

Picture of photos

THE British Photographic Council has carried out a survey of photographers, picture libraries and press agencies – over 1000 photographers responded. It finds, for example, that nearly three quarters have seen an increase in demands for assignment of all rights, or licences granting all rights of exploitation forever. See www.british-photographic-council.org/survey for more.

Stand up, photojournalists!

PHOTOGRAPHERS are encouraged to come to the NUJ's second Photographers' Conference on **Monday 18 May 2009**. Sessions include lawyer Rupert Grey on photography in public spaces and privacy issues; Metropolitan Police Commander Bob Broadhurst on police and the media; a slide compilation by Jeff Moore and Paul Stewart (both from the British Photographic Council) and a speaker on anti-terrorism legislation and the Police and Criminal Evidence Act (PACE).

Other conference sessions will cover copyright and intellectual property; economic and moral rights; orphan works, pitching and

selling, the business of photography and videography. Pamela Morinière of the European Federation of Journalists (EFJ) will cover the European dimension, and Penny Tweedie will speak about her long and successful career as a photojournalist.

The closing session brings everyone together for "Photography Matters", with the NUJ's General Secretary Jeremy Dear, Deputy General Secretary Michelle Stanistreet and Freelance Organiser John Toner.

The conference will also host an NUJ Photographers Exhibition. You can see the photos from the first such exhibition, held for the union's

centenary in 2007, at www.standupforphotojournalism.org

After the 18 May London conference, The Photographers Exhibition will also be at the NUJ's annual conference (Annual Delegate Meeting) in Stockport in November, and the exhibition then tours to other cities in 2010 – provisionally including Birmingham, Liverpool, Manchester, Glasgow, Nottingham and Belfast.

The conference and exhibition are at the Institute of Education, Bedford Way, London WC1: nearest Tube Russell Square. It costs £10 for NUJ members and £40 for non-members. For details of how to register, email the Freelance Office.

Working with an agency?

Do you ever work through an agency? If so the NUJ wants to hear from you, since the UK government is consulting on employment law as it applies to agency workers. If you think you can help with the NUJ response please email the Freelance Office.

HOW CAN you avoid Repetitive Strain Injury? The March meeting of London Freelance Branch heard from Stephen Fisher of RSI Action (www.rsiaction.org.uk). In 2002, at his desk in an engineering office at British Aerospace, he felt "a stroke of lightning" on the back of his hand. Instantly, he could no longer do his job – not use the keyboard any more, particularly not the computer mouse – nor drive to work nor put on his own coat.

RSI can be caused by repetitive action – especially clicking on a mouse or using a touchpad. It's not the repetition rate: tensing your muscles is to blame. (It's been sug-

gested that its incidence is higher among people who care – and get stressed – about their work and deadlines than among workers who have to do so many thousand clicks a day.)

Many doctors try to avoid talking about RSI – they'll look at your wrists for "Carpal Tunnel Syndrome", which RSI Action calls "type 1" while it campaigns to get recognition of "type 2" diffuse RSI, with a wide range of symptoms

around the upper body. So what can you do about it? Posture, posture and sit comfortably! You could look at rotated keyboards or at using a graphic tablet instead of a mouse. You may need voice recognition software to avoid typing – www.dragonvoicerecognition.com is what Stephen recommends.

If you have tingling, numbness or an ache, take action now: don't wait for the bolt of lightning.

Carol Lee described how the Alexander Technique (see www.stat.org.uk) had showed her how to be at ease with her own body. It seeks to help you find relaxed stances or positions. Forget the popular misconception of forcing a straight back and throwing your shoulders back: find your minimum-effort position.

Mike Holderness told the meeting that "probably the only reason I don't have RSI is that I don't own a mouse." The key is keyboard shortcuts. Many members at the meeting were surprised to hear how many of these there are, and asked for a guide. So here is a start.

Say you're editing a photo caption and you want to move a word. Hold down the control and shift keys at the same time and hit the right arrow key: the whole word gets selected with one keystroke, ready to hit Ctrl-X (or Command-X on a Mac) to cut it out. Hit Ctrl-Right and the cursor moves af-

Ctrl-right – move one word to the right; Shift-Ctrl-right – mark one word to the right; Ctrl-left – move one word to the left; Shift-Ctrl-left – mark one word to the left

ter the next word: Ctrl-V pastes it in right there where you want it.

There are two simple rules to remember: holding down Ctrl while you hit an arrow key does the same movement, *but more so*; and holding down the Shift key while moving around with the cursor keys *marks* the text you "move over", ready to cut or copy. So we have:

Ctrl-right – move one word to the right; Shift-Ctrl-right – mark one word to the right; Ctrl-left – move one word to the left; Shift-Ctrl-left – mark one word to the left

Annoyingly, the effects of Ctrl-up, Ctrl-down and so on vary between programs: they often go to the beginning or end of a paragraph. Try them. If you don't like what happens, hit Ctrl-Z (Command-Z on you-know-what) to undo it.

These shortcuts work even where they're not advertised in the program's menus – for example when you're typing in a file name, or on a Mac.

● There's a much more complete list of keyboard commands in this report online.

Shift-control-up-health

Adobe: much clearer than mud



THE LONDON Freelance Branch one-day course in digital workflow for photographers received unsolicited testimonials from participants, including: "Thank you for your valuable time yesterday. It was a great day for me" and "Thanks for a really useful and informative day". The course – aimed at photographers relatively new to the software tools such as Adobe Lightroom and Photoshop Elements, engendered a lively discussion about their relative merits, and on the merits of saving photos in RAW format instead of as jpg files.

Photo © Peter Marshall (course tutor)
<http://re-photo.co.uk>