

PHOTOJOURNALISM:
A WAY OF LIFE

ANNÉ S MURPHY

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BY

ANNE S. MURPHY

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FOREWORD

Contrary to popular belief, press photography is not exclusively about murder and mayhem.

And yet, press photography is not a simple matter, not at all exempt from the problems of art and the world - indeed, very much at the centre of dilemmas of modern Aesthetics and modern living.

More important than composition is "*being there*" getting into the thick of the action and to give a graphic representation of the event.

Just as the writer uses words, sentences and paragraphs to express ideas and communicate information, the photographer assembles his images. This single still picture may be expanded into a sequence. No translator is required for a picture of a soldier dying in Indo China, a refugee in the Bay of Bengal Cyclone, a monk burning himself in Saigon, or a man walking on the moon.

CHAPTER 1

INTRODUCTION

The skilled photojournalist selects the significant moment. His pictures have the quality of truth and believability. They may inform, enlighten, convince, and persuade.

That is why the author believes that the photographer who uses this universal language has a great social responsibility. His success will depend on how well he penetrates and probes the problems of our times and communicates ideas, facts, opinions and emotions with inspirational vision.

According to Bill Brand: Photography has "*no*" matter how it is achieved. The photographer creates the work not only by choosing and composing the subject, but also by choosing the camera lens and film, and by all the darkroom work he does - manipulating tone and contrast.

PHOTOGRAPHIC NARRATION:

EARLY HISTORY OF THE PHOTO ESSAY:

It's a relatively new means of communication resulting from the blending of words and pictures to tell a story. This technique had been developed by researcher George Gallup, who was, at that time, a graduate student of psychology and an instructor in the Journalism school at the University of Iowa.

It was first tested on readers of the cowles' Des Moines Register and Tribune. It showed that pictures ranked high in reader interest and related pictures even higher.

PICTURE LANGUAGE

The modern newspaper or magazine uses this picture language in three ways. Probably the most commonly used approach is the combination of pictures and words in such a way that the story is told by related pictures arranged in continuity. The words occupy less space than the photographs and, although they are very important, are subordinated to the pictures. The words are presented in the form of short, related captions.

Another type of picture story is the kind that requires no captions at all. A brief headline, a word with each photograph, or perhaps a general text block is all that is necessary.

The third form of photographic narration is the use of the picture story continuity within a text story to increase readership by making the story visually appetizing. Reader tests show that the connected picture story used as illustration often gets twice the readership given to the text it accompanies. The text also benefits from the picture story, often getting twice the attention it would receive if it were presented alone.

IDEAS FOR STORIES

Every picture story starts with an idea, and these ideas come from a variety of sources. They may originate from an editor or a photographer on the staff of a publication. They may come from the inventive brain of a press agent, a free-lance writer or photographer, a faithful reader, or an interested citizen.

The photojournalist creating picture stories gets his ideas in various ways. He subjects himself to stimulation experiences, he talks to people, travels, and reads newspapers, books and magazines. Ideas result from the stimulation of an old experience to a new expression. He becomes aware of new photographic techniques and keeps abreast of developments in his publication's field of specialization, e.g., medicine or fashion, picture ideas are often achieved by knowing how to convert ideas from words into visual terms. In producing a picture story, the photojournalist must also be aware of the editorial view of the publication from which he is working. Different publications will require different approaches to a picture story.

PHOTOGRAPHER'S ROLE

The photojournalist creating the picture story attempts as complete coverage as possible. This means shooting many more pictures than are required for the final layout. In some cases the photographer may compose a shot in both horizontal and vertical arrangement, as well as for possible use on a left- or right-hand page. On an average picture assignment a photographer will often shoot more than ten pictures to every one that is published.

In producing pictures that have story-telling qualities, backgrounds, used with proper direction, create visual images requiring a minimum of explanation and carrying a clear and definite meaning. This becomes particularly important in the illustration of an abstract idea. For example, in order to get across the story that wherever soil erosion exists, farming is unprofitable, people are poor, and houses are in disrepair, a boy was asked to lean against a farmhouse and look out at a badly eroded field. The resulting photograph told the story of erosion and its effect on people.

A more effective presentation will sometimes result from the repetition of a scene before different backgrounds with some changes in gesture or in the direction of movement. It is often a good idea to re-enact a scene. In such cases it becomes necessary to interrupt the natural course of action by stopping or repeating. A knowledge of the subject matter and careful observation of the action desired in the picture are important.

CHAPTER 2

EARLY PHOTOJOURNALIST

LEWIS WICKER HINE 1874/1940

"I wanted to show things that had to be corrected." (Masters of photography a Thematic history - Daniela Mrazova) was the credo of L. Hine's work. He put his faith in photographs ability to mirror society and to arouse in conscience. Unlike his reporter predecessor, however, who had merely used photography to document what he had been writing about. Hine relied on photos alone to convey his message. As a sociologist he put photography to the services of social research.

Hine was given his first camera by a friend to use as a teaching aid because he was then earning his living as a teacher of natural science. He used to go to the immigration point - Ellis Island - everyday, which was the largest migration into any country in modern history. Daily, ships landed thousands of people there, mostly those on whom Europe had turned her back. It was here that Hine realized that this human suffering and emotion defined words and that only with photos could the situation be conveyed.

In 1908 he was hired by the National Child Labour Committee as official photographer and spent the next 13 years travelling all over the country, photographing west Virginian mines, South Carolinas cotton mills - wherever children were forced to work as many as twelve hours a day to make a living. On the back of the photo he had all the details of the child, the age, type of work, etc. Although the country had already adopted legislation curbing child labour, the laws were frequently broken because children could be paid less than adult workers. The thin, tireless and

compassionate sociologist with a camera, Hine, gathered evidence: five thousand pictures. His assignment was not easy because he was often banned from premises, or the youngest children were ordered to remain hidden while he was taken around; often he was expelled from factories by force.

