the photographer won't be able to turn an accident into front-page news-making material.

#### 4.1.2 RADIO

Only rarely will you stumble over a big breaking news story. "Anticipating spot news is like trying to predict, where lightning will strike" says Robert Bowden of the *ST*.

*PETERSBURG (FLA.)TIMES.*

How does a news photographer know when a story is breaking? One way is to monitor the emergency band radio frequencies for a tip-off on a major spot news break.

Most newspaper photographers monitor police band because cops are usually the first ones called to a murder, robbery or accident. You can find the exact frequency by asking your local police department or by obtaining from local radio store a directory that list all emergency frequencies in the region.

### **4.1.3 TIPS**

Newspapers often get leads on top news stories when people call the city desk with tips. Some newspapers, in fact, offer monetary rewards for tips. The city desk sizes up the event. Then, if the decision is yes, the city editor or an assistant may send out a reporter and photographer.

### **4.1.4 KNOWING THE TERRITORY**

Most newspapers assign reporters to cover a certain beat: city hall, hospitals, police headquarters. Beat reporters keep up with the news and events in their speciality, consequently, these reporters know when to expect a major story to break.

The city hall beat reporter may call in to the city desk and say: "The mayor is greeting some astronauts today. It will be worth a good picture". The editor agrees and assigns a photographer.

### **4.1.5 MAKING CONTACTS**

Michael Meinhardt of the *DAILEY HERALD* in Wheaton has developed his own system of finding out about spot news as it happens.

Using a system of pagers, two-way radios, cellular phones and a network of sources and contacts he stays abreast of news as it breaks in the Chicago and suburban-Chicago area. Fire-fighters, police officers, dispatchers and even air traffic controllers at surrounding airports notify Meinhardt of news events via a voice message pager that he carries twenty-four hours a day. (Korbe; 1982: 20)



He has befriended these contacts at other news events, where he introduced himself, left a business card and followed up by giving them photographs of themselves at word.

#### **4.1.6 PR OFFICERS ARE THERE TO HELP YOU**

If you want to know the whereabouts of the mayor practically every minute of the day just consult the schedule. The mayor's personal or press secretary arranges the itinerary weeks in advance.

Mayors, Congressional representatives, senators and the president of the United States have carefully planned schedules available through their press officers.



## CHAPTER FIVE

## **THE PICTURES THAT MADE NEWS**

**1965. Burning monk: should the photographer have stopped it?**

To protect the South Vietnamese government in 1963, a monk set himself afire after notifying the press. (Refer to fig 5.1)

Peter Arnett who photographed the Buddhist monk ablaze, beat off the Vietnamese secret police trying to take his camera and sent his photograph round the world, later reflected: I should have prevented the immolation by rushing at him and kicking the gasoline away. As a human being I wanted to, as a reporter I couldn't". (Evans; 1981: 120)

Today's newspaper photographers take covering stories in all parts of the globe. Boston readers saw apartheid in South Africa through the lens of a Globe photographer. Photo by Joanne Rathe. (Refer to fig. 5.2)

Brigadier General Nguyen Ngoc Loan - police chief of Saigon, assassinates a Viet Cong suspect. Because the South Vietnamese was U.S allies, this picture disturbed the American public and helped change sentiment about U.S involvement in Vietnam. Eddie Adams was the photographer who won a Pulitzer prize for this picture. (Refer to fig. 5.3)

**In fig. 5.4 John McCrary, 4, holds his father, John, by the leg as the elder McCrary prepares to leave El Dorado for the Persian Gulf as part of Operation Desert Shield.**

**Photo taken by Jeff Tuttle**



## CHAPTER SIX

In fig. 6.1 This fire escape collapsed during a fire, plunging a woman to her death, the child miraculously survived. After this picture ran on hundreds of front pages around the country, telephone calls and letters deluged newspapers, charging sensationalism, invasion of privacy, insensitivity and tasteless display of human tragedy - all to sell newspapers. (National press photography ass. And University Missouri school of journalism; 1991: 150 - 153)

### **PHOTO ETHICS**

Almost everyday, photojournalists face decisions of morality - ranging from removing a distracting item from a photograph to taking a gruesome picture at a murder scene.

A looming deadline of a six-site assignment sheet can pressure the photographer into making snap judgements about even the most morally delicate situations.

Forman's photo of the falling woman and child contributed to a change in fire safety laws in Boston. (Beloff, 1985: 306)

Many photographers, whether they realise it or not, turn to an established ethical framework to try to guide their decisions.

## **THE GOLDEN RULE**

One of the ethical cornerstones the Judeo/Christian rule. “do unto others as you would have them do unto you”. This rule conflicts both with professional standards and with actions that might benefit a democratic society in need of information.

## **PROFESSIONAL VS GOOD SAMARITAN**

When should the photographer act as a professional photojournalist, and when should the camera person act as a responsible citizen? What happens when the role conflict?

The photojournalist has a role in society just as a doctor or lawyer has. That role is to inform the public. Information allows this countries citizens to make intelligent decisions. By actually seeing what is going on citizens can perhaps learn enough - or be moved enough to prevent things from happening to others in the future. Information can lead to changes in public policy, laws, funding of perhaps just improve behaviour. A photographers job is to record the news, not to prevent it or to change it.

The Good Samaritan argument is absolutist: a photojournalist is first and foremost a human being. A photojournalist’s primary responsibility is to the human being needing immediate help. Journalism comes second. No one can measure the ultimate good of what a photo will do later, but you can see the immediate needs of present.

