PHOTOJOURNALISM

Photography that provides timely info, builds trust
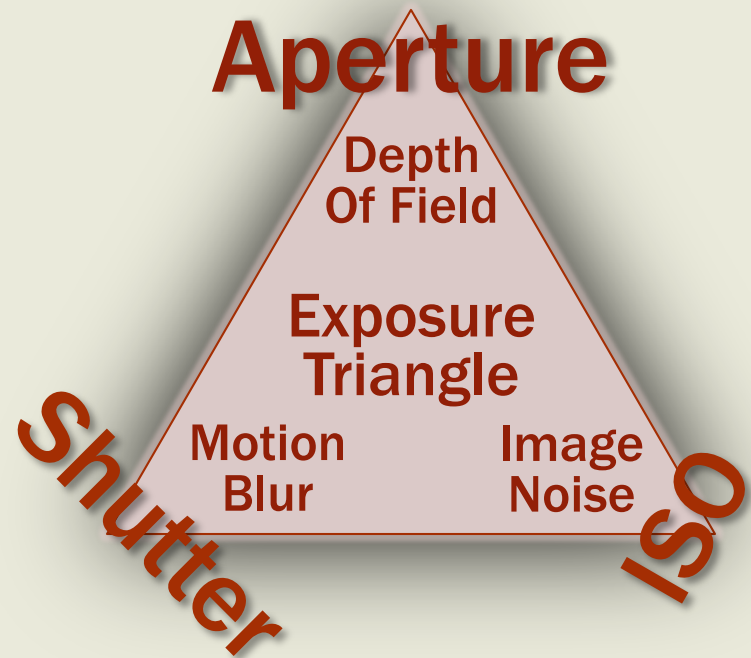
D-SLR PHOTOGRAPHY

Painting with light

D-SLR PHOTOGRAPHY

- Rule of Equivalent Exposures
  - Light is generally manipulated in "stops"
  - One stop less light from one source requires an additional stop from another
  - Three light sources: ISO settings, aperture sizes, shutter speeds
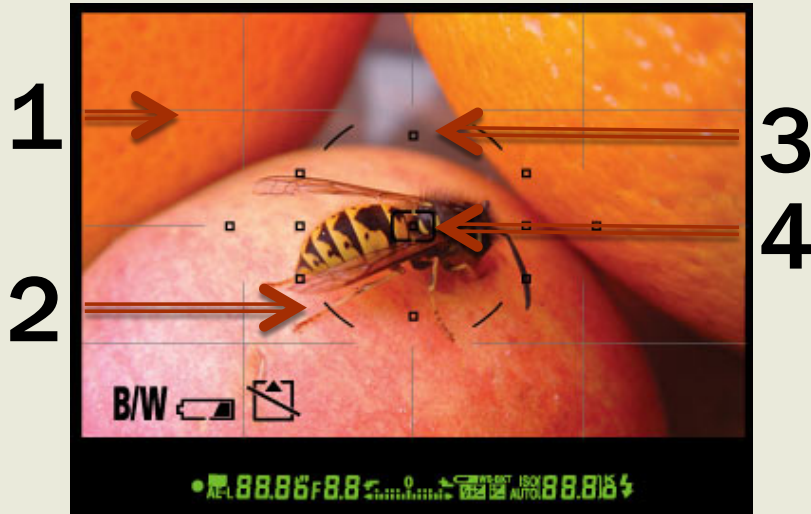
Aperture

Depth
Of Field

Exposure
Triangle

Motion
Blur

Image
Noise

Shutter

ISO

D-SLR PHOTOGRAPHY

- **Exposure Modes**
  - **Auto** — Camera automatically selects exposure settings
  - **Program (P)** — Camera automatically selects aperture & shutter speed; you can choose a corresponding ISO speed & exposure compensation
  - **Aperture Priority (A)** — You specify the aperture & ISO; the camera's metering determines shutter speed
  - **Shutter Priority (S)** — You specify shutter speed & ISO; the camera's metering determines aperture
  - **Manual (M)** — You specify the aperture setting and ISO and shutter speeds, regardless of whether these values lead to a correct exposure
  - **Bulb (B)** — Useful for long exposures. You specify the aperture and ISO; the shutter speed is determined by pressing the shutter button a second time

D-SLR PHOTOGRAPHY

1 — Framing grid
2 — Center-weighted metering reference circle
3 — Focus points
4 — Center focus point

