

Research Paper Daft 1

by Jiaming Cao

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Research Paper Outline

Thesis/Main claim:



By exploring the changing of photography during the time from 1976 to 1989, news photographers need to be transformed if they want to make news photography go to the world stage, be familiar to the public, and compete with other forms of visual media. Photo-journalism requires technological innovation, diversity of subject matter, innovation in taking pictures, and critical thinking of journalists themselves.



A. In order to keep up with the trend of the digital age, attract readers, and not fall behind new visual media, news photography need technological innovation through the transformation of tools and the visual effects of photo presentation.

1. The popularity of digital photography and production has enhanced traditional photojournalism.

- a. According to Xianfeng Gan, author of “*Zhongguo Xin Wen She Ying Shi* =: *The History of New's Photo in China*,” published in 2008 by Beijing: Zhongguo she ying chu ban she, “The digital camera was launched by Sony Corporation of Japan in 1981. At that time, MAVICA, which was successfully developed by Sony, began to use CCD electronically coupled with devices such as sensory recording of optical images in electronic imaging era” (Gan 155).
- a. Photographing mobile phones have become mainstream photography tools in people's daily lives and these tools have also

affected news photography.

- b. According to Xianfeng Gan, the author of “*Zhongguo Xin Wen She Ying Shi =: The History of New's Photo in China*,” published in 2008 by Beijing: Zhongguo she ying chu ban she, “Sony Ericsson launched the world's first megapixel camera phone in the spring of 2004 and this invention quickly triggered another round of technical competition in the mobile phone manufacturing industry” (Gan 156). 

- c. According to M.D. Foster, author of “What Time Is This Picture? Cameraphones, Tourism, and the Digital Gaze in Japan”, published May 2009 on Social identities, “Cameraphones are not just part of the consumption of tourism but have become implicated in its production” (Foster 366). 

B. In order to let photojournalism enter the public's field of vision and become more familiar, the subject matter of news photography should not only have political subjects but also focus on the theme of life, humanities, and natural sciences.

1. Photos that are close to the theme of people's lives are more likely to resonate with people.

- a. Within Xinming zhang's photo, we get the sense of the man in the picture, his desperate eyes look into the distance, as if his pain was passed through the photo (Image 1) (Gan 146)
- b. According to Xianfeng Gan, author of “*Zhongguo Xin Wen She Ying Shi =: The History of New's Photo in China*,” published in 2008 by Beijing: Zhongguo she ying chu ban she, “Zheng xiaoming,

a reporter with China Youth Daily, took a series of photos outside the factory's offices after learning that Shenyang Insurance Company would issue the first month's benefits to the factory's workers on August 25" (Gan 146).

2. A single theme will not only make photojournalism lose objectivity but also make it lose its full functionality.
 - a. According to ²Zhensheng Li, Robert Pledge, and Jacques Menasche, author of "*Red-color News Soldier: A Chinese Photographer's Odyssey Through the Cultural Revolution*", published in 2003 by London: Phaido, states that "the news' photographer only photographed people working on the farmland due to the government's decision to encourage people to grow corn during the Cultural Revolution" (Li).
1. In order to compete with other forms of visual media, news photographers can use variety of photographic methods and academic exchanges. Arguably, photographers should be brave enough to explore new forms of photography even when there is controversy.
 - a. ¹In the book, "*Jin Cha Ji Hua Bao: Yi Ge Qi Ji De Dan Sheng : Zhongguo Hong Se Zhan Di She Ying Ji Shi*," published in 2012 by Jin cheng chu ban she in Beijing, Yong Tian and Wu tian state that, "Some photographer from western regard staged photography in a derogatory sense, but the American photographers value the same highly" (Tian 188).
 - b. ¹In the book, "*Jin Cha Ji Hua Bao: Yi Ge Qi Ji De Dan Sheng : Zhongguo Hong Se Zhan Di She Ying Ji Shi*," published in 2012 by



Jin cheng chu ban she in Beijing, Yong Tian and Wu tian state that, “Xiaobing Xu kept taking pictures and allowed the military to do the same even though officers were annoyed with him” (Tian 178).

