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By: Dr. Gautam Kumar

Assistant Professor (Guest Faculty)

MJMC, Patna University, Patna

Mobile – 9304974687

Email – gautamkumar.sharma@yahoo.com

The Basic

To take consistently successful photographs, it is important to understand the basic optical principles underlying how a camera works; type of lens; what film speed or digital setting to use in a particular situation; lighting equipment; plus the advantages and drawbacks of different camera formats. The more familiar you are with the controls on your camera, the more you can concentrate on the composition and lighting of each photograph.

THE BASIC CAMERA: If you were to strip away the electronic refinements and automatic features of any camera you would find the same basic design underneath – a lightproof container with a hole at one end over which a lens is placed and a holder opposite to accommodate either a strip of light-sensitive film, or a light sensitive electronic chip. To produce a correctly exposed image in a variety of light intensities, the camera lens has an iris diaphragm that can be adjusted to leave a hole of varying diameter. This is called the aperture. On a fixed-lens compact camera, the lens also contains a shutter

THE PATH OF LIGHT : The mechanism, known as a between-the-lens shutter, which opens to allow light to reach the film. The shutter allows you to choose the precise moment of exposure, and by selecting from a range of shutter speeds you can also control the length of exposure. The shutter mechanism on a single lens reflex (SLR) camera is located inside the body, behind the lens, just in front of the film or digital sensor, and is known as a focal-plane shutter. Another common feature is the viewfinder. This is basically a compositional aid that allows you to aim the camera accurately and to decide what elements to focus on.

There are many basic film photography tips and techniques for beginner photographers that will help to create some stunning images. Knowledge of these basic tips and full control over your film camera, including 35mm, medium format, and large format cameras, will help you achieve the correct exposure and create photographs to impress.

COMPOSITION IN PHOTOGRAPHY: Composition is perhaps the single most important film photography technique and separates the mediocre snapshots from professional photography. Composition must always be considered before capturing the image to film. It involves proper balance of shapes, diagonals to maintain interest, cropping, and bringing the subject to the foreground.

DEPTH OF FIELD: Depth of field is the amount of distance between the foreground and background of the subject that remains in focus. This basic photography technique is handled with the aperture setting of a film camera and the focal distance of the subject. In short, a shallow depth of field involves clear focus on your subject and out of focus areas around it while a great depth of field will have everything in the frame in focus. Change in depth of field is not

an immediate transition between sharp to unsharp. Instead, there is a gradual transition of sharpness to fuzziness to totally out of focus areas.

Dr. Gautam Kumar

Mobile – 9304974687

Email – gautamkumar.sharma@yahoo.com

Photography Composition

Composition is the singular aspect that marks the difference between a good photograph and a bad photograph. With film cameras that feature automatic exposure, preview buttons, automatic focusing, digital backs for medium format, and so forth, the technical process can no longer effectively measure and differentiate the amateur from the professional. Because photographers have complete control over their equipment, composition is a necessary photography technique. This basic photography guide to composition will provide you with the basic training to help take your film photography from mediocre to great.

CONTROL OF THE FILM CAMERA : Control over your film camera is the best tip for beginner photography. Your camera does not dictate where to photograph from, you do. For instance, you may choose to get closer to your subject and crop the subject slightly. The biggest mistake of amateur photography is not focusing on the subject. If your subject is a grainy wood door and door handle, move the camera closer to get it. No one needs to see the rest of the room because it is largely unimportant. Beginner photography also suffers from a direct, eye level viewpoint. For a picture of the door knob, don't photograph it straight on – try looking for different angles to use. The door handle photography will likely be much more interesting from a perspective that you normally do not see.

RULE OF THIRDS FOR FILM PHOTOGRAPHY: One such rule for film photography is the rule of thirds. This rule simply states that photographers should position the subject on an intersection of the thirds as opposed to the center of the frame. This basic photography rule works particularly well for landscape photographers, but also works well for various other subjects. Note the example photography with the owls. One owl sits on one third on the left side while the other sits on the third on the right side. Imagine how stagnant this image would look if there was just one owl in the middle.