Close-up of Nikon LCD showing battery life, shutter speed, aperture setting, as well as focusing and metering information
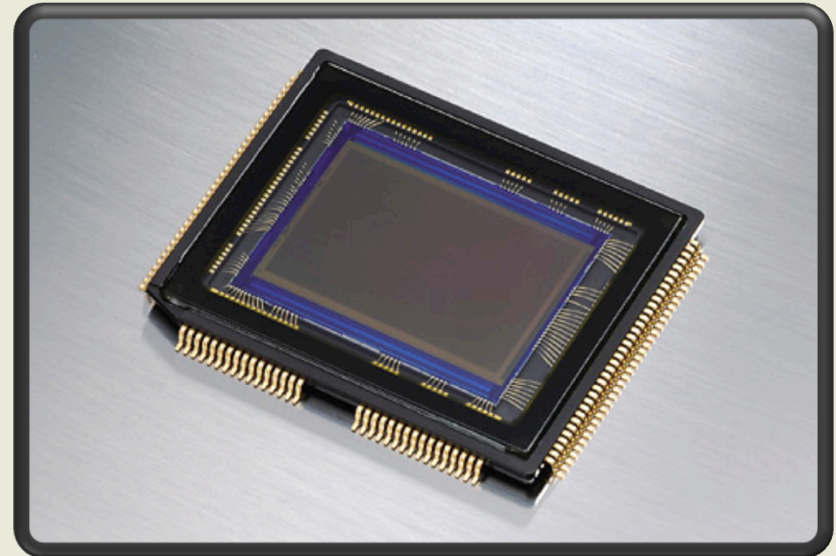
D-SLR PHOTOGRAPHY

- **ISO/ASA**
  - International Organization for Standardization and American Standards Association
  - ISO speeds indicate film sensitivity to light
  - Common film varieties: 100, 200, 400, 800
  - Digital film (Nikon CMOS and Canon CCD) offers settings between 50-6400 with minimal noise up to 1600
  - Low ISOs produce high-quality images
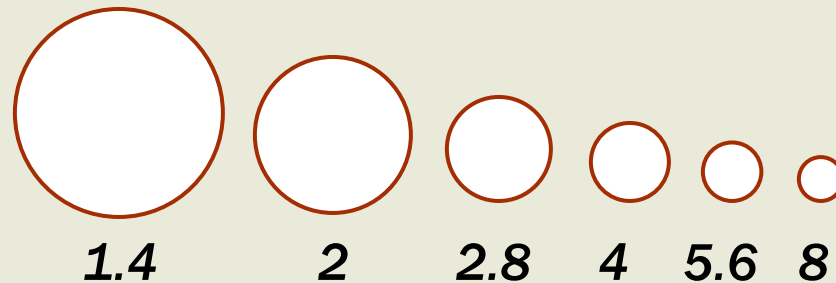
D-SLR PHOTOGRAPHY