His photos of child slavery however, aroused public indignation more effectively than the most eloquent article or most fiercely speech.

His photos lacked the then current standard features of a "*picture*".

They were earthy and unsophisticated. The subjects usually stared directly at the lens - but the author likes the remarkable eye to eye communication quality. *It is reality that does the talking.*

The strength of his photos, however, cannot be explained only in terms of the indignation - arousing subject or unembellish reality. The appeal lies in the personal involvement of the photographer in his subject, in his showing things as he sees them, in expressing his concern. Small wonder then that he called his pictures "*interpretation photos*".



Child Labour. Lewis Hine.

ARTHUR FELLING - WEE GEE

Most famous photographer his real name was Arthur Felling but he became known as Wee Gee.

Supposed to have the uncunning ability to predict what would happen when and where, before the police. He had a police radio in his car and lived near a police station. Kept scent on crimes, onto crashes and fires.

The city was his working space, night his time and violence his speciality.

He remained a freelancer for most of his career. His book "*Naked City*" was later made into a movie and T.V. show. He knew not only how to take a photograph but also how to sell it, for example a photo of two handcuffed criminals, cut them in half and get 5 dollars for each. His going rate was \$5 per bullet hole.

He wasn't modest at all, the stamp at the back of this photos read "*credit Wee Gee the famous*".

He loved arriving before the police, he would point the camera at the subject, without focusing or adjusting F-stop. His normal rating was: 10 feet F-11 and flash. He also shot ordinary life - people relaxing on Coney Island. Frank Sinatra and photos of Hollywood stars.

Somehow in Wee Gee's world, every one looks like a victim, caught unaware by the light of the camera's flash.

DOCUMENTARY JOURNALISM

ERICH SOLOMAN

He was the first person to exploit candid photography also known as the father of candid photos.

He began his career in 1928, always taking photos at diplomatic gatherings and government functions. His subjects were statesman and political personalities. At first he wasn't allowed at political events, because the flash power and big camera could disrupt events. But he proved them wrong and later he was given entry and became a regular. The French Prime minister remarked three things necessary for a conference:

1. a few foreign secretaries.
2. a table
3. Erich Soloman.

When he couldn't get into top secret meetings he wore a tophat, white gloves and a suit in courtroom. There was a hole in the crown of his hat, through which he shot his photos, he became famous for this type of photography. He managed to penetrate the masks of the public, he showed human characteristics which lay underneath.

He took photos of:

dosed diplomats

bored looking royalties

down-to earth movie stars.

He died in one of Hitler's concentration camps as - one of the prime photojournalists.

FOR THE FIRST TIME: WAR AS IT REALLY IS

The birth of new picture magazines was not limited to America. In 1938 *Picture Post* made its debut in London. Its editor: Stefan Lovant. One of his first acts was to assign a young fellow-Hungarian, Robert Capa, to cover the war in Spain. Capa proved to be a superb photojournalist. He had a great photographic eye, enormous personal doing and a tough, swaggering panaché. He spent these, recklessly covering five wars and becoming a photojournalistic legend during his short life.

"If your pictures aren't good enough, you aren't close enough". Capa once said. This was war photography of a new kind, to be practiced by other photographers with increasing grimness and vividness in all the wars that followed. Capa continued to get close, swam ashore with the first assault wave of American troops in Normandy on D-Day, making unforgettable pictures for *Life*, of men struggling and dying in the water. Predictably his own life was ended by a landmine in Indo China in 1954.



Robert Capa

CHAPTER 3

REPORTER WITH A CAMERA

People take photographic reporting for granted today. When a war breaks out, man lands on the moon, a king is crowned or a football championship won, they expect to see pictures of the event in the next newspaper or magazine, that they buy. And spot news is only one of the many courses on our accustomed pictorial menu. The fare may include reportage on anything from the alluring looks of a new actress to the migration habits of polar bears, from slum conditions in New York to religious rites in Mecca. Their appetite for the fruits of photojournalism is so great that reportorial pictures appear on book jackets, calendars, postcards and advertisements - in short, virtually everywhere that ink meets paper.

Photojournalism shows us things that we would not ordinarily see, it takes us to places where we would not normally go: it explains the enormously complicated warp and woof of the world. No locale is too distant, no conditions are too arduous to deter the photojournalist. Sometimes of course, his dauntless curiosity gets him into trouble.

What is very likely to be the first specimen of the modern news picture appeared in *The Illustrated London News* in 1842, the year of its founding. 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. The picture was simply an artist's version of what had happened.

When a famous French tragedienne known simply as Rachel died on January 4 1858, a photographer sneaked into her bedroom and took a picture of the corpse. An artists rendition on the picture appeared in a newspaper a few days later - and the family of the actress was so outraged that they brought suit and won damages for "*invasion of privacy*".

In addition to a lack of enthusiasm in certain quarters, pictures journalism faced other obstacles, among them the problem of how to get the picture onto the printed page. Woodcuts were the standard means of reproduction.

In reporting a news event, an artist would go to the scene and make a rough sketch. From this he would make a finished drawing for woodcutting. The finished block was pressed into soft clay, and a cast was made by pouring molten type metal into the fresh impression. This cast - or stereotype - could be put on a newspaper or magazine press and would make thousands of copies. A photograph could not be reproduced on ordinary paper, on an ordinary press. Only the full tones, like the solid blacks and blank whites could be rendered, the halftones could not. Consequently, photo's had to be converted into drawings and then into woodcuts.

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, 1879 the *New York Tribune* published the first halftone reproduction.