CREATING COMPOSITION WITH THE RULE OF THIRDS

Aside from leading the eye directly to the subject, the rule of thirds can be used to enhance composition or place emphasis on certain areas of the photograph.

For motion photography, the rule of thirds can further express motion or action. If, for example, an object is moving from left to right, then using the rules of thirds to position to object on the left side will further enhance the idea that it is moving to the right side of the frame. Conversely, placing the subject on the right will give the impression that your object is leaving the frame.

In landscape photography, the rule of thirds can place emphasis on the horizon line and what is above or below it. To emphasize the sky of on image, place the horizon line on the lower line in the rule of thirds, and conversely for emphasis on the land place the horizon line on the higher line in the rule of thirds.

DIAGONALS: Another rule for composition in photography is diagonals. This rule helps to put the subject at an angle other than straight on and squared at the edges. Compare the two skyscraper photographs below and decide which image is more dynamic. One image centers the buildings and is fairly straight on looking upward. The more dynamic image, however, puts the skyscraper at an angle to shoot it out of the frame. This also creates a seemingly curved building to create much more interest. Placing the subject at a diagonal will almost always increase composition interest.

Self Portrait Photography Tips

Self Portraiture

Using yourself as the subject in photography can be difficult. For starters, you have to manage to be the photographer and the subject, which requires some skill and guess work to do it just right. One of the more difficult objectives as the photographer is composing your shot and ensuring that your subject, you, will be within the composition and in focus. It is often difficult to do this because you don't have a point of reference. This can easily be fixed by placing an object where you will sit, or will your face will be. From behind the camera, you will have something to focus on and a way to compose the image.



As the subject, this becomes difficult because you don't have a photographer looking at you to ensure you are in the proper position, posing correctly, making the right face, etc. So as the photographer, you must already have a clear idea of how you will pose and how you will look before the shot is taken. It is also not uncommon for a film photographer to use Polaroid film or digital cameras to take a few test shots in advance.

SELF-TIMER AND CABLE RELEASE FOR SELF PORTRAITS : There are two ways for you to pose in front of the camera and snap the photograph. First, you can use your camera's self-timer, if available. This will give you about 10 seconds to get from behind the camera and into position. This works well if your position is easy to get to and settle within that time frame. Most self-timers also have a system to blink a light faster and faster as time winds down, giving you some notice of when the shutter is released.

The second way is getting a long cable release cord. This will allow you to get as far from the camera as the cord stretches and take a photograph from positions that would've taken too long with a self-timer. Plus, there is no need to wait or hold still as you have complete control over when the photo is taken. The major downfall with cable releases is that you can only get as far as the cable reaches and you'll often see the cable in the shot. Cables can be hidden in many instances or made to look like part of the shot, but sometimes you'll always be able to tell it's a cable release.

Which ever option you choose is up to you. But always make sure to keep photographing as you learn with experience. Being the photographer and model is no simple task.

Blur Motion Photography

Blur motion photography is a technique that purposely blurs any and all movement. This technique is achieved by using a long shutter speed to capture objects in motion. There are many ways to approach this basic technique depending on the amount of motion and blur you want to show. Most blur motion photography will be done with the use of long shutter speeds and the camera mounted on a tripod. This will allow all static objects to be in focus and all moving objects blurred. For instance, a scenic background can remain in focus while pedestrians walking by or car driving by are blurred.

FAKED BLUR MOTION PHOTOGRAPHY: There are also some different camera techniques that can be used to capture more blur motion, or fake blur motion. Using a long shutter speed and a camera held by hand, the photographer can simply move the camera slightly for a motion-effect. However, this technique may often lead to photographs simply looking blurry and unfocused. The photographer may also leave the camera on a tripod and fake motion using the zoom of a camera lens while exposing the film. The end technique is similar to that pictured on the left, and gives the feeling of running forward at high speeds.