Top: Nikon D90's 12.3-megapixel CMOS sensor, shoots at a burst rate of 4.5 frames per second and offers ISO sensitivity of 200-3200, expandable to 100-6400
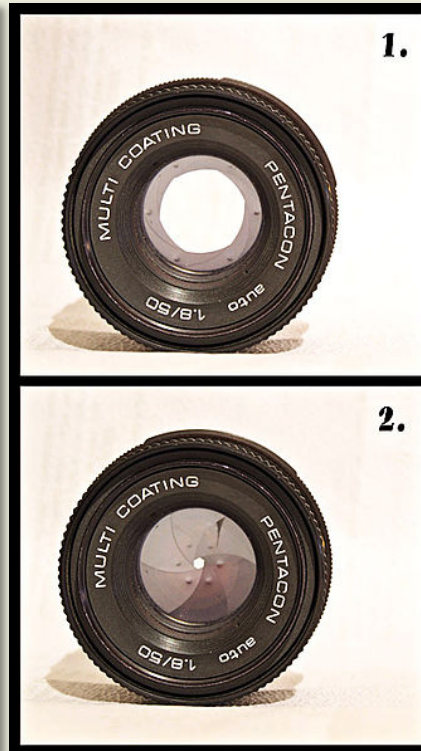
Left: Nikon D300 ISO 6400 sample
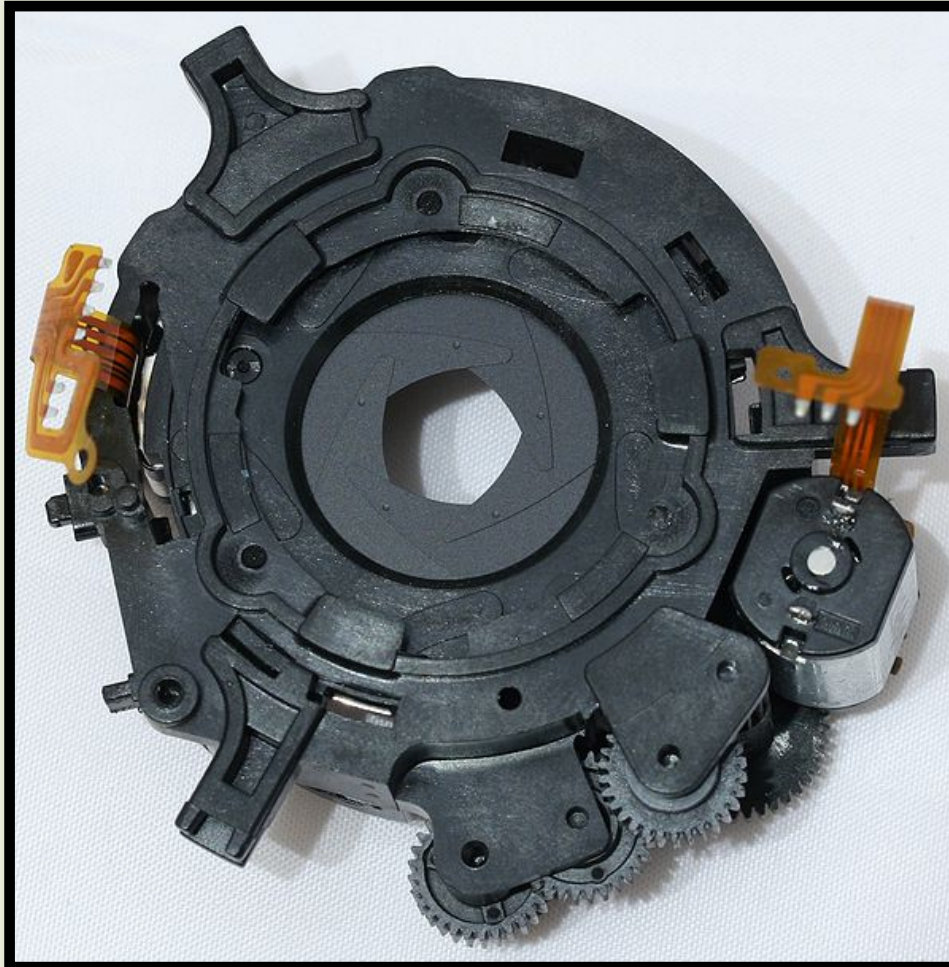
D-SLR PHOTOGRAPHY

- The lens aperture is the area allowing light to enter the camera
- Common settings: 1.4, 2, 2.8, 4, 5.6, 8, 11, 16, 22 — light is cut in half as the number increases
- High apertures (narrow) increase depth of field
- Low apertures (wide) require expensive glass

1.4   2   2.8   4   5.6   8

D-SLR PHOTOGRAPHY

Diaphragm with
(1) F2.8 and
(2) F16

D-SLR PHOTOGRAPHY

Wide Aperture

Narrow Aperture

Why might we choose one over the other?

D-SLR PHOTOGRAPHY

- **Shutter Speeds**
  - Canon and Nikon Digital SLRs use electronically controlled, vertical-travel, focal-plane shutters
  - Focal-plane shutters are mounted near the focal plane and move to uncover the film or sensor
  - Focal plane shutters allow interchangeable lenses without a separate shutter for each lens
  - The shutter speed is the length of time a camera's shutter stays open
  - Common settings: 15, 30, 60, 125, 250, 500, 1000, 2000 — light is halved as number increases
  - High (faster) shutter speeds stop action