Before taking pictures of the burning house, the photographer - Joe Fudge - , acting as a Good Samaritan, warned the residents inside that their attic was ablaze. Only later did the photographer snap this shot of the family leaving the house and carrying their dog.

(Refer to fig. 6.2)

## CHAPTER SEVEN



## **THE LAW**

### **PRIVACY VS THE PUBLIC'S RIGHT TO KNOW**

When people talk about “privacy” they usually mean the “right to be left alone”.

However, over the past ninety years, some commonly recognised principles of privacy have evolved based on laws and court cases.

#### **THESE PRINCIPLES PROTECT INDIVIDUALS FROM ANYONE:**

- intruding by taking pictures where privacy could be expected
- using a picture to sell a product without consent
- unfairly causing someone to look bad
- taking truthful but private or embarrassing photos

## UNFAIRLY CAUSING SOMEONE TO LOOK BAD

The law holds that people have the right of privacy not to be placed in a “false light”. In other words, photos can’t make a person look bad without cause. For example a photographer photographed a child who had been struck by a car, and the picture appeared in the newspaper. (Refer to fig. 7.1)

Two years later, the *SATURDAY EVENING POST* ran the same picture under the title, “They asked to be killed” with a storey about child safety. The original use of the picture was a legitimate publication of a newsworthy event. But when the *SATURDAY EVENING POST* used the headline with the picture, and placed the subhead “Do you invite massacre with your own carelessness?” next to the photo, the parents claimed that the words and photo implied carelessness on their part. (Refer to fig. 7.1)

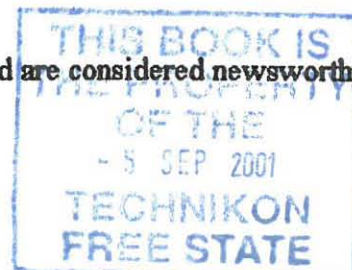
The parents of this child claimed that the combination of words and pictures implied that they were careless, thus placing them in a false light. When they sued the *SATURDAY EVENING POST*, the court decided in their favour. (Korbe; 1982: 210)

## ACCIDENTS

If someone is injured in an automobile accident , plane crash, falls out of a tree, nearly drowns or is struck by lightning, the person would have a “public medical condition”.

In addition, if a person is shot by someone who is in the process of committing a crime, that person’s condition would be considered “public”.

People who are victims of a crime, accident or act of God are considered newsworthy,



and they can be photographed outside the hospital.

Once the victim enters the emergency van, however, the individual is covered by the right of privacy and is off limits to photographers. The same off limits rule inhibits photographers once the victim enters the hospital.

### **HOSPITAL OFF LIMITS**

In 1942, an International News Photo Photographer entered the hospital room of Dorothy Barber who was in the hospital for a weight loss problem. Without Barber's consent, the photographer took a picture and ran it under the headline "Starving Glutton". Barber sued the magazine and *TIME* lost the case. (Korbe; 1982: 212)

Certainly if there is any rights of privacy at all, it should include the right to obtain medical treatment at home or in a hospital without personal publicity.

**WHERE AND WHEN A PHOTOJOURNALIST CAN SHOOT (Korbe; 1982)**

WITH	ANYTIME	IF NO ONE	WITH	ONLY
		OBJECTS	RESTRICTIONS	
<b>PERMISSION</b>				
<b>PUBLIC AREAS</b>				
Street	x			
Sidewalk	x			
Airport	x			
Beach	x			
Park	x			
Zoo	x			
Train Station	x			
Bus Station	x			
<b>IN PUBLIC SCHOOL</b>				
Pre-school	x			
Grade School	x			
High School	x			
University Campus	x			
Class in Session				x
<b>IN PUBIC AREA - WITH RESTRICTIONS</b>				
Police Headquarters			x	
Government Buildings			x	
Courtroom				x
Prison				x
Legislative Chambers				x
<b>IN MEDICAL FACILITES</b>				
Hospital				x
Rehab centre				x
Emergency Van				x
Mental Health Centre				x
Doctor's Office				x
Clinic				x
<b>PIVATE BUT OPEN TO THE PUBLIC</b>				
Movie Theatre Lobby		x		
Business Office		x		
Hotel Lobby		x		
Restaurant		x		
Casino				x
Museum			x	
<b>IN PRIVATE</b>				
Home		x		
Porch		x		
Lawn		x		
Apartment		x		
Hotel Room		x		
Car		x		
<b>PRIVATE AREAS VISIBLE TO PUBLIC</b>				
Porch			x	
Lawn			x	
Window of Home			x	



## CHAPTER EIGHT

## **HOW TO SELL YOUR PICTURES AND YOURSELF**

The formula for success in publishing is very straight forward and not exceptionally difficult. Whether the goal is a continuous free-lance market, or a full time staff position, the route is the same.

**STEP ONE:** thoroughly research the potential market. Read dozens of issues of the publications you want at work for. Inspect the photos minutely. Look for details, are faces visible? Do brand names show? Are the pictures record pictures or do they tell a story?

**STEP TWO:** Prepare a story with a picture of the subject the publication might be interested in. Editors today want “packages” of words as well as pictures.

**STEP THREE:** When the story is returned, heed the editor’s comments if they are given. If you receive a checked-off form letter, send the story out again to a publication with similar interests.

**STEP FOUR:** When you finally make a sale, subscribe to that publication and dig into library files to learn all you can about it.

**STEP FIVE:** Make other submissions to this publication until you have made additional sales and the editors know you. If your work is satisfactory, you may be asked to take on special tasks. To a freelance, these are the best and; they pay just as well and you don’t have to work as hard to get them.