FROZEN MOTION PHOTOGRAPHY : Additionally, if blur motion photography is not the right technique and you simply want to capture the act of motion, frozen motion photography is what you need. This technique will freeze all subjects in movement and quickly capture it on film using a fast shutter speed. The end result is moving objects suspended in animation. Frozen motion photography is the simplest technique to capture motion as a fast shutter speed will not require use of a tripod and the photographer can simply hold the camera without much worry for camera shake. Because a fast shutter speed is required, it would be advised to take photographs in a well-lit environment or outdoors on a sunny day.

PANNING MOTION PHOTOGRAPHY : Panning is a motion photography technique that allows for the moving subject to be in focus while the background is blurred. The technique is

slightly difficult to master and successfully pull-off, but after some practice it will become second nature. Like blur motion photography, panning uses a long shutter speed that can change depending on the amount of blur you wish to show.

To perform panning motion photography, the photographer needs to follow the moving subject at an even pace while the shutter is open and the film is being exposed. If done properly, the subject will be in focus while the background is blurred. Following the subject too fast or too slow may result in the subject having minor blur as it moves by.

USE A TRIPOD FOR PANNING

For a more fluid motion when moving the camera, a tripod is recommended. A sturdy tripod will keep the camera steady and allow for a smooth pan from left to right, or tilt up or down. Panning can be done with the camera held in hand, but should only be done if you have a steady hand. If you are panning from left to right, any minor camera shaking will result in additional, unwanted blur.

When learning this basic photography technique, you should start with objects moving left to right (or vice versa) as it will be simpler to follow them with the camera. Additionally, the subject should be parallel to your camera at all times. If the subject is moving away or toward you, it will not only be difficult to follow them with the camera, but you may also run into focusing issues. So keeping the subject at a parallel will make it easier for you to accomplish panning



Motion Blur Photography



Panning Motion Photography.

Mobile – 9304974687

Email – gautamkumar.sharma@yahoo.com

Landscape photography is exactly what the name implies – taking photographs of landscapes. Loosely interpreted, landscape photography can include cityscapes as well as nature photography shots. When shooting landscape photography, there are quite a few basic photography tips and techniques you should remember.

It is often suggested to use a large format camera or medium format camera, as these camera types are more precise and detailed in the negatives. However, 35mm film cameras are perfectly acceptable for landscape photography. Plus, as an added bonus, 35mm film cameras are often lighter in weight than the other formats, which will help if you plan to walk a lot.

RULES OF COMPOSITION

As a basic rule of composition, landscape film photography works best when there is a distinct foreground, middle-ground, and background to create a sense of depth. Also, while not necessary, a wide-angle camera lens can be used to increase the amount of space within the frame. Commonly, landscape photographs feature maximum depth of field, requiring a small aperture and a long shutter speed. A tripod and cable release will serve you well to minimize camera movement during exposure and eliminate blur from camera movement.

CAMERA LENS FILTERS FOR LANDSCAPE PHOTOGRAPHY

There are also a few filters for your camera lens that will significantly improve your film photography and exposure. The filters you will most likely use for landscape photography are polarizer and neutral density filters. A polarizer filter will help take glare off the water and other reflective surfaces, add contrast to a hazy day, and darken the blue shade of the sky. The density filter helps particularly with sunrise or sunset photographs. As the sun creates a large amount of light the background becomes well lit while the foreground is not. This filter will decrease the amount of light from the bright part of the scene and allow detail from the foreground to show without overexposing the highlights.

Finally, photographers should avoid shooting landscapes at mid-day. The overhead sun creates harsh lighting conditions and unflattering shadows. While this is typically a common rule for all basic photography tips, it is especially

important for landscape photography as shadows will create depth and detail. The zone system will also help create a better exposure.