2. Photographers can enhance photography and complement deficiencies by participating in various forms of photojournalism competitions.
 - a. According to Xianfeng Gan, author of “*Zhongguo Xin Wen She Ying Shi* =: *The History of New's Photo in China*,” published in 2008 by Beijing: Zhongguo she ying chu ban she, “representatives of the world press photography competition were presented for the first time from January to December 1988 in eight cities which were inclusive of; Beijing, guangzhou, Shanghai, wuhan and Chengdu, causing strong repercussions” (Gan 151).
 - b. According to Wugong Hu, author of “Photojournalism” *Zhongguo Ying Xiang Ge Ming: Dang Dai Xin Wen She Ying Yu Ji Shi She Ying*”, published by Beijing: Zhongguo wen lian chu ban she in 2005, “The winning works of the China photojournalism contests have fully presented the events and specific characters that affect human souls in China and in the entire globe” (Hu 80).
- C. The relevance of using innovation in photojournalism and globalizing it is to get rid of political influence and enhance objectivity in the discipline.
 1. Photojournalism and photographers that only focus on Political aspects and subjects and are controlled by the same depict a high level of subjectivity.
 - a. In the book, “*The Cruel Radiance: Photography and Political Violence*”, published by Chicago: The University of Chicago Press in 2010, Linfield states, “And while the culture revolution might be

seen as a prime example of totalitarianism, in some ways it was a throwback to the essentially apolitical ideal of what one leading China scholar called a 'virtuocracy' (Linfield 109).

- b. According to Zhensheng Li, Robert Pledge, and Jacques Menasche, author of “*Red-color News Soldier: A Chinese Photographer's Odyssey through the Cultural Revolution*”, published in 2003 by London: Phaidon, states that “some journalists only take photographs that the government wants them to” (Li).
2. Photojournalism, taken by photographers who lost their dialectical thinking and interpretation also lost meaning.
 - a. According to Xianfeng Gan, author of “*Zhongguo Xin Wen She Ying Shi =: the History of New's Photo in China*,” published in 2008 by Beijing: Zhongguo she ying chu ban she, “Jiang qing works in dazhai village’, which is a fake photo taken by her director” (Gan).
 - b. The dissertation “A Turn to Realism and Humanism from Propaganda: Chinese Photojournalism Practices between 1976 and 1988”, published Apr, 2018 on *Asian Journal of Communication*, Shi Li states that, “At their worst, photographs published as news were reduced to visual lies, aiming to mislead people and convince them to unquestionably believe in the Communist leadership” (Li 119)
 - c. According to Zhensheng Li, Robert Pledge, and Jacques Menasche, author of “*Red-color News Soldier: A Chinese Photographer's Odyssey through the Cultural Revolution*”, published in 2003 by London: Phaidon, states that “Negative photos about the Cultural Revolution are not allowed to be filmed and retained” (Li).

Works Cited

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- ⁷ Li, Shi. "The April Fifth Movement: Marking the Rise of Citizen Photojournalism in the People's Republic of China." *Visual Communication Quarterly*, vol. 19, no. 2, Apr. 2012, pp. 68-84. *EBSCOhost*, doi:10.1080/15551393.2012.682851. Accessed 16 Oct. 2018.
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- ⁹ Linfield, Susie. *The Cruel Radiance: Photography and Political Violence*. Chicago: The University of Chicago Press, ⁴ 2010. Print.
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GRADEMARK REPORT

FINAL GRADE

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GENERAL COMMENTS

Instructor

PAGE 1



Comment 1

Why these years? I'd suggest an unpacking of the cultural revolution within the first part of the paper so that your readers know what is going on in your study.



Comment 2

If we are talking about the death of photojournalism, what then, rises from its ashes? The images that you mention or select may not contribute to the field of photojournalism, but that doesn't mean that they are without value. Think about what, how, and why they contribute.



Comment 3

Jiaming- I think that this working claim, not many people would disagree with you. How might you conceptualize these changes that make it a more original claim that demonstrates your familiarity with the subject matter, but also how will you make it more arguable?

PAGE 2



Comment 4

There's a lot of bloc quotes or citations here that eat up a lot of your space, and don't really show me how you're going to structure your argument or weave together the elements of argument. Please revise so that there is more of your writing in place next time.

PAGE 3

PAGE 4



Comment 5

What images will you be looking at, if any? What ideas, if any do you have for constructing an original research graphic?

PAGE 5