## CHAPTER NINE

## **A: EQUIPMENT**

### **CAMERA**

I've experienced that the best camera to carry is the Canon EOS-IN with motor drive.

This camera is fast and easy to handle, when you need that extra bit of speed when seconds count.

It is best to carry two cameras because you often need different lenses in a situation, a wide-angle and a medium telephoto. Also if one camera malfunctions, the other will save the day.

Finally carry two cameras because sometimes you shoot black and white and colour film on the same assignment.

### **LENSES**

Favourite lenses are wide angles, with the 20mm/3.5 topping the list. I like the 20mm because I can squeeze a lot of information into the frame. However, this lens can distort severely and should be used carefully.

I covet the 35-70mm AF f/2.8 lens for its speed, sharpness and commonly used focal lengths. The zoom capability is useful when you're confined to one spot and for the occasional "zoom" effect. The 55mm f/2.8 macro is indispensable for close up work and doubles as a normal lens. Lenses that should be included is the 105mm f/2,5, 180mm f/2,8, and 400mm f/3,5.

The 105mm and 180mm are used mostly for tight people shots and for details. The best lens to use for sports is the 400mm and for special effects like compressing a hilly highway into a dramatic scene.



## **ELECTRONIC FLASH METER**

You can use the compatible Nikon SB-24 strobe. Some of the strobes more esoteric functions include as infra-red beam that allows the F4 camera to focus in total darkness.

You may use the precise fill-flash capability made possible with though the lens (TTL) metering, which measure the actual light coming through the lens and reflected off the film. You can sometimes use an extension sync cord do you can aim the flash in different directions and still keep its automatic features functioning.

Although the flash can be used automatically, you can still carry a Minolta strobe meter to verify exposures when you are using manual strobes.

## **FILM**

I carry six rolls of film, both black and white and colour transparency. My film travels in a carry-on cooler bag. It keeps the film cool and ensures good film reaction on hot days. Stripping away boxes and plastic film cans can cut weight.

## **FILTERS**

I carry ultra-violet filters, which cut down on haze for scenic shots and provide protection for the front element of my lenses.

You can also carry a neutral density filter, which functions like grey sunglasses for a camera. On a sunny day, when I want to see a wide aperture, I attach this lens which doesn't change the colour of light, just the quantity.

Finally you can use fluorescent-daylight filter for shooting transparencies under



**fluorescent lighting.**

## **NOTEBOOK AND PENS**

**Take notes on a napkin if you have too, but I recommend a special notebook for the purpose. The longer you are in the business the more notes you take. Use a standard reporter's notebook.**

## **AUTOFOCUS: A BONUS**

**Today's autofocus cameras can follow focus and even anticipate the location of the subject as it moves towards or away from the lens. The photographer can prefocus on the finish line of a race, and the first runner crossing the finish line will automatically trip the shutter. Like most automatic features on a camera, autofocus works perfectly for many but not all situations. Knowing when to switch from autofocus to manual remains the key to bringing back consistently sharp negatives and transparencies.**

### **CHILDREN REPAIRS ROADS**

This image was taken while I was on a trip to the Transkei. The roads in Transkei, are in a very poor condition and the children there, repair the roads as a source of income. They would barricade the roads with wheelbarrows, and not allow you to pass unless you pay. (Refer to fig. 10.1)

This image was taken with a standard 50mm lens on a 35mm camera. I also used a long exposure because of the poor light, but I did not use fill-in flash to avoid shadows.

### **CHILDREN DANCE FOR MONEY**

This image was also taken in the Transkei. Where the children forced you too look at their dancing by barricading the roads with logs, and will only let you pass once you have paid for the show you watched. (refer to fig. 10.2)

This image was taken with a 28mm wide-angle lens. I took the opportunity to get close to the action. I chose too use a small aperture to insure a longer exposure. I wanted the dancers to be fairly blurred but not so that you could not recognise their facial expressions.

### **CHILDREN LIVING IN DUMP SITES**

This image was taken in Bloemfontein on a trip to the dump site. We were looking for images which would portray the way man pollutes his environment. Where we found little children living amongst all the garbage. I found out that these children survive by

scrounging through the trash to find tit-bits to eat. Through this harsh way of living, they still found time to play with discarded phones and other discarded rubbish. (Refer to fig. 10.3)

### **PROSTITUTION IN CITY**

This image was taken in Kimberley, in what must be the worst part of town. Where young ladies sell their bodies for profit. (Refer to fig. 10.4)

The image was taken with a 35-70mm zoom lens, with a Metz 60 flash on my 35mm camera. The film I used was an Ilford 400 ASA black and white film which I then printed through the mini lab.

### **MARCH FOR CHRIST**

This image was taken in Bloemfontein, at what was supposed to be a world-wide march. It was taken with a 35mm camera with a 50mm lens. (Refer to figure 10.5)

### **DOWN SYNDROME PEOPLE ACTIVE IN COMMUNITY**

This image was taken at the Orange Free State Institute for the mentally ill, where sufferers of Down Syndrome make paper flowers and reeves. They also make clothes and other oddities which they sell to support the institution. (refer to fig. 10.6)

This image was taken with a 50mm lens and fill-in flash. Once again I used Ilford 400 film to make optimal use of the minimum light available.

