

从马来西亚华文报摄影记者专业认知与工作流程变迁 思考新闻摄影教学内涵

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摘要

随着数位汇流时代的来临，华文报新闻摄影定位由静态的照片说故事转向动态的影像叙事，摄影记者的工作也由单纯的相机拍摄转移至照相与录像兼顾，面对业界专业定义与工作模式的转型，以传统平面影像为核心内涵的新闻摄影教育也必须重新思考与调整。

本研究目的在透过马来西亚华文报摄影记者专业认知与工作内容的探索，重新检视本地中文传播大专院校新闻摄影教育的内涵，并进行反思及探讨改革的可能方向。在研究方法上采取质性研究法，应用口述历史研究法访问 15 位不同世代的在职及退休华文报摄影记者，藉此了解华文报新闻摄影发展及摄影记者工作模式变迁情况；使用内容分析法收集及分析本地两所中文教学传播学院及科系的新闻摄影课程大纲，并与授课老师进行深度访谈。此外，也检视中港台重要大学传播科系之新闻摄影课程设置资料，以进行比较。

研究结果发现，华文报新闻摄影本质不变的同时，却出现性质上的流变：包括说故事素材从单 / 多张照片转为多媒体数位素材、新闻视觉呈现由静止瞬间变成连续性动态画面，而与读者的关系则由单向传播转到双向互动。

此外，摄影记者的工作模式也由线性的单一专业转向多任务兼顾的弹性变通，专业能力要求不再局限于摄影技术的掌握，而是多元数位科技的娴熟操控。这种专业本质与工作模式的质变，对以传统专业内涵为本的新闻摄影教育而言，无疑是一大挑战。

研究者认为，新闻摄影专业本质的坚持，依然是课程核心的构成要素，唯必须打破过去基本摄影技术知识为本的架构，纳入数位科技应用与多媒体素材整合的技能知识，才能提升学生接轨数位汇流传播的竞争能力。

关键词：马来西亚华文报、摄影记者、新闻摄影教育、新闻专业认知

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Rethinking Teaching Content of Photojournalism from the Professionalism and Work Routine Change of Photo Journalist in Malaysian Chinese Newspaper

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Abstract

With the advent of the digital convergence era, position of photojournalism in Chinese Newspaper has shifted from static storytelling to dynamic video narratives; photojournalists have to work as photographer and videographer in order to fulfill their role. With these transformation of industry professional definition and working mode, photojournalism education with traditional static photographing as core connotation must be rethought and re-adjusted.

The objective of this study is to re-examine the connotation of photojournalism education in local Chinese communication higher institutes through the exploration of the professional's perception and the job scope of Chinese newspaper photojournalist in Malaysia, to probe and make reflective thinking on possible reformation. A qualitative research method had been adopted in this study, by applied oral history research, 15 incumbents and retired Chinese newspaper photojournalists of different generations had been interviewed; content analysis had been used to collect and analyze the photojournalism curriculum from two local Chinese communication higher institutes and in-depth interviews with the lecturers had been conducted. In addition, this study also reviewed the information of photojournalism curriculum of communication department from key universities of China, Hong Kong and Taiwan for comparison.

The result found that while the essence of photojournalism in Chinese newspaper remained unchanged, however, there was a rheology of changes in attribution, such as the story narrative materials changed from single or multiple photos to multimedia digital material, visual display form of news changed from static to continuous dynamic, and the relationship with the reader had transferred from one-way to two-way interaction.

Besides, the working mode of photojournalist has also transferred from linear-single professional to multitasking and flexibility, the requirements for professional competence was no longer limited to photography technique mastering, but the skillful manipulation of multi-digital technology. This kind of qualitative changes between the essence of professional and working mode undoubtedly became a big challenge for the photojournalism education based on the traditional professional connotation.

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Researcher believes that, the persistence of the essence of photojournalism profession is still the core constituent elements of the curriculum, yet, the competitiveness of students in digital convergence only can be enhance by breaking the past knowledge-based of photography technology, incorporating the skills of digital technology application and multimedia material integration.

Keywords: Malaysian Chinese newspaper, photojournalist, photojournalism education, journalism professional perception