What is Photojournalism ?

- **Photojournalism** is a particular form of [journalism](#) (the collecting, editing, and presenting of news material for publication or broadcast) that creates images in order to tell a news story. It is now usually understood to refer only to still images, but in some cases the term also refers to video used in broadcast journalism .

- Or

- *PICTORIAL COMMUNICATION OF NEWS/Information.*

Camera Shots

EWS (Extreme Wide Shot)
The view is so far from the subject that he isn't even visible. Often used as an establishing shot.

- **VWS (Very Wide Shot)**
  The subject is visible (barely), but the emphasis is still on placing him in his environment.

- **WS (Wide Shot)**
  The subject takes up the full frame, or at least as much as comfortably possible. AKA long shot.

- **MS (Mid Shot)**
  Shows some part of the subject in more detail while still giving an impression of the whole subject.

- **MCU (Medium Close Up)**
  Half way between a MS and a CU.

- **CU (Close Up)**

  A certain feature or part of the subject takes up the whole frame.

- **ECU (Extreme Close Up)**
  The ECU gets right in and shows extreme detail.

- **Cut-In**
  Shows some (other) part of the subject in detail

- **CA (Cutaway)**
  A shot of something other than the subject.

- **Two-Shot**
  A shot of two people, framed similarly to a mid shot

- **(OSS) Over-the-Shoulder Shot**
  Looking from behind a person at the subject.

- **Point-of-View Shot (POV)**
  Shows a view from the subject's perspective.

- **Weather Shot**
  The subject is the weather. Can be used for other purposes, e.g. background for graphics.

The Rule of Thirds

- The *rule of thirds* is a concept in video and film production in which the frame is divided into nine imaginary sections, as illustrated on the right. This creates reference points which act as guides for framing the image.
- Points (or lines) of interest should occur at 1/3 or 2/3 of the way up (or across) the frame, rather than in the centre. Like many rules of framing, this is not always necessary (or desirable) but it is one of those rules you should understand well before you break it.
- In most "people shots", the main line of interest is the line going through the eyes. In this shot, the eyes are placed approximately 1/3 of the way down the frame.
- Depending on the type of shot, it's not always possible to place the eyes like this.

Framing

Shots are all about composition. Rather than *pointing* the camera at the subject, you need to *compose* an image. As mentioned previously, framing is the process of creating composition.

Basic shot types

- There is a general convention in the video industry which assigns names to the most common types of shots. The names and their exact meanings may vary, but the following examples give a rough guide to the standard descriptions. The point isn't knowing the *names* of the shot types (although it's very useful), as much as understanding their purposes.

EWS (Extreme Wide Shot)

- In the EWS, the view is so far from the subject that he isn't even visible. The point of this shot is to show the subject's surroundings. The EWS is often used as an *establishing shot* — the first shot of a new scene, designed to show the audience where the action is taking place

VWS (Very Wide Shot)

- The VWS is much closer to the subject. He is (just) visible here, but the emphasis is still on placing him in his environment. This also works as an establishing shot

WS (Wide Shot)

- In the WS, the subject takes up the full frame. In this case, the boy's feet are almost at the bottom of frame, and his head is almost at the top. Obviously the subject doesn't take up the whole width of the frame, since this is as close as we can get without losing any part of him. The small amount of room above and below the subject can be thought of as safety room — you don't want to be cutting the top of the head off. It would also look uncomfortable if the feet and head were exactly at the top and bottom of frame.

MS (Mid Shot)

- The MS shows some part of the subject in more detail, whilst still showing enough for the audience to feel as if they were looking at the whole subject. In fact, this is an approximation of how you would see a person "in the flesh" if you were having a casual conversation. You wouldn't be paying any attention to their lower body, so that part of the picture is unnecessary.

MCU (Medium Close Up)

- Half way between a MS and a CU. This shot shows the face more clearly, without getting uncomfortably close.

CU (Close Up)

- In the CU, a certain feature or part of the subject takes up the whole frame. A close up of a person usually means a close up of their face.