It might be expected that the halftone process would sweep through journalism; it did not. Publishers thought their readers would consider the halftone a cheap substitute for hand art. But after a few years of hesitation,

the press embraced halftones with all its heart, and by 1910 the old hand engraving was headed for extinction. Actual views of the great events of the day became regular front-page fare.

Photojournalists also began to probe into the darker side of society. No one stirred the American conscience more effectively than freelance photographer Lewis W. Hine (which has already been covered).

The questionable art of sneak photography has been carried on in modern times by a breed of Italian photojournalists known as *paparazzi*, who specialize in catching jetsetters off-guard. They got their name from Federico Fellinis classic film, *La Duke Vita*. One character was a photographer named Parazzo who dashes about taking pictures of people in embarrassing situations. One of the targets of Paparazzi, Elizabeth Taylor, hired detectives to protect her from them but one determined snoop lowered himself by rope onto her hotel terrace to get a picture of the actress dining with her fourth husband, Eddie Fisher.

A favourite technique is to surround a celebrity set off flash bulbs in his face and otherwise harass him until he actually hit one of his tarmentors, and the document then provoked assault for the next days front page. The method is painful, but usually lucrative. Italian magazines and newspapers pay as little as \$5 for a straight forward portrait of a famous person - but a picture of a celebrity on the rampage brings as much as \$500.

"The curiosity of the public" really refers to the right of the public to be informed who can say that a picture of the glory aftermath of tragedy may

not contribute to the making of a law or agreement that will prevent another?

CHAPTER 4

FINDING FEATURES

HOW FEATURE PHOTOS AND NEWS PHOTOS DIFFER

They differ in several respects. A news picture portrays something new. News is timely. Therefore, news pictures get stale quickly. By comparison, feature photos published tomorrow or a week after tomorrow, often still maintain their interest value. Many feature pictures are timeless, it doesn't improve with time, as good wine does, but neither do they turn sour. In short, feature photos can be described as the search for moments in time that are worth preserving forever.

A NEWS PICTURE ACCRUES VALUE WHEN

1. The subject is famous.
2. event is of large magnitude
3. the outcome is tragic

A feature picture, by contrast, regards the common place, the everyday, the slice of life. The feature photos tells a story in a new way, with a new slant.

With hard news, the event controls the photographer.

Great feature pictures - evoke a reaction in the viewer. When viewers look at a powerful feature photo, they might laugh, cry, stand back in amazement, or peer move closely for another inspection. The photo has succeeded.

GOOD FEATURE SUBJECTS

Children are relatively easy and willing subjects because they act in natural ways, play spontaneously, and look cute! Children do silly things without any encouragement. To grown-ups, children seem particularly funny when they imitate adult behaviour.

ANIMALS SEEM TO ACT LIKE PEOPLE

It's common for people to attribute human characteristics to animals. People respond to pictures in which pigs seem to smile and chimps look bored. One owner even taught her pet bird how to smoke; another fed her turtle ice-cream. Such idiosyncrasies supply the material for good features.

A photo of a nun with a gun looks odd, because nuns and guns don't seem to go together. The gun seems incongruous in the situation.

This is just one example of persons or things which seem out of place or disjointed in time. A revolutionary soldier carrying a 35mm SLR would appear incongruous. Black and white children playing, with a sign "*Whites only ...*" such photos provide eyecatching features.

Clearly the feature doesn't restrict the photographer to only kids, animals and nuns, although whenever you can include these elements in a picture, the photo has a greater chance for publication. People of any age prove fascinating when they labour learn, play or pray.

TO TAKE, MAKE OR RE-CREATE A FEATURE

You can take enterprising pictures in three basic ways.

1. Pick a likely place such as a park or zoo, then go out and search for candid features.
2. Go out and translate the ideas into pictures.
3. If you're not ready for a photograph, lighting conditions, no time etc. In these circumstances, one can recreate the scene, but maintaining control of all the photographic elements to assure success.

TAKING A CANDID

Photographers have the responsibility "*not to offend by their presence*". That's why appropriate clothing is important, also try to use more than one camera at a time. It's especially bad when the second camera body has a big impressive, fierce - looking, telephoto lens, this makes your subject nervous, and you will be noticed immediately.

CHAPTER 5

THE PHOTOGRAPHER WITH A POINT OF VIEW

Where people and events are concerned, there is no such thing as an objective photographer; - any more than a truly neutral newspaper. A newspaper editor by selecting or rejecting a story, by the play he gives it in his paper even by the choice of the reporter he assigns to cover it, is colouring the news - he cannot help it. Nor can the photographer. Even what seem to be lucky shots of fast-breaking events - toppling buildings, men being murdered, are coloured. Though most are "*grabb*" shots, taken on the run as the event unfold, they were grabbed in a particular way by people who choose to run on in a certain direction, who had a particular lens or a particular kind of camera.

Colouring is not a dirty word, nor the discussion of it have any bearing on the old claim that the "*camera cannot lie*". Of course it cannot lie - so long as it is accepted that all lenses see differently. It follows that if there is any lying to be done, it will be done by men and not by instruments.

But if colouring is inevitable - and possible at every step of the photographic process - it can be directed and controlled. It's the very flexibility of photography - the ability to colour - that gives him a chance to be an artist, a polemicist or a moralist as he may choose and also imposes on him a responsibility. For pictures are powerful persuaders; they have been taken for evil purpose in the past and they will be again.

SEMI AWARE PHOTOS

Photographing people can be approached in several ways, ranging from a studied formal pose, to the totally unaware candid pictures.

Perhaps the easiest one to master is the middleground between these two extremes photographing a subject who is only partly aware of the camera because he's concentrating on something else.

People at work or at play are ideal subjects for this method. With the subject fully occupied he's more relaxed and you have the chance to work out the technical details at your own pace and to build a picture on more than just a face, with added interest in it.