## **HAILSTORM CAN NOT DAMPEN SPIRITS**

**This image was taken after what must have been the worst hail and thunderstorm in ten years in the city of Bloemfontein. No matter what nature threw at these two gentleman it could not dampen their spirits. (refer to fig. 10.7)**

## **THE THIRSTY CHILD**

**I took this image on one of my trips to Buxton in the northern Cape where we found what must have been a three year old child suckling on her mother. The image was taken with a 50mm lens on a 35mm camera. The only regret I have with this image is the fact that I used too much depth of field and would have liked the background to be more blurred. (refer to fig. 10.8)**



## CHAPTER TEN

Alfred Eisenstaedt once defined the job of a photojournalist in deceptively simple terms. All he has to do, Eisenstaedt said is “*to find and catch the storytelling moment*”. But to perform this task, the photojournalist needs an extraordinary range of talents and abilities. (Bolton; s.a: 345)

Photojournalists are visual reporters who interpret the news with cameras rather than pens. Today’s photo’s represent the best means available to report human events concisely and effectively. Pictures today do not merely supplement the news stories of the day as illustrations or serve as ornaments to break up the grey type on the page. It is a visual communicator between the safety of your own home to the outside world.

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## CHAPTER TWELVE

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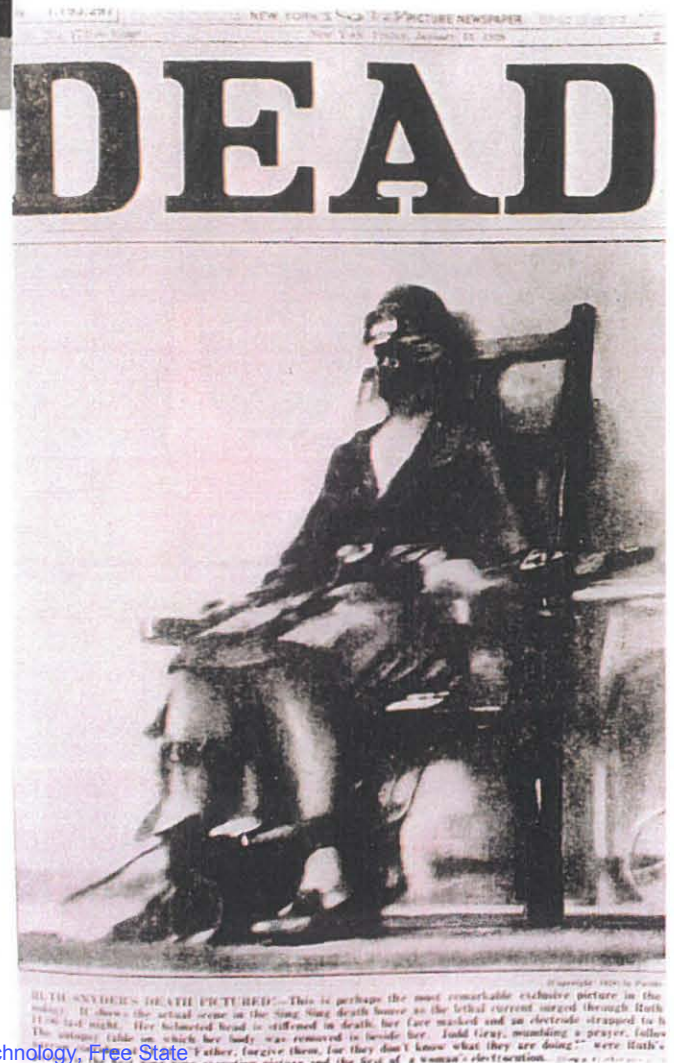