ECU (Extreme Close Up)

- The ECU gets right in and shows extreme detail. For people, the ECU is used to convey emotion
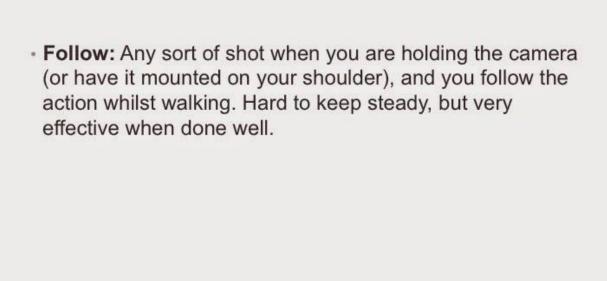
Some Rules of Framing

Headroom

- "Headroom", "looking room", and "leading room". These terms refer to the amount of room in the frame which is strategically left empty. The shot of the baby crawling has some leading room for him to crawl into, and the shot of his mother has some looking room for her to look into. Without this empty space, the framing will look uncomfortable.
Headroom is the amount of space between the top of the subject's head and the top of the frame. A common mistake in amateur video is to have far too much headroom, which doesn't look good and wastes frame space. In any "person shot" tighter than a MS, there should be very little headroom.

Basic Camera Moves

- As with camera framing, there are standard descriptions for the basic camera moves. These are the main ones:
- **Pan:** The framing moves left & right, with no vertical movement.
- **Tilt:** The framing moves up & down, with no horizontal movement

- **Zoom:** In & out, appearing as if the camera is moving closer to or further away from the subject. (There is a difference between zooming and moving the camera in and out, though. There'll be more about that in the intermediate tutorial.) When a shot zooms in closer to the subject, it is said to be getting "tighter". As the shot zooms out, it is getting "looser".

- **Follow:** Any sort of shot when you are holding the camera (or have it mounted on your shoulder), and you follow the action whilst walking. Hard to keep steady, but very effective when done well.

Pan Side-to-side camera movement.

Tilt Up-and-down camera movement.

Zoom In-and-out camera movement (i.e. closer and more distant).

Iris (Exposure) The opening which lets light into the camera. A wider iris means more light and a brighter picture.

White balance Adjusting the colours until they look natural and consistent.

Audio Sound which is recorded to go with the pictures.

- Everything in your frame is important, not just the subject. What does the background look like? What's the lighting like? Is there anything in the frame which is going to be distracting, or disrupt the continuity of the video?
Pay attention to the edges of your frame. Avoid having half objects in frame, especially people (showing half of someone's face is very unflattering). Also try not to cut people of at the joints — the bottom of the frame can cut across a person's stomach, but not their knees. It just doesn't look right.

- Watch TV and movies, and notice the shots which stand out. There's a reason why they stand out — it's all about camera positioning and frame composition. Experiment all the time .

Camera Angles

- 1. The way a shot is composed.
- 2. The angle between the camera and the   subject

Eye-Level

- This is the most common view, being the real-world angle that we are all used to. It shows subjects as we would expect to see them in real life. It is a fairly neutral sho

High Angle

- A high angle shows the subject from above, i.e. the camera is angled down towards the subject. This has the effect of diminishing the subject, making them appear less powerful, less significant or even submissive.

Low Angle

- This shows the subject from below, giving them the impression of being more powerful or dominant

Bird's Eye

- The scene is shown from directly above. This is a completely different and somewhat unnatural point of view which can be used for dramatic effect or for showing a different spatial perspective.

  In drama it can be used to show the positions and motions of different characters and objects, enabling the viewer to see things the characters can't.