PLANNING THE PICTURE

Most important, look first and take the picture later. Ask yourself, what are you trying to show?

A fussy background which has nothing to do with the subject is distracting. Move in close to decrease the depth of field and you will lose the background. The wider the angle of your lense, the greater the depth of field and the sharper the foreground. *However the foreground doesn't have to be pin-sharp.*

NEWS PHOTOGRAPHY - THE CRITICAL MOMENT

Great news photos distill confused brew of human affairs. They extract from a war the one moment that speaks for all the horrors of all the battles: they snatch from a long political campaign the instant when a candidate most clearly reveals his character; they witness the extraordinary events - catastrophes, victories, pioneering expeditions that determine the flavour of an entire area. For the photojournalist is not a historian who, from a detached vantage point, discerns the great currents of an age. Instead, he swims in the rolling sea of events along with his subjects - and often obtains his insights through quick reflexes or sheer luck.

The subject matter of photojournalism is as varied as human experience itself. The critical moment caught by a photojournalist may be the detonation of an atomic bomb, the tears wept at a great mans funeral or the thrust of an assassins sword. But all these news photos share one trait: they catch the essence of a person or event, and thereby leave an indelible mark on the mind of the viewer. That means to always be right and ready for any type of photo.

CHAPTER 6

TECHNIQUES OF PERSUASION

Persuasion starts with film itself. The coarseness or fineness of the grain structure of the emulsion can have a strong effect on the mood of a picture. This mood can be intensified by the way the film is developed, and intensified again by the amount the final print is enlarged.

The results can be: one photo harsh and belligerent that gives an immediate impression of dark brooding menace, another with pleasant detail that seems more benign.

MAKING A POINT WITH LIGHT

Nothing effects the meaning of a picture more than lighting. Natural light gives a softer more peaceful look. Flash light, with its hard, single-source quality, produces a picture of dramatic contrast, with strong shadows and high lights.

COLOUR: YES OR NO

Colour is so weighted with meaning that even slight alterations - attained by the use of filters or by deliberately overexposing or underexposing - can change the meaning of the picture. But before the photographer manipulates colour he has a more profound editorial decision to make: whether or not to use colour at all. A black-and-white shot brings out the squalor of the setting and emphasizes the drabness of lives led. In colour it becomes a lively, almost festive shot. But sometimes the truth, lies somewhere inbetween colour or black-and-white.

INTERPRETING WITH SHUTTER SPEED

By changing shutter speed to control the appearance of motion, the photographer can produce widely different interpretations of a single event. With a fast shutter speed one can emphasize one individual by freezing the motion, or one can blur the motion, giving a over all picture of the event.

EXPLOITING CAMERA ANGEL

By using a wide-angle 35mm lens and taking the photo from above, the emphasis is on people, the why and how of their lives. But with an angle from below also using a 35mm lens the emphasis is on what the people are and not who the people are. One gets a more subjective and positive image using this angel.

THE RIGHT LENS

Once again, change a single variable and the point of the picture changes. With a wide angle lens, you get depth of field, and see the overall scene, it shows the whole scene and explains more what's happening.

With a long lens, it cuts out all unwanted scenes, got a small depth of field, so then the background is also blurred and only the subject remains important.

CHANGING EMPHASIS BY CHANGING CAMERA POSITION

In stead of remaining in one spot and simply changing lenses, one can move round and get totally different photos with totally different meanings.

DOCTORING / MANIPULATION IN THE DARKROOM

Much can be done in the darkroom to make a persuasive picture out of a negative that has its obvious virtues but equally, obvious draw backs.

With a bit of burning in or out a very dramatic photo can be produced.

MANIPULATING THE TRUTH BY CROPPING

Cropping can greatly strengthen a photograph by focussing attention on its main point through the elumination of distracting, ugly or irrelevant details. Such changes, while usually made for aesthetic reasons, can also be used to alter completely the meaning of the picture and even to perpetrate a fraud.

FINDING THE TELLING MOMENT

Nobody can teach the photographer when to trip the shutter. This he must learn by himself through long practice and through the recollection of many missed opportunities - fortified by an instinctive ability to sense the emotional peak of an event. It's often possible to recognize ahead of time something special about the subject and then concentrate on capturing that

special quality - a gesture, a shadow across a face, a glow of late light, a pile of wreckage. Above all else, the photographer should learn to wait!

The decisive moment may not be the actual crash of two cars, but later, when a child stares at a dead body in the street. Professionals keep shooting as they wait, they never know if a better shot than the one just made will come. A good photojournalist always has enough film, always has his camera with him and is always ready!

CHAPTER 7

PRIVILEGES AND RESTRICTIONS

ETHICS AND THE LAW

Good taste is such an elusive quality that most people cannot capture it. This is perfectly understood by editors and photographers alike, some of it is written in the laws in the statute books covering fraud and copyright.

One thing is sure, bad taste is a marketable product. The demand for it is widespread and constant. On some news stands there are huge stacks of horror and sex comic books and paperback books and magazines that cater for the pornographic tastes of the buying public.

What is bad taste? It's the use of a photographer and text to create wrong impressions, to degrade, to defame, to pander to base emotions, to vulgar to take unfair advantage of anyone during unusual emotional or physical stress or disaster, or to deceive deliberately.

Pres. Franklin D. Roosevelt wasn't photographed walking because of his paralysis. That was considered - good taste. Women, on the other hand, have been photographed intimately during childbirth, a distressing physical effort: yet these pictures have been taken with a sense of realism and good taste.

The quiet countryside, mountains, lakes, trees, or prairies can hardly be shot in bad taste, however, human subject male, or female, consciously or unconsciously, can.