D-SLR PHOTOGRAPHY
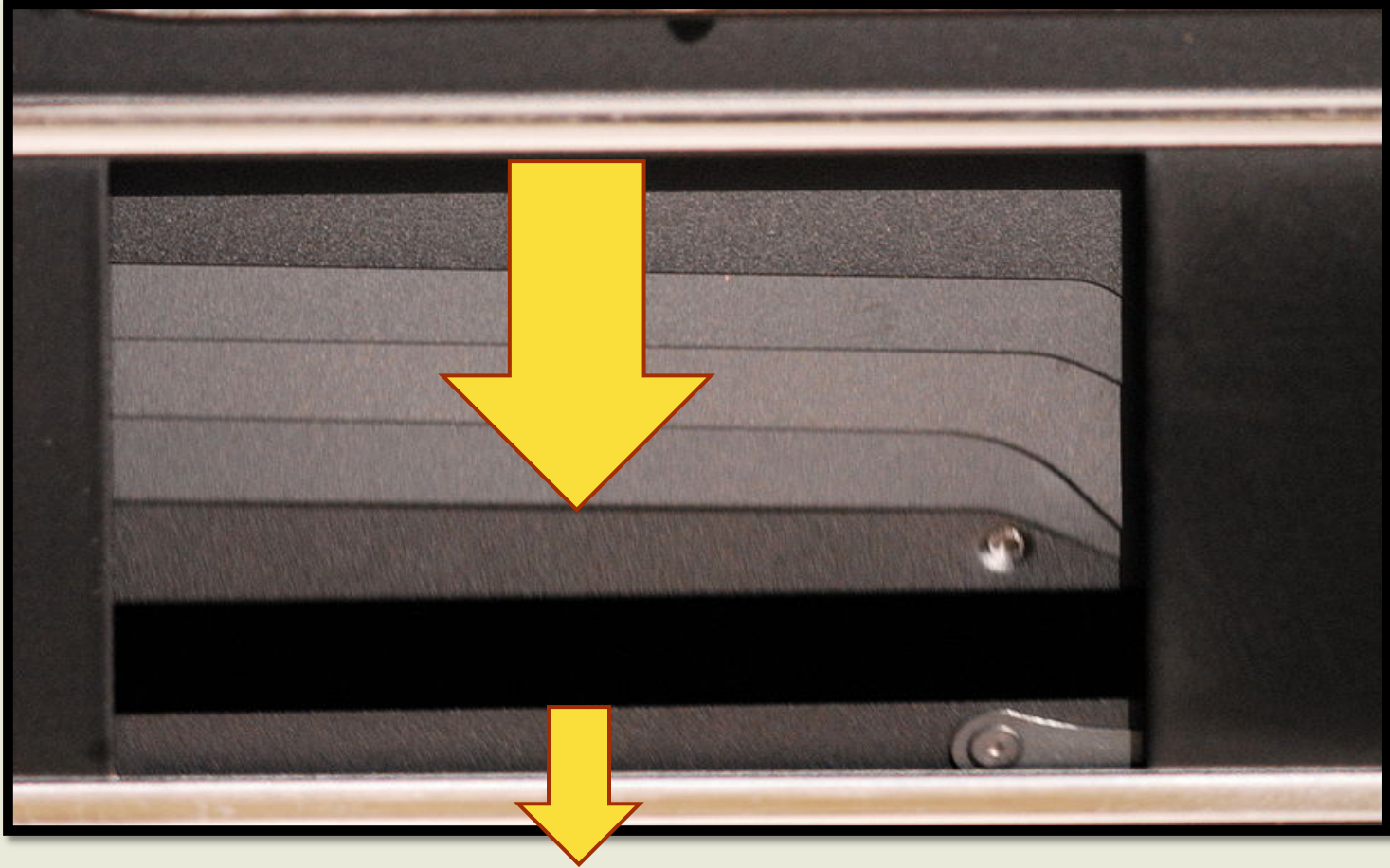
Nikon film SLR focal plane shutter firing at 1/500 of a second

D-SLR PHOTOGRAPHY

- **Strobe Flashes**
  - **Nikon Speedlights and Canon Speedlites**
  - **Uses infrared signals to adjust for proper exposure; when sensor determines exposure is sufficient, flash pulse is terminated**
  - **Blast of white daylight**
  - **Bounce flash for natural lighting**
  - **Most cameras sync at 1/250 seconds**
  - **Rear- and front-curtain sync options**

D-SLR PHOTOGRAPHY

Slow Shutter, Bounce Flash

Slow Shutter, Rear-Sync Flash

What happens with the ambient lighting?