APPENDIX

FIGURE 2.1



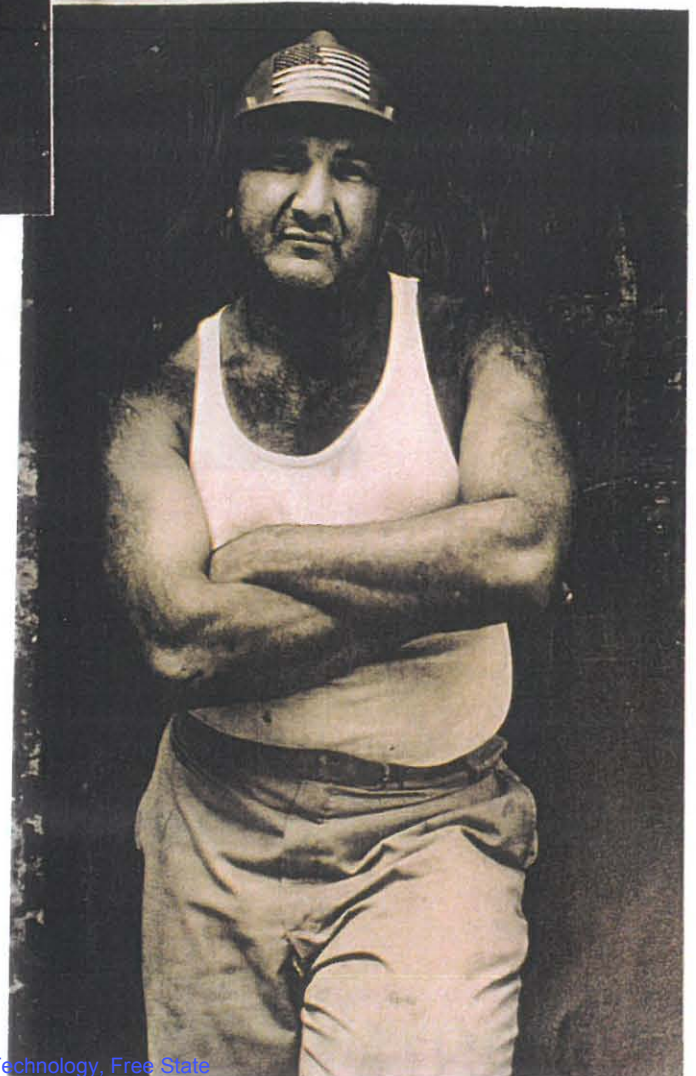
FIGURE 2.2



**FIGURE 3.1**

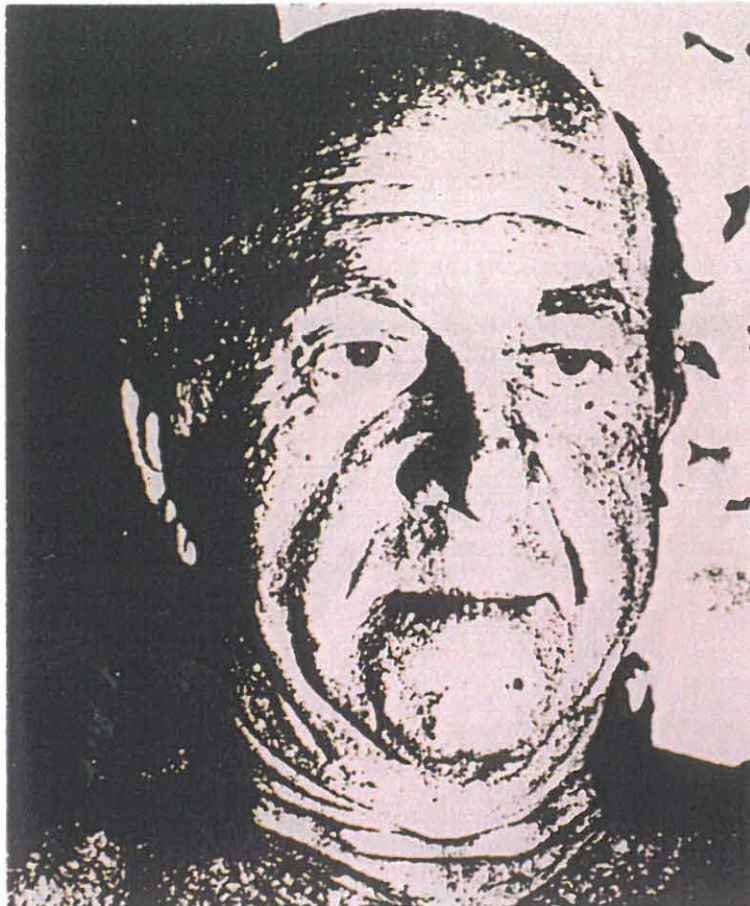


**FIGURE 3.2**





**FIGURE 3.3**



**FIGURE 3.4**

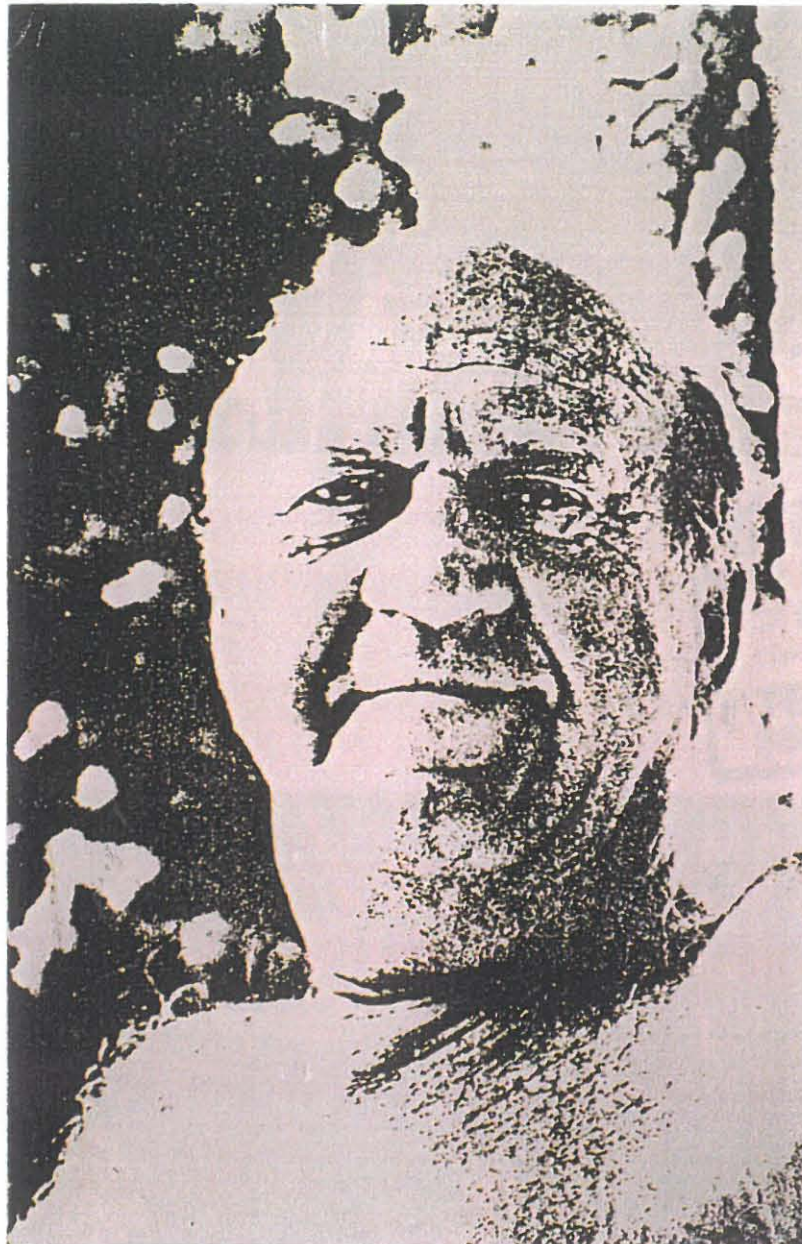




FIGURE 3.5