ETHICS IS MADE UP OF THREE THINGS THAT ARE COMMON TO EVERY ONE

1. Education
2. Sensibility
3. Morality

Every photojournalist must be aware of the basic legal aspects of his right to take photos as well as the risks involved in their use. To shoot anything that's public is guaranteed, the right to take photos in a public place has never been abridged by a law or court decision. It's wise to obtain permission in all cases before taking photos.

The government prohibits photographing money and securities, but it doesn't mean that photographers should avoid such subjects since the law is designed to prevent the photos from passing off the securities as real money or securities.

OWNERSHIP

Every photojournalist is faced with the question of who owns the picture? The law states that who ever pays for the shooting of the pictures owns it. The person who possesses the negatives and prints may not necessarily be the legal owner of the photo. A staff photographer for a newspaper or magazine, therefore, has no rights in pictures he makes for that publication. A freelance photographer hired by a publication for an assignment, unless he restricts the sale of these photos is owned by the publication.

It's possible for the photographer to license some rights and not to sell all the rights.

COPYRIGHT

The duration of the copyright protection is for the life of the photographer plus 50 years. Under law, an original work is protected automatically as long as a copyright notice is included.

Publication is: the distribution of a photograph by public sale, rental lease or lending. A simple copyright notice would read: Copyright C 1978 John Doe.

INVASION OF PRIVACY

The modern legal theory of the right of privacy hold that every person has the right not to have his picture published or his name publicized without his written consent.

An individual loses his right to privacy if he is a public character. A person may not sue for invasion or his right to be left alone if the matter in which he is involved is of legitimate public concern or is legitimate news.

CHAPTER 8

SPECIAL EQUIPMENT AND TECHNIQUES OF THE PHOTOJOURNALIST

A newspaper photographer's bag is like a doctor's bag - both contain the essentials for handling any emergency the owner might face.

Each photographer like each doctor, carries different equipment, depending on personal taste. Some photographers prefer extra long lenses, whereas other like motorized cameras.

THE NEED FOR RUGGED EQUIPMENT

In the past, some cameras, because of their ruggedness, gained popularity among news photographers. In previous years photographers chose the Graflex and later the 4 x 5 Speed Graphic. The twinlens reflex Rolliflex and the Rangefinder Leica became popular after world War II. During the 1960's the single-lense reflex Nikon and Canon dominated. Today, with miniaturization and automation, no single camera controls the photojournalist's field.

"People who risk their lives taking photos have the right to have their cameras work properly."

(Photojournalism. The Professionals Approach. p. 177. Kenneth-Kobre. Picture research by Bonnie Gangelhof).

ELECTRONIC FLASH

It was designed by Harold Edgerton in Massachusetts 1930's. He investigated motor electronic lights and made the flash from there. He used it on tennis players, golfers and humming birds in flight etc.

It gave an extremely burst of light which exceeded a combined output of 40 000, 50 watt bulbs.

Edward Farber (photojournalist) designed an electronic flash that could be synchronized with a common shutter found on most press cameras.

It weighed 90 pounds. But the newspaper sent him back to find a more portable one. In 1940 it weighed 25 pounds and was powered by a motorcycle battery. In 1941 it had an even lighter battery, down to 13½ pounds.

In the 1950's his design was sold to Graflex Inc. which remained standard equipment for news photographers for years on end.

CHAPTER 9

MODERN PHOTOJOURNALISTS

KEN OOSTERBROEK

He was Ilford 1989's Press Photographer of the year. As a tribute to all the friends and family who *"made"* him, he has developed a rotating system for his huge floating trophy, it lives for a few months on their shelves and then moves on ...

Which is part for the course when you know Ken. At 27, he is one of the country's fastest-developing news photographers - hardly a week goes by in The Star without an Oosterbroek front page picture being featured.

After only seven years in the game, Ken has had a lion's share of hot news events, from Free State floods to spy swops to following the Pope around on his travels.

"Actually, he followed me around" says Ken. *"As a photographer, you always have to be in front of the man"*.

One time, Ken was in Botswana to cover the aftermath of armed incursions into the territory. He was promptly arrested and detained by the authorities. After his release, he flew back to Johannesburg.

A few days later, he was sent back to cover the funerals of those killed. On leaving the cemetery, he was accosted by activists. *"I felt I was staring death in the face. It's the closest I've ever come to being killed"*, he said.

But, no matter. He was arrested by both sides of the political fence, and still managed to come out with a front page picture each time!

Which, to Ken, is what it's all about.

The visit by the Pope was a *"hectic bun-fight"* according to Oosterbroek. He started the tour in Rome, joining an elite press corps of experienced overseas photographers. From there, he covered the visit which ran through Zimbabwe, Botswana, Lesotho and Mozambique.

"Mozambique was the most interesting country for me", he says. "I saw the raw side of that country's poverty in the thousands upon thousands of people lining the streets in the hope of a papal miracle. But, after the Pope left, the suffering still remained..."

As a youngster, Ken carried a tiny automatic camera with him wherever he went. After leaving the army, becoming a photographer seemed to him to be the logical thing to do. But, an appointment with a newspaper didn't come that easy. It took him three years of doing the rounds before someone saw his worth and employed him.

That someone was Wessel Oosthuizen, veteran chief photographer of *Die Beeld* at the time, and a man who has trained many photographers in his long and illustrious career with the local Press.

After 18 months with *Die Beeld*, Ken moved to The Star, where he's been ever since. His favourite mode of photography is real life. For now, Ken

Oosterbroek is shooting up a storm at South Africa's largest and most influential daily newspaper ...



The Teardrop Explodes, Johannesburg

KEVIN CARTER

Johannesburg news photographer Kevin Carter does not take pretty pictures.

Perhaps if he was the staff photographer on the Disneyland Times, things would be different. But this is South Africa, and Carter's wide-ranging experiences behind the camera have brought him into head-on confrontation with the stark reality of a polarised society in rapid political and social transit.