  The bird's-eye view is also very useful in sports, documentaries, etc

Slanted

- Also known as a [dutch tilt], this is where the camera is purposely tilted to one side so the horizon is on an angle. This creates an interesting and dramatic effect. Famous examples include Carol Reed's The Third Man, Orson Welles' Citizen Kane and the Batman series.
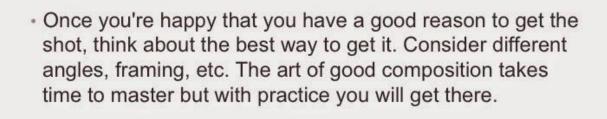
Planning

- This is the most important step, and perhaps the most difficult to master. It should be where most of your your energy is directed
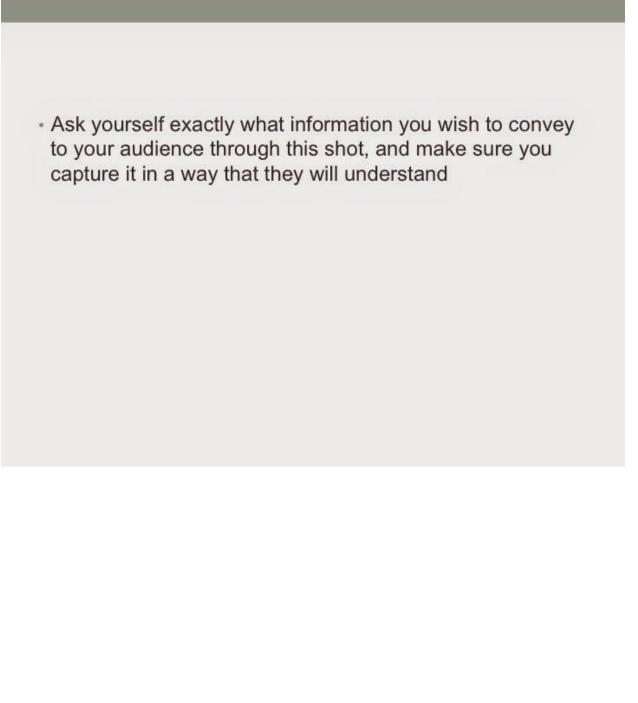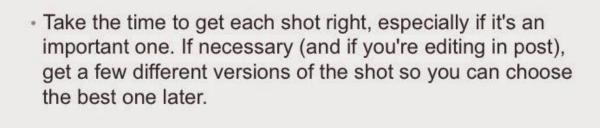
Shoot Plan

Ask yourself:
- "What am I trying to achieve with this shot?
- Is this shot even necessary?
- Have I already got a shot that's essentially the same as this one?
- Is my audience going to care about this subject?"

- Once you're happy that you have a good reason to get the shot, think about the best way to get it. Consider different angles, framing, etc. The art of good composition takes time to master but with practice you will get there.

- Ask yourself exactly what information you wish to convey to your audience through this shot, and make sure you capture it in a way that they will understand

- Take the time to get each shot right, especially if it's an important one. If necessary (and if you're editing in post), get a few different versions of the shot so you can choose the best one later.

- Also, for post editing, leave *at least* 5 seconds of pictures at the beginning and end of each shot. This is required by editing equipment, and also acts as a safety buffer.

Shooting Technique

- Position yourself and your camera.
- Frame your shot
- Think about your audio.
- Press "record"
- Keep checking the status displays
- Use both eyes.
- Learn to walk backwards.

- Keep thinking "Framing...Audio..."
- Press "record stop" before moving
- Be diplomatic while shooting.
- Use the "date/time stamp" feature sparingly
- Be prepared to experiment

Video Transitions

- The way in which any two video shots are joined together is called the *transition*. Transitions are very important — everyone from the camera operator to the editor must have a good understanding of how to make effective transitions.

- The most common transition is the cut, in which one shot changes instantly to the next. The next most common transition is the crossfade (*mix* or *dissolve*), where one shot gradually fades into the next. Advanced transitions include wipes and digital effects, where shots whiz about or do complex changes whilst leading into the next.

Camera Movement

- [Arc](#)
- [Crab](#)
- [Dolly](#)
- [Dolly Zoom](#)
- [Follow](#)
- [Pedestal](#)

Thank you