D-SLR PHOTOGRAPHY

- Special Situations
  - Ambient Light — Slow shutter speeds permit more ambient light; hard flashes flatten colors
  - Indoor Reflective Surfaces — Near equivalent exposures minimize flash flare
  - Flash-Stopped Action — A half stop underexposed will still stop most action since the flash syncs at 1/250
  - Propellers — spinning rotary wing aircrafts require shutter speeds between 1/100-1/250 to imply motion without the propeller vanishing

GUESS THE SETTINGS

- ✓ Selective Focus
- ✓ Stopped Action
- ✓ Bright, Outdoor Lighting

GUESS THE SETTINGS

- ✓ Stopped Action

- ✓ Bright, Outdoor Lighting

GUESS THE SETTINGS

- ✓ No Action
- ✓ Dim, Indoor Lighting

WRITING CUTLINES

Covering the 5 Ws, responsibly

WRITING CUTLINES

"A well-written cutline answers all of a reader's questions about a picture. What is this picture about? What is its relationship to the story it accompanies? Who are the people in it? Where are the events taking place and when? What does the picture mean?"

http://www.jprof.com/onlinejn/webjn-cutlines.html

✓ Use the present tense to describe what is in your photograph. Practice verb-time cutline format.

✓ Name people from left to right, include ages for minors. Double check accuracy and spelling of names – don't assume.

✓ Be as specific as possible. Add to reader's knowledge; go beyond what's obvious.

✓ Try to avoid cutline clichés, such as "looking on" or "is pictured."

WRITING CUTLINES

A student is pictured grabbing a book from a woman using a computer last week.

GOOD CUTLINE?

WRITING CUTLINES

Tenth grader Ethan Ferrenberg, 16, receives a copy of "To Kill a Mocking Bird" from a librarian Aug. 6 at Falcon High School. Cheri Bagby issued hundreds of books for English Literature students during their first day of the 2012-2013 school year.

OUR CODE OF ETHICS

Building trust thru imagery

OUR CODE OF ETHICS

National Press Photographers Association's Code of Ethics – How Do They Apply to You?

1. Be accurate and comprehensive in the representation of subjects.

2. Resist being manipulated by staged photo opportunities.

3. Be complete and provide context when photographing or recording subjects. Avoid stereotyping individuals and groups. Recognize and work to avoid presenting one's own biases in the work.

4. Treat all subjects with respect and dignity. Give special consideration to vulnerable subjects and compassion to victims of crime or tragedy. Intrude on private moments of grief only when the public has an overriding and justifiable need to see.

OUR CODE OF ETHICS

(... NPPA Code of Ethics Continued)

5. While photographing subjects, do not intentionally contribute to, alter, or seek to alter or influence events.

6. Editing should maintain the integrity of the photographic images' content and context. Do not manipulate images or add or alter sound in any way that can mislead viewers or misrepresent subjects.

7. Do not pay sources or subjects or reward them materially for information or participation.

8. Do not accept gifts, favors, or compensation from those who might seek to influence coverage.

9. Do not intentionally sabotage the efforts of other journalists.

nppa.org/professional_development/business_practices/ethics.html

DIGITAL DARKROOM

What's tolerated, what's not

DIGITAL DARKROOM

Assumptions, Expectations

✓ DID use photographic techniques that are common to traditional darkrooms, such as dodging, burning, color balancing, spotting and adjusting contrast to accurately record an event or object.

✓ DID use only obvious masking techniques to conceal personal information, student transcripts, medical records or criminal investigation reports.

✓ DID NOT use photographic techniques for enhancing and exploiting a scene to misrepresent the subject of the original image.

✓ DID NOT misrepresent facts or circumstances of an event or object, as originally recorded, including cropping, editing or enlarging to selectively isolate to distort reality.

DIGITAL DARKROOM

➢ Reuters fired Adnan Hajj in 2007 after photo controversy, also called "Reutersgate"– he had digitally created smoke. Hajj also altered photo of Israeli F-16 fighter by adding more flares, called them missiles.

✓ <u>Photoshop's rubberstamp tool and writing misleading cutlines is not allowed.</u>

DIGITAL DARKROOM

➢ Sacramento Bee fired Bryan Patrick in 2012 for slightly altering an image of the Auburn wildfire in 2009 – photo was published, won San Francisco Bay Area Press Photographers Association annual contest.

✓ <u>Even comparably minor changes are unethical.</u>

DIGITAL DARKROOM

"We're talking about violating a fundamental code of ethics in the name of something relatively minor," said Sean Elliot, president of the National Press Photographers Association.

"If he's willing to move a couple of egrets around, if he's willing to jazz up flames to make a photo more exciting, how do we know there aren't more? … How do we trust the work?"

How are you representing the District 49 communications department core values: accountability, transparency and trustworthy?