His work has ranged from hard news, through sport and news features, all the way to fashion, commercial and industrial work.

This versatility has brought Carter to the point where he is now the Johannesburg staff photographer for the Durban based Sunday African representative of Sygma, the French international news service.

Carter regards his *Time* magazine cover of August 5, 1985, as his most important achievement. The picture was taken at the height of the unrest at Duduza Township on the East Rand.

Despite the fact that he came under fire while exposing that roll of film, he says the experience did not scare him as badly as some of his other "*unrest related*" adventures. The worst was when he went to Soweto on his motorcycle. He was stopped by a gang of Comrades. They slashed the tyres and he had to push the machine from Soweto to Mondeor.

They took his wallet and found his Press card containing the terms of agreement with the Commissioner of Police. It took a lot of fast talking to get them to let him go!

Carter is typical of many of South Africa's top photographers. He took up photography as a hobby at the camera club at CBC Pretoria and when he matriculated he was determined to make a name for himself in the photographic world.

Carter's parents had other ideas, so he spent two years studying chemistry and completed his national service before taking his first steps into professional photography by selling photographic equipment during the week and shooting sport for the *Sunday Express* at weekends.

In 1984, he joined *The Star*. He also worked for the *Sunday Star*, *Rapport* and the *Sunday Times* before accepting his present retainers.

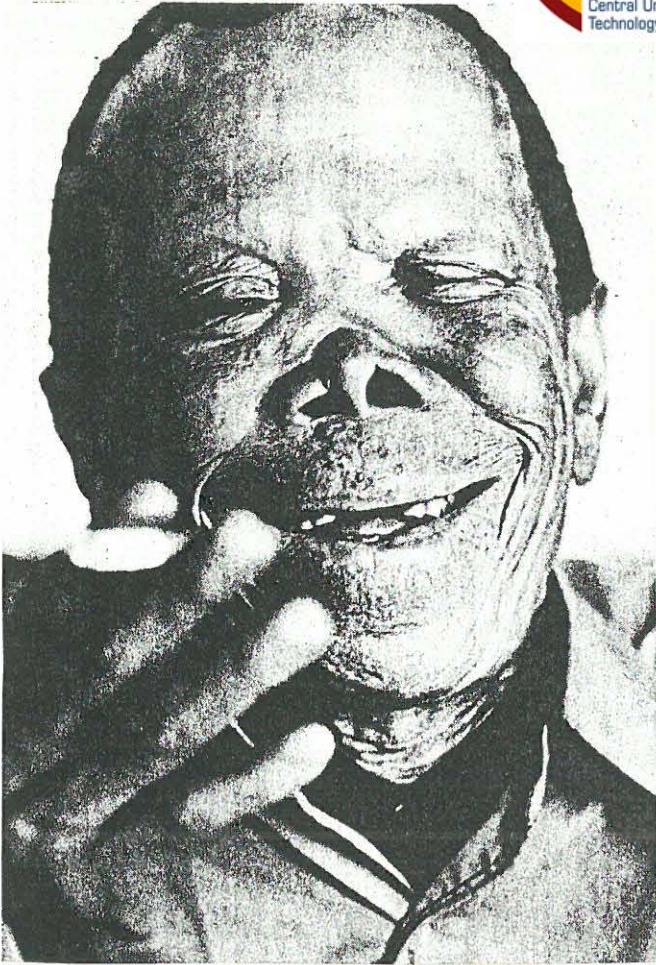
Carter points out that the urge to take the best pictures some times sets a personal conflict within a photographer.

"I don't normally stop and shoot accidents, but once I was driving along the highway and I saw the accident that killed Arthur Mayisela. I recognised him because of all the boxing work I've done, and had to ask myself some serious questions about the right and wrong of making an award-winning picture from a tragedy affecting someone I knew. I think every photographer has to make that decision some time in his career."

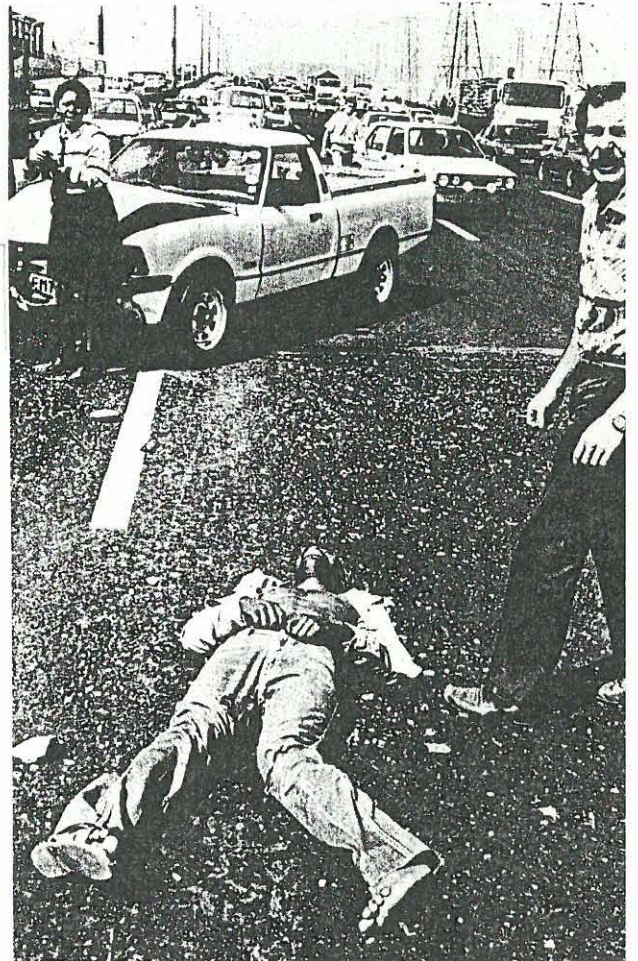
"Then there was the feature I did on a leper retreat. I had to disguise my natural revulsion on meeting a burned-out leper - a term describing someone who has reached advanced stages of the disease - to avoid disturbing the communication which is so essential between a photographer and his subject.