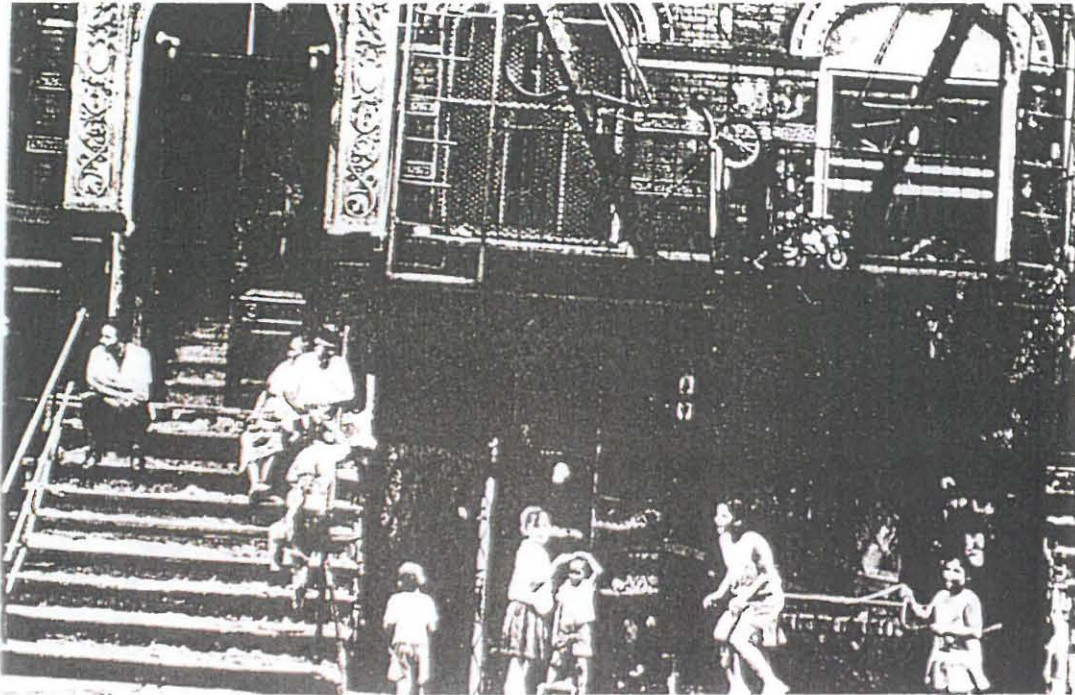


FIGURE 3.6

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BLOEMFONTEIN



**FIGURE 3.7**



**FIGURE 3.8**



**FIGURE 3.9**

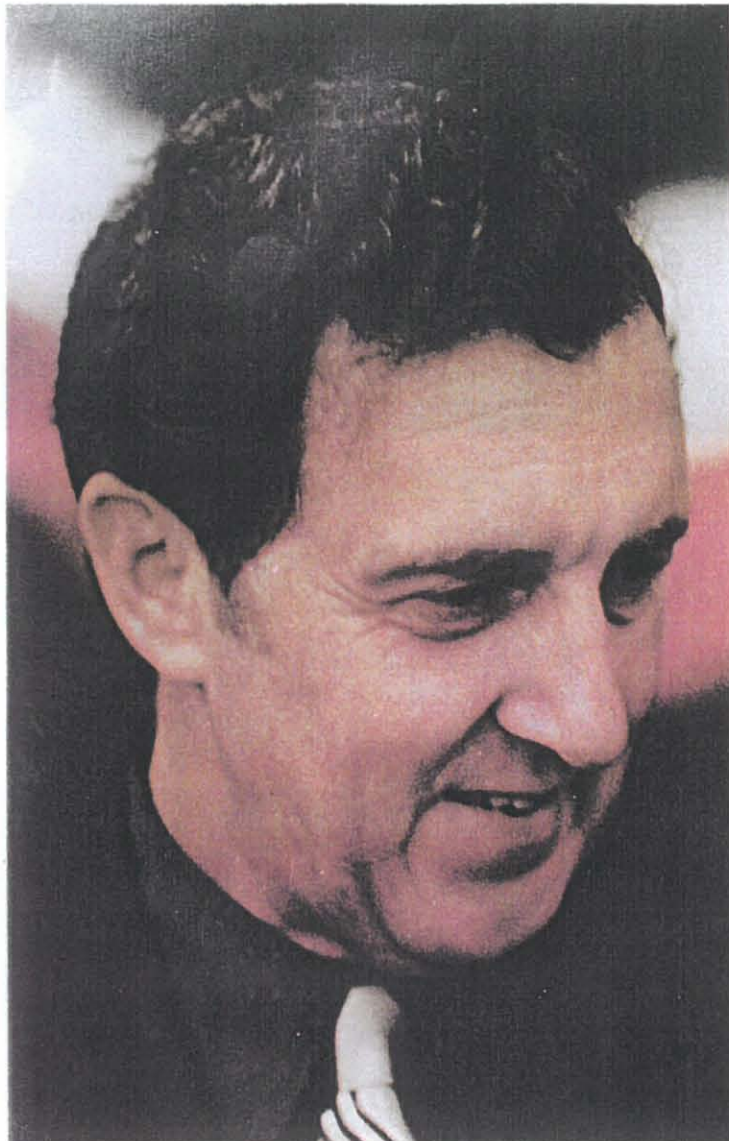


**FIGURE 3.10**





**FIGURE 3.12**



**FIGURE 