7 Tips for Stunning Landscape Photographs

According to National Geographic, the thing that sets great landscape photography apart is that it focuses on exactly the right elements of a landscape. Without realizing it, our human brains and eyes are doing this automatically when we look at a beautiful landscape. We automatically hone in on the best details and let the rest fade away. Unfortunately, a camera doesn't look at the world like you do, so you have to give it some help so that you can get beautiful landscape photos. Here are some tips to help you do it:

1. Study landscape photos you love

The first thing to do before you set out to take great landscape pictures is to study the works of others that interest you. You don't need to copy their work, of course, but you can get inspiration. Plus, if you don't have the opportunity to work directly with seasoned photographers, you can at least see how they make use of foreground, background, focal points, angles, lighting, color, and more so that you know what you might like to replicate in your own photos.

2. Choose a point of interest

Without a point of interest, your viewer's eye will just wander around the photo, quickly becoming bored. Even if you're enamored of the entire landscape your photographing, you need to choose a focal point. It can be a manmade object, like a barn or lighthouse, a waterfall in the distance, the sun sinking on the horizon – just about anything, really. When you study those photographs you love, be sure to identify their focal points, as they can give you good ideas.

3. Give it some direction

Using roads, railroad tracks, rows of planted corn in a field, or even a river that winds off into the distance can give your photograph some direction. If you use something that travels in a relatively straight line from the foreground to the background of your photo, make sure that it draws your viewer's eye to the focal point of your picture.

4. Keep the horizon level

While you can level out your horizon during print production, it's just as easy to use a level to make sure your tripod and camera are straight when you're taking the shot. For some shots, a perfectly level horizon isn't quite as important, but if you're shooting a very flat landscape or out onto a body of water, it will be obvious if your horizon isn't perfectly level.

5. Learn the rule of thirds

If you were to split your photograph with three evenly-spaced lines running horizontally and three evenly-spaced lines running vertically, the rule of thirds would say that you should place the points of most interest in your photograph on the intersections of these lines. This is the most basic rule when composing your photographs, and it's not one that you want to break until you understand it and can use it easily.

6. Use a tripod

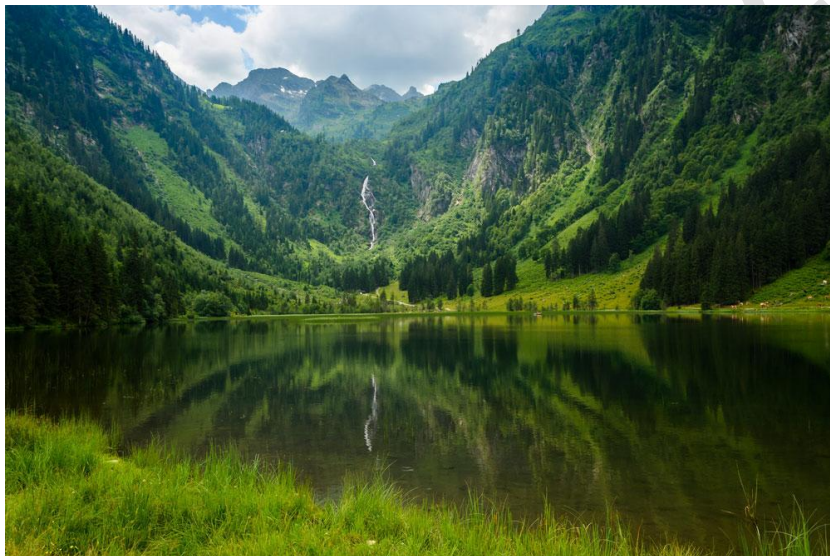
With landscape photos, you're likely to use a smaller aperture, which slows down your shutter speed. This means that any slight jiggle of the camera can cause the photo to come out blurry. Avoid this by using a tripod for your photos. If you really need the camera to keep still, you might even want to use a shutter release or your camera's ten second timer so you don't have to touch the camera after you've set up your shot.