"Basically, a photographer is involved with capturing drama, which is why I like photographing sport so much. Sport is a stage for drama."

Taken from The Scope October 1989 p. 64-69.



Ou Hendrik ... Leprosy victim. Middelburg, 1989



Highway Horror ... death of boxer Arthur Mayise
Johannesburg, 1986

CHAPTER 10

AUTHOR'S OWN WORK

The author's work covers a wide field. They range from fatal motor accidents to the crowning of a beauty queen. She chooses this field because it is so absolutely true to life and vibrant. A Photojournalist has to be awake all the time, must have his camera with him at all times and must know what is going on around him.

The bulk of the author's work is taken outside with fill-in flash. Using either the Metz 60 or the Metz 45 CT. Although she prefers using the Metz 45 CT because it hasn't got the very stendious battery pack which can sometimes be a hassle, specially if one has to "*fight*" for a photograph.

The author does not like being indoors, therefor she does not like Studio work very much. And that is why she loves her work as a photojournalist so much, always being where the action is!

Another reason why she enjoys this field so much is because she loves working with people. People fascinate her. She can watch people for hours ... children playing, lovers walking, people shopping. Many of her photos show the happy side of life.

SPECIAL TECHNIQUES AND EQUIPMENT

The author uses two SLR 35 mm cameras which synchronize at different shutter speeds, namely a Minolta X700 which synchronizes at 60 with a 35-200 mm lens, a standard 50 mm lens and a 2 x tele-converter for closing in on subjects for example when taking sport events.

Then the other camera she uses is a Ricoh KR 10 - sync. at 125 - with a standard 50 mm lens, a 80 - 200 for closing in, and a very useful Angle-scope 90. "*Bluffing*" people with the Angle-scope is very rewarding. She also uses two different types of flashes namely the normal type of flashgun you mount onto the camera, and the other one is the type you mount your camera on, the hammer head. The reason why is, with the smaller type of flash one will not scare one's subject, specially if they are hurt or small children. But by using the big impressive Hammer head, people like to perform - like a beauty queen. You make her feel like a movie star, and she gives more, and works better with the camera. The same with VIP's, they co-operate much better, because you make a more professional statement.

The author very seldom uses available light. The reason for this is that the negative might come out very flat and then the quality of the print is not good enough for reproduction or the making of PMT's. That is why she always uses flash day and night. Some people think that you're unprofessional if you take photos in bright sunlight with flash, but what they don't know is that one uses the flashlight to get rid of the shadows under the eyes!

The author also always uses Fuji Color Super HR II 100 for normal lighting conditions which gives her the best colour definition. Sometimes she would also use a type of film and then upgrade it. As in the case of Dr Andries Treurnicht. She was not allowed to use flash, so she used Ilford XP I film rated it up to 1600 ASA, and used the special developing kit to develop the film. Although the image is very flat, it comes across very strong. She loves taking photos of politicians.

CHAPTER 11

THE AUTHOR'S OWN WORK

VIVA ANC

One of the most thrilling photos the author took, was the one of the ANC march. She was waiting for the crowd when she was suddenly overwhelmed by them. They wanted her camera and she had to make a very quick get-away. So she went to the Police Station and they very kindly let her stand on the roof of the building \pm 10 storeys from the ground, from there she could get the shots she wanted. She used a 35-200 zoom lens. After a whole 36 exposure spool, she still was not really satisfied with the photos because she wanted something different. She was trying to draw some of the demonstrators attention, so that they would look up into the lens. And then, with the last shot she got it. Two children looked up right into the lens.



PLATE TWO
Viva ANC.

BOY IN THE BOOT

The next image was pure luck, the author was on her way to a shoot, and while driving she saw a car with a bicycle in the boot - nothing unusual about that, but then she saw two little eyes peeping out of the boot. She got her camera ready and as they passed the car she took the photograph. She used flash and her Minolta camera with a slower shutter synchronize speed so that one gets the feeling of movement, the wheels and background.



PLATE THREE
BOY IN BOOT.

PLEASE HELP

The image of the black man holding the banner is very special to the author. It was taken in Johannesburg out of a moving Combi. She saw a similar scene the previous day but the traffic was moving too fast. So the next day she sat out to get the picture. The only thing that bothered her, was that the man would smile the moment she took the photo. So she had to act very quickly, it was just a matter of pointing the camera and shooting. And indeed so, just after the flash went off and the man realized that he was being photographed he smiled. And a smile with a photograph like that could spoil the whole atmosphere.



PLATE FOUR
PLEASE HELP

MISS WORLD

Photographing Miss World 1990/91 was one of the nicest things the author has done. No photographers were allowed to take photos. The author waited for 2 hours at the airport J.B.M. Hertzog. Just before Miss World arrived all the photographers got their zoom lenses and lined up in front of the window. The author saw a "gap" and went for it - it was Mr B. Troskie that she had met only a few weeks before. He gave her and another press photographer of the local newspaper permission to come and meet her at the aeroplane and later take photos in the Conference room. The photo the author used has got a lot of elements that makes it special. The beautiful girl, the man welcoming her, the flowers, her Miss World banner, the red carpet and the aeroplane in the background. The author used flash and a small aperture to ensure that the background is also in focus.