3.13**



**FIGURE 3.14**





**FIGURE 3.15**



**FIGURE 3.16**



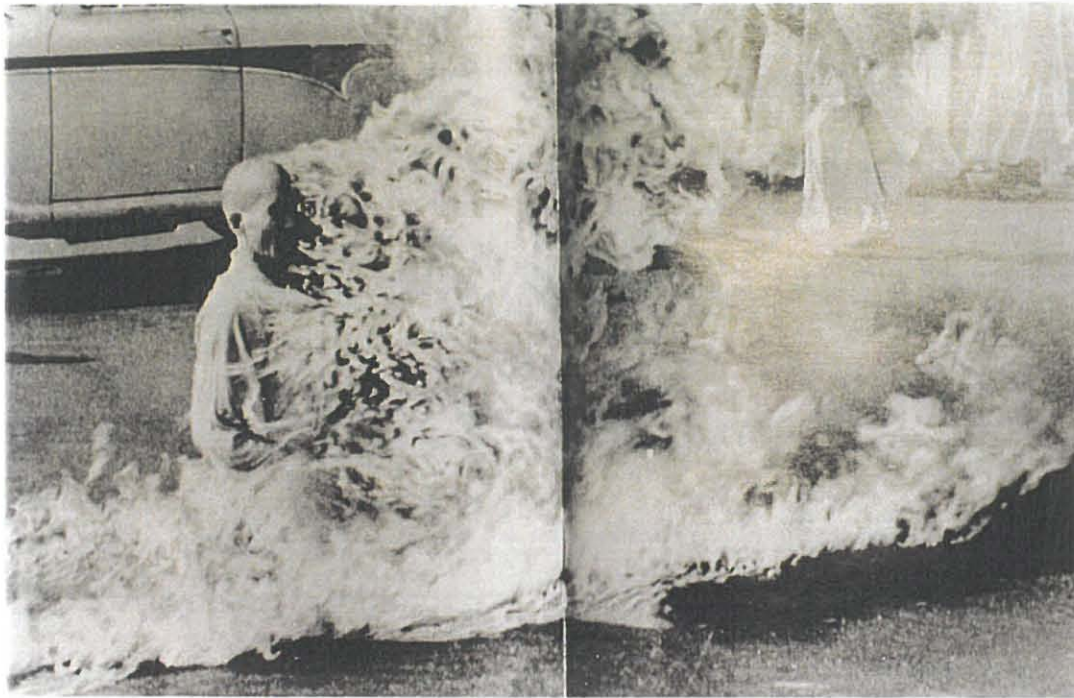


**FIGURE 3.17**



**FIGURE 3.18**

**FIGURE 5.1**



**FIGURE 5.2**





**FIGURE 5.3**



**FIGURE 5.4**



**FIGURE 6.1**



**FIGURE 6.2**