7. Experiment with different times of day and types of weather

It goes without saying that weather and natural light are huge parts of landscape photography. While many photographers much prefer to shoot during the golden hours of dawn and dusk, that may not be your preference. Return to your favorite landscapes again and again to photograph them in different seasons, different lights, different times, and different weather. Only then will you know how all these elements can affect your photos and add to your personal sense of photographic style.

The Right Camera for Your Photos

One thing you need to do when you want to take excellent landscape photographs is to have the right camera. You don't need all the bells and whistles, necessarily, but you should talk to an experienced photographer about what you might look for in a camera for landscape photography. If you're trying to build a career in film photography or build a side business selling your photos, consider investing in a higher end camera and appropriate lenses



Guide to Wildlife Photography Tips and Techniques

Wildlife photography can be difficult. Capturing wild animals requires extra amount of patience as most animals will not stop to pose for the camera. There are a few basic photography tips and techniques when shooting wildlife photography, but the best tools for this will be patience and quickness. When in the wild, the photographer should always have the camera out and ready to use. 99% of the time an animal will scurry past and you won't have time to take the film camera out of your bag, take of the lens cap, set the aperture and shutter

Mobile – 9304974687

Email – gautamkumar.sharma@yahoo.com

speed and take the photograph – it's not going to happen. As such, it makes wildlife photography one of the few film photography techniques where use of a tripod is generally not recommended.

The two most important pieces of equipment in wildlife photography are camera lens length and shutter speed. Most wildlife subjects will not get anywhere near you, or in some case, you won't want to get anywhere near them. A macro lens should be used to capture small animals such as insects and a zoom lens to capture animals standing at a distance. The zoom lens will allow you to photograph birds flying overhead or dangerous animals in the distance, or simply let you take a photograph without scaring the wildlife by getting too close.

SHUTTER SPEED SETTINGS

Shutter speed is greatly important as a guide to wildlife photography. Even if animals seem to be lying still, it is best to use a shutter speed no slower than 1/400 to eliminate any motion blur. For active wildlife in motion, a shutter speed up to 1/5000 should always be considered. There must be plenty of light to successfully expose the film and these fast shutter speeds, meaning the aperture needs to be opened to allow more light to enter. The compensation for this will be a more shallow depth of field. Similarly, a fast speed film will assist with the need for a quicker shutter.

A camera with an auto exposure or shutter-priority setting will tremendously benefit attempts to photograph fast moving wildlife. When wildlife moves by you will likely not have time to check the exposure, so an automatic camera will allow you to set a desired shutter speed and simply point, focus, and shoot. Slow wildlife, or wildlife in the distance, will likely not require automatic settings as you'll have additional time to make the aperture and shutter speed settings yourself.



Dr. Gautam Kumar

Mobile – 9304974687

Email – gautamkumar.sharma@yahoo.com

Night Photography

Night photography, as the name suggests, is taken between dusk and dawn with very low light situations. As such, night photography tips and techniques are essential to achieve the correct exposure. Your film camera will require the following equipment for proper photography at night: a tripod, shutter release timer or shutter release cable, and possibly the B (bulb) shutter speed setting for longer exposures. The tripod will hold the camera firmly in place so that it does not move during exposure and cause unwanted blurring effects. A shutter release timer or cable will allow the shutter to open and close without the need to push the shutter release button, which will eliminate any minor shake from the pressure of pushing the shutter release. A shutter release cable is simply an extension cord that connects to your camera. The cable releases a small pin that triggers the shutter release without much pressure needed.

METERING LIGHT FOR FILM PHOTOGRAPHY AT NIGHT

The through-the-lens metering of a 35mm film camera may often not be able to correctly give you exposure times for night photography. However, if you happen to have a 35mm camera with an auto setting you will have a good starting point. The auto setting will allow you to have aperture priority where you simply set the aperture and the camera automatically sets the shutter speed. While this is certainly not the best way to go about night photography it will give you a good start to understanding how long exposures are. For accurate light metering you will need a hand held meter. Most meters will be able to show the correct aperture setting for long exposures that cannot be read through your camera. Long exposures will often require the use of the B shutter speed setting to allow the lens to remain open for long periods of time.