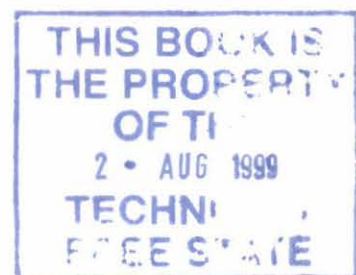




PLATE FIVE
MISS WORLD

PLANT A TREE

The photo of the Rector of Technikon O.F.S. was taken on national Arbor day 9 August 1991. It is very weird to see him doing something like that. This big stylish old man with a simple little tree in his hands. It gives you a great thrill to see such a great man doing something so simple, but yet so great. Considering that this was the only photo the author could get that day, due to mechanical problems - makes it rather special.



PLATE SIX
PLANT A TREE

BOY ON THE BUS

The author's favourite photograph surely must be the one of the boy in the bus. This was taken in Transkei. The author had to take a bus, back to their car at the end of a ten day hicking trail. The bus was very rugged and stopped after every five minutes to let someone on the bus. (Needless to say that it took almost two and a half hours to travel 60 km!). This little boy got on, he was sick and had to go to the hospital. His mother did not have money to travel with him, so he had to go by himself. He was crying all the way. He later looked back at the author with a sunray across his face. It was absolutely beautiful. There was no time to focus, and she only had the 35 - 200 zoom lens and no flash, because it's too heavy to carry. She took the photo with only natural available light, and it gives a very soft subtle feel to the photograph.



PLATE SEVEN
BOY ON THE BUS

THE ACCIDENT

The photo of the accident was taken near Bethulie in the Orange Free State. The author came across it and got out to take photos. She was not very welcome at all. They had to free the people with "*The jaws of life*". After a few photos the people chased the photographer away. She turned around and took the photo. The man in the foreground, with the angry eyes says it all.



PLATE EIGHT
THE ACCIDENT

MISS SOUTH AFRICA

The photo of Miss South Africa was taken in October 1991 in Bloemfontein. It was taken during the Rose festival and she had to crown Miss Rose. Although she's absolutely beautiful and stunning to take photographs of, the author could not resist taking these photos of her off-guard.



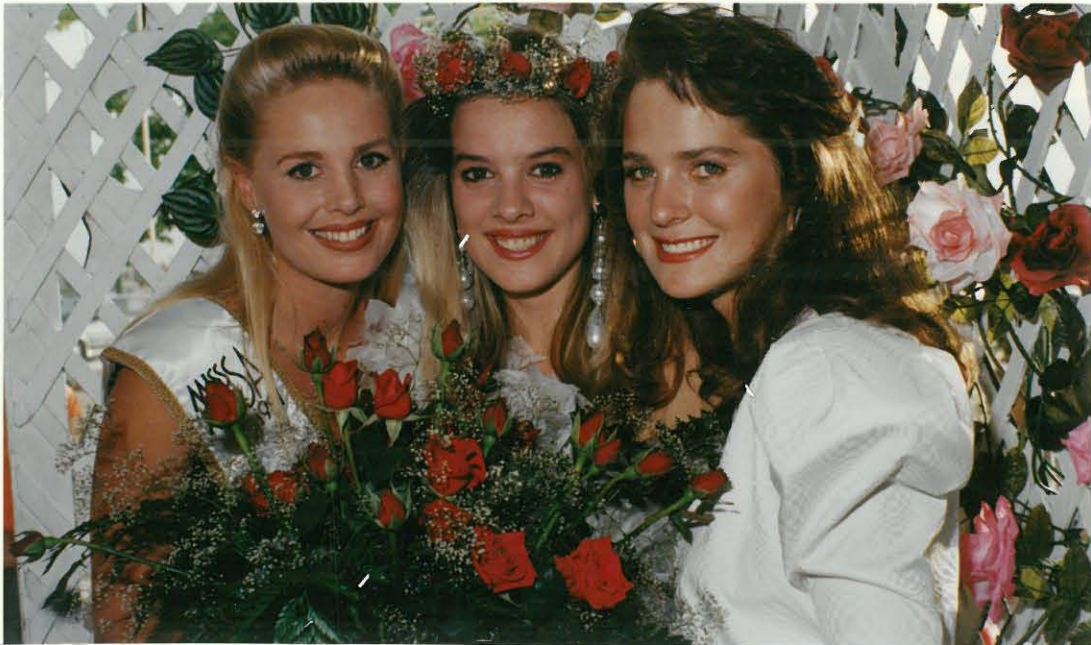


PLATE NINE
MISS SOUTH AFRICA

CHILD LINE

The author had to climb \pm 50 feet to get to the man that sat in a little house (only big enough for a bed) for a week to raise money for Child welfare.

The photo was taken an additional one metre higher than the man itself, to get the feeling of height. The shadow across his face was also done on purpose, it shows the good and bad in life.



PLATE TEN
CHILD LINE

RAPPORT TOUR

Just as the author was about to take the photo one of the cyclists pulled a funny face. This photo gives a totally different view of the Rapport Tour.



PLATE ELEVEN
RAPPORT TOUR



PLATE TWELVE
SPORT

CHAPTER 12

CONCLUSION

Photojournalism has come a long way in a very long stretch of time. Photojournalism has been present from the beginning of photography. The author, however, feels that it has not completed its journey and that there will still be many changes to come.

The very diversification of photography today has moulded it into a powerful force which can only increase but not lessen in magnitude. The numerous fields of photography plays a role in every facet of society.

As the author has mentioned before people take news photos for granted today - but haven't we perhaps spoiled them?

Being a photographer, especially a photojournalist must be the most fulfilling job or hobby to have.

Very little has been written about photojournalism although this reflects one of the major components of our society. This could be due to the fact that theory is not very important in photojournalism but the image is much stronger. Language creates barriers. On the other hand the language of photography is universal and breaks down barriers, sets up lines of communication and is probably one of the best ways of bringing about an awareness and understanding in a troubled world.

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