**FIGURE 7.1**





**FIGURE 10.1**



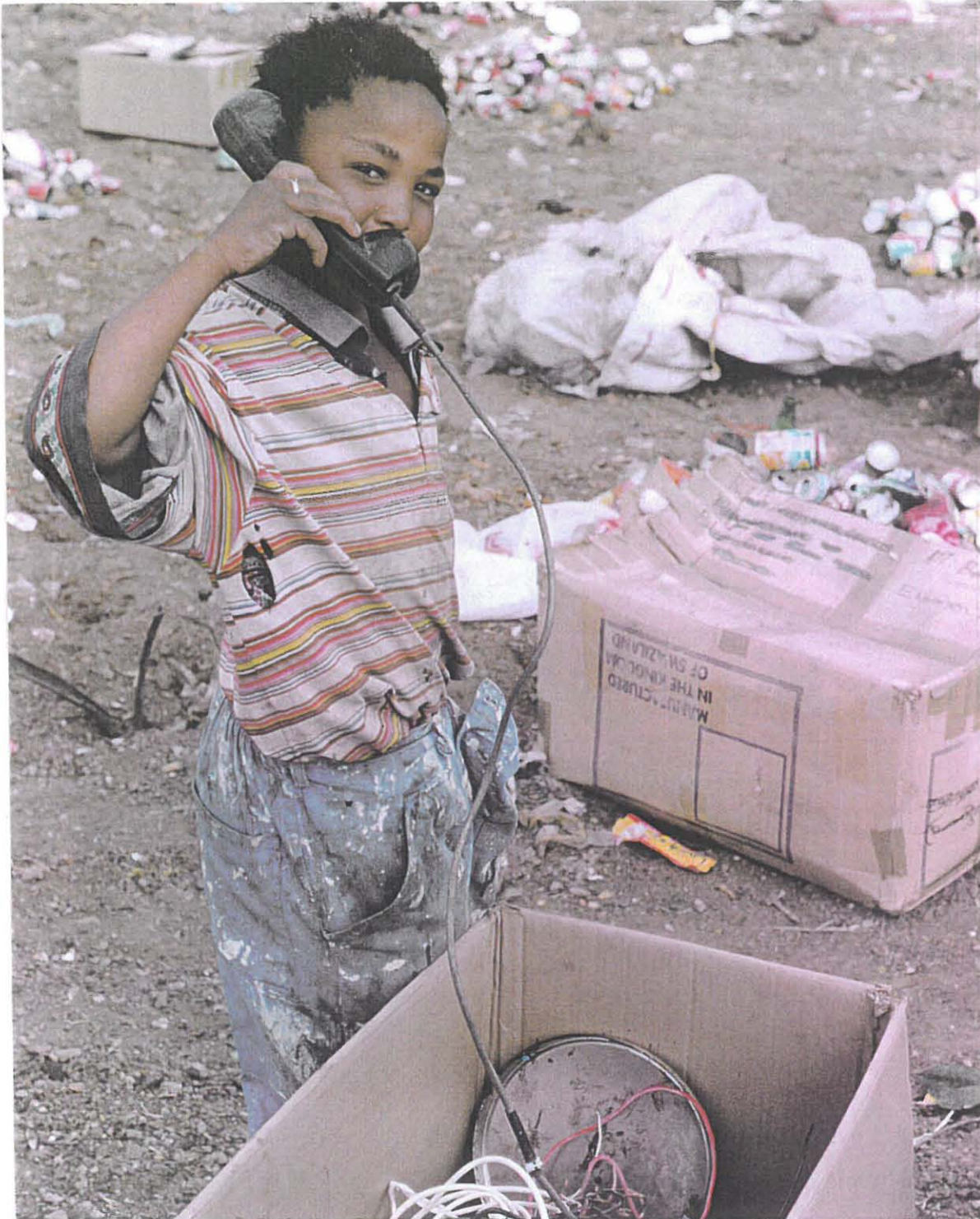


**FIGURE 10.2**





**FIGURE 10.3**

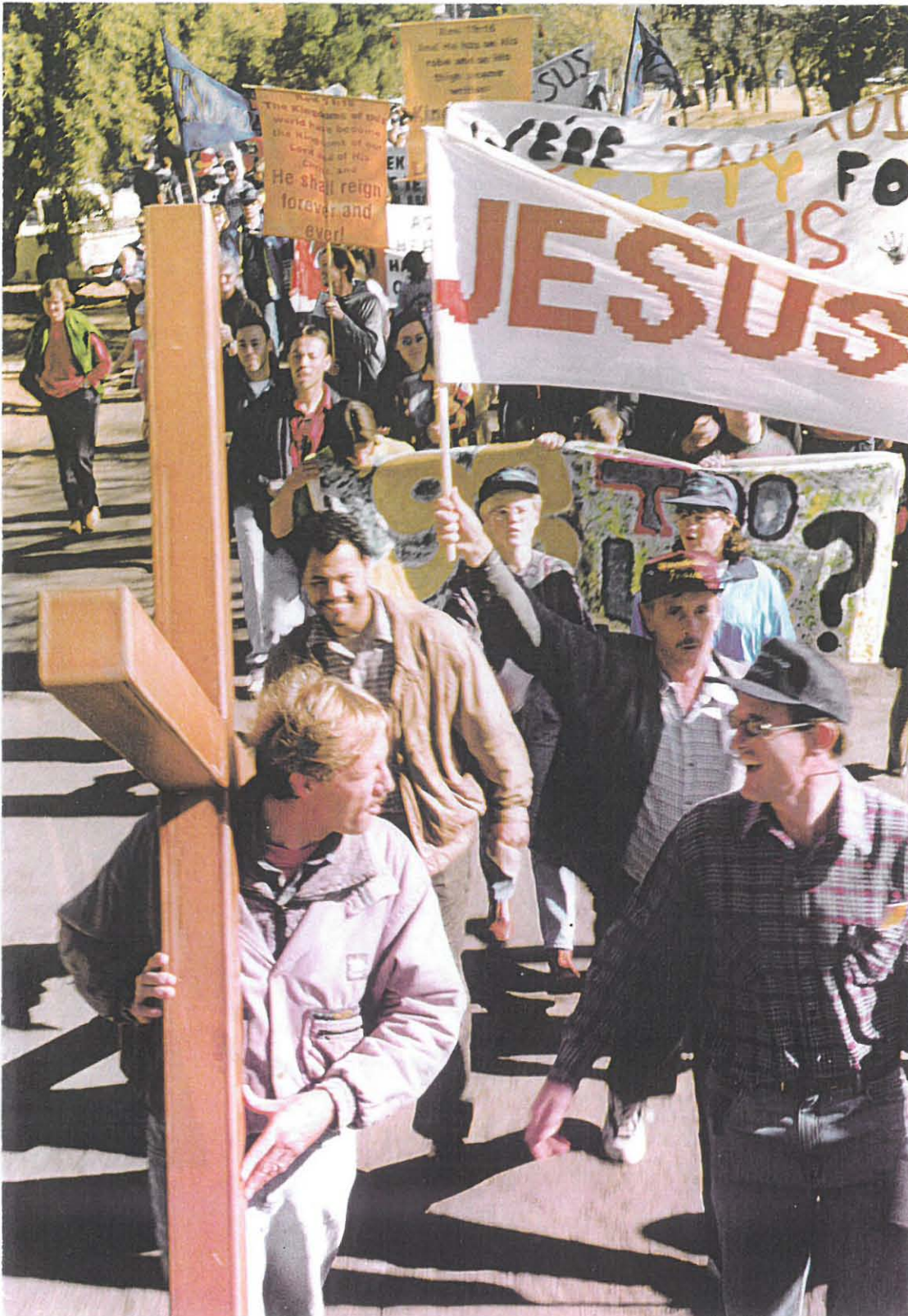


**FIGURE 10.4**





FIGURE 10.5





**FIGURE 10.6**



FIGURE 10.7





**FIGURE 10.8**