Without a light meter, you will need to bracket your exposures. Bracketing refers to changing your aperture so that one photograph is slightly underexposed according to your camera's light meter and one photograph is slightly overexposed. The end result is three different photographs with a slightly darker and lighter tone. Of course, you are free to underexpose or overexpose any amount of photographs until you figure out the best exposure for your image.



Dr. Gautam Kumar

Mobile – 9304974687

Email – gautamkumar.sharma@yahoo.com

Street Photography Tips



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Street photography is exactly what the name implies, taking film photography of real people (strangers) going about their lives. However, street photography isn't nearly as simple as it sounds. Unlike a controlled environment, your subjects don't stop and pause for you, they don't give you the exact expression you want, and they will probably have some reaction to you pointing a camera at them. Here are some tips to help you with street photography:

Let Your Subjects Come to You

One thing you could do is try and let the subjects come to you by sitting on a bench or the front stairs of a building. This will likely limit the shots you get and will require a lot of patience but it's a great starting point for someone looking to get into street film photography. Staying in one spot will also help you blend with the background until you become a little more comfortable getting closer to your subject with the camera.

Use a Wide Angle Lens

A wide angle lens is a no brainer for street photography. 35mm and 50mm lenses are very popular among photographers. These lenses will provide a flexible option to photograph the full scenery or take closer portraits. You could also use a zoom lens to get even closer to a subject without needing to be so physically close, but you'll need to be quick with the zoom and focus to use it successfully.

Preset Your Film Camera Settings and Focus

Mobile – 9304974687

Email – gautamkumar.sharma@yahoo.com

With street photography moments come and go in the blink of an eye. You may only have seconds to point your camera and get your shot, meaning you may not have time to worry about setting the right shutter speed and aperture or even focusing. If you set your focus at a predetermined distance and set your shutter speed for something faster (to avoid motion blur) then you have the ability to simply point and shoot when the moment arrives.

Shoot From The Hip

Particularly if you're a little intimidated taking a photo of a complete stranger, shooting from the hip can result in some great, unique shots. People simply won't be expecting you to take a photograph "blind" so you can easily capture the moment. The downside, of course, is that you may not capture the image you're hoping for. However, if your camera supports it, you could also use a waist-level finder that lets you hold the camera at waist level and look through the viewfinder from above. Shooting from the hip also provides a unique perspective compared to constant eye-level shooting.

Use a Faster ISO

While it will result in heavier grain, use at least ISO 800 film or faster. Unless the sun is working heavily in your favor it's likely you'll need the faster film unless you want to open your aperture all the way (resulting in shallow depth of field). The faster film speed will enable you to go just about anywhere with the camera and still take great photographs.

NEWS VALUES FOR PICTURES

PHOTO ESSAY

Photo essay is a set or series of photographs that are intended to tell a story or evoke a series of emotions in the viewer. Photo essays range from purely photographic works to photographs with captions or small notes to full text essays with a few or many accompanying photographs. Photo essays can be sequential in nature, intended to be viewed in a particular order, or they may consist of no ordered photographs which may be viewed all at once or in an order chosen by the viewer. All photo essays are collections of photographs, but not all collections of photographs are photo essays. Photo essays often address a certain issue or attempt to capture the character of places and events.



A photo essay can take a number of forms, including:

An article in a publication, sometimes a full page or a two-page spread.

- Newspapers and news magazines often have multi-page photo essays about significant events, both good and bad, such as a sports championship or a national disaster. A book or other complete publication.

- A web page or portion of a web site

Mobile – 9304974687

Email – gautamkumar.sharma@yahoo.com

- A single montage or collage of photographic images, with text or other
- additions, intended to be viewed both as a whole and as individual photographs. Such a work may also fall in the category of mixed media. An art show which is staged at a particular time and location. Some such
- shows also fall in the category of installation art. A slide show or similar presentation, possibly with spoken text, which could
- be delivered on slides, on DVD, or on a web site.

A Picture is worth a Thousand Words and cameras have allowed us to witness for ourselves important, emotional, tragic, and timeless moments in history. The most effective photographs help us experience these moments as if we were right there.

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

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

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

Staging Reality

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

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

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

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

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

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

5. Plan your shots: Whether you decide to sit down and extensively visualize each shot of the story, or simply walk through the venue in your mind, you will want to think about the type of shots that will work best to tell your story. I recommend beginners first start out by creating a "shot list" for the story. Each shot will work like a sentence in a one-paragraph story. Typically, you can start with 10 shots. Each shot must emphasize a different concept or emotion that can be woven together with the other images for the final draft of the story. Remember that story telling takes practice. You don't have to be an incredible writer to pull off a powerful photo essay. All you need is a bit of photographic technique, some creativity, and a lot of heart. And once you begin taking pictures in stories, your images will never be the same.

PHOTO FEATURE

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

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

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

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

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

Feature assignments are usually self-generated ones.

Photo editors, with no other assignments, will tell the photographer to shoot "wild art" or "a colorful enterprise picture for Page 1." An ordinary photographer might drive to a public park and

Mobile – 9304974687

Email – gautamkumar.sharma@yahoo.com

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

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

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

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

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

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

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

QUALITIES ESSENTIAL FOR PHOTOJOURNALISM

The best way to gain experience in photojournalism is to do it. Classroom study, photo books, even making pictures cannot completely prepare one for the feeling that comes when you accept a photographic assignment for money. There is a tremendous sense of responsibility when someone is willing to put cash on your ability to deliver a professional looking photograph. It can be almost devastating if the first assignment is one that cannot easily be re-shot or if something should go wrong. But the feeling of achievement is equally great when you are able to deliver a good print. Many beginning photojournalists aspire to start at the top by submitting pictures to the national magazines. If you can sell your work to them, fine as starting at the top saves time. But in photography, as in any other business, most people find easier to start at the bottom and advance as they gain experience.

The main danger in attempting to sell to the national magazines at the start is that you may become discouraged and quit without ever really discovering whether or not you are suited to a career in photojournalism. Instead of trying to compete with the world's top photographers for space in the big magazines, you will profit more by turning your attention to your local newspaper. These local publications offer the serious beginner a chance to try his luck in photojournalism without leaving his home areas. The photographer on a local newspaper is required to shoot every sort of picture imaginable from news and sports to fashion and architecture. There are many qualities that go into the making of a successful photographer. Most virtues such as determination, imagination and perseverance are the key to success. Anyone who seriously has these qualities and vision can be competent and excel in the field of photojournalism.

The minute a photojournalist sees his subject, he knows from past experience what exposure, shutter speed, and type of lighting he should use. One of the most important qualities of a photojournalist is his ability to react quickly when he comes along a scene that may be news worthy. List items, which may be news worthy, are Impact pictures, Pictures of the Environment People, New buildings. If you are serious about photojournalism build a collection of images from your area. Many of these pictures will not be immediate news worthy but may be news worthy down the road. Take pictures of all the factories and buildings in the area. Someday a factory may close and you may not be able to get to the scene. Also have plenty pictures of

local businessmen and politicians. Some photojournalists are lucky enough to get assignments from newspapers or magazines, most have to follow or find the news to make a living. For those showing still photographs accurate, correctly spelled caption information is still considered a must. This may go away as more projects are shown in a multimedia environment. However for the foreseeable future hiring editors want clear, clean, communicative captions that are spell checked and grammar checked. The world of digital photography has made the work of the photojournalist a lot easier. Being able to view, scan and e-mail images to a publisher instantly is a massive advantage. The work of a photojournalist can be extremely harsh - taken pictures in all kinds of extreme conditions and in very dangerous situations. Many photojournalists die each year in war zones and at different natural disasters around the world. We live in a world, where today's news is forgotten tomorrow and the need to get the images quickly to the publisher is so important. If you have images that are news worthy don't delay sending them to a news agency or publisher. They won't stay in the news very long.

What qualities are most important for those who want to pursue such a career? A desire to be "out in the world": The storytelling photographers do take

- them into the community. That could be the local community where a photographer makes his or her home. It could also be the world community. 109 The options are endless, depending on how far a field the photographer wants to work. But the key is that the storytelling photojournalists do, whatever tools they choose to use, are not at home in their studio or apartment. The work is out in the world with people. Unlike the world of fine art where the aim is for the photographer to tell their story to the world, in photojournalism the photographer/storyteller concentrates on the story of other people.

Technical proficiency: Whether one is a documentary filmmaker, a

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

- degree of image manipulation visible in advertising, television commercials and the special effects in movies, it is easy to assume "anything goes" no matter which part of the visual world one works in today. Such is not the case for the photojournalist. Photographers who cover the

world and its stories are much more in the mode of, “Record what you see, present what you saw.” Yes, pictures and video are adjusted electronically to make this plain to the viewer. But the concept of not manipulating images to alter their meaning is still in play for the modern photojournalist. Persistence: This comes from a drive to get the story. Photojournalists, like

- writing journalists, are often told “no”. The most successful journalists just don’t accept the most recent ‘no’ as the final answer. The best journalists press on without being obnoxious about it and just continue to pursue the story with the next phone call, the next request for an interview. This same persistence comes into play when it comes to breaking into the business and then once in, to advancing up the ladder. Moving from one publication to another, one company to another or climbing the ranks to the “better” publications or video outlets takes time, energy and often, repeated visits to show your work.

Your Rights as a Street Photographer

While out in public taking photographs you may find someone giving you a funny look or even approach you to ask what you're doing. In general, you have the right to photograph anything and anyone out in public, though some public spaces may restrict photography (signs/notices should be posted if so). You do not, however, have the right to commercially license those photographs without model or location release forms. Here are some helpful links to know your rights as a photographer:

Note: If you ever find yourself in a legal situation you should speak with a lawyer familiar with your local laws. Unfortunately there is no universal law protecting photographers.

Tips on Dealing with People While Photographing

Always maintain a non aggressive attitude.

If someone looks at you while you're photographing simply return a quick smile and move on.

If someone approaches you explain that you are just a student/art/hobbyist photographer. You could carry a sample of your work with you to help show what you're doing.

If someone aggressively approaches you then simply move on and go somewhere else.

If a police officer should be involved then calmly explain what you're doing and move on. If the officer seems more friendly you could explain that you're within your rights to photograph in a public place, but in general it's best simply to avoid confrontation with the police.

With film photography you don't have the opportunity to show people the photographs you've taken and it's a great excuse should anyone ask to see. If you happen to be using digital then simply tell the person you'd prefer not to and try to move on. Letting someone close to your equipment is never a good idea.

If you're not comfortable taking photographs without someone knowing, you can certainly approach them and ask if it's ok. You'll find quite a few people who don't have a problem with it. However, be prepared for these people to respond by smiling at the camera or possibly making faces.

When it comes to children, even though you may have every legal right to photograph them it's always best to ask the parent's permission. Better yet, if you keep some cards on you with your name and email you can even offer to send/email the parent copies of the photograph.

Keep these things in mind the next time you plan to take street photography and you shouldn't run into any serious trouble. Familiarize yourself with your rights, keep to public areas, and be on the lookout for signs prohibiting photography and you'll be fine.

Dr. Gautam Kumar

Dr. Gautam Kumar

Mobile – 9304974687

Email – gautamkumar.sharma@yahoo.com