



A quick-start guide to

PHOTOJOURNALISM



thecollegian



A participant uses a Caterpillar during the third annual Non-traditional Employment for Women (NEW) event at San Joaquin Delta College on April 13, 2018 in Stockton, Calif. Photo by Alex Woods

WHAT IS PHOTOJOURNALISM?

“The practice of communicating news by photographs ...,” according to the Google Dictionary.

What does that mean? Images tell stories. Photos support words. Visual content brings newspapers, magazines, websites, and social media pages to life.

Photojournalism is photography with the purpose of communicating. Consider the image above. A young woman is using a Caterpillar in awe, as you can see in her face. It’s not enough just to take a photo of a piece of equipment in this case. The photographer captured a moment that illustrated emotion and action. You can’t see what all she’s doing, but you know how she feels.

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NEWS PHOTOS

Photos for the news page are distinctive because the content can often stand alone, without a story.

In general, readers want to see action and faces. You want the image to convey a story in itself.

These photos make the photographer really get into the personal-space bubble around a person. Look for emotion, specifically in the face, but also make sure your image is giving a sense of what’s happening.

Common mistakes: Shooting too close or too far away, turning in images that are static in nature, shooting someone’s back



SPORTS-ACTION PHOTOS

Sports is often the most direct of all subjects to shoot. There is a start time and an end time. You will have access to a roster (Delta College’s Athletics website includes rosters). And you will know who and what to shoot (i.e. the Mustangs, not the other team).



Sports, though, require the photographer to stick around for a bit. Rarely do you get a great shot from the first click. A good rule of thumb is to let it play out, literally, for good shots.

Common mistakes: Slow shutter speed leading to blur and exclusion of playing item (i.e. the ball, you need the ball)

FEATURE PHOTOS

Photos with a feature slant allow the photographer to be more creative in approach.

Consider that professional photojournalists will often shoot the same concept (a play or production) over and over again. The question then becomes: How can it be made to look different? You'll need to vary angles. Showcase your skill for image diversity.



Feature also requires more photos, as multiple images will likely run on one page. Think outside the box.

Common mistakes: Not shooting enough images

ENVIRONMENTAL PHOTOS

One of the first rules of photojournalism is your subject should not be looking at the camera. It's awkward.

Environmental Photos, or an EP, challenges the photojournalist to take an image of a person in their "natural environment" while not having the subject look directly at the lens. These type of images often accompany profile pieces or feature stories where a single person is the topic.



The challenge here is to give a sense of place and person.

Common mistakes: Rushing the image, which makes the subject uncomfortable

ETHICS

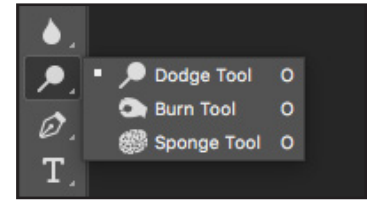
In this course, we adhere to the **National Press Photographers Association's Code of Ethics**. This includes:

- Being "accurate ... in the representation of subjects."
- Resisting "being manipulated by staged photo opportunities."
- Providing "context when photographing or recording subjects. Avoid stereotyping individuals and group."
- Treating "all subjects with respect and dignity."
- Not intentionally contributing to, altering, or seeking "to alter or influence events."
- Not manipulating images or adding or altering "sound in any way that can mislead viewers or misrepresent subjects."
- Not paying "sources or subjects or reward them materially for information or participation," or accepting gifts.

For the complete list, visit the **NPPA website**: <http://bit.ly/2ON62Ta>

LIMITS ON MANIPULATION

Generally speaking, photos shot under the auspices of journalism should not be altered any differently than you would alter an image in the dark room.



What does that mean? You are mostly limited to **cropping**, **dodging**, and **burning**.

Cropping: Adjusting the frame of the image via cutting it down to a smaller size, or removing something extraneous from the frame

Dodging: Allows for lightening of specific parts of an image, essentially exposing the "dodged" areas to less light

Burning: Works the opposite of dodging, exposing area being "burned" to more light to darken down an area of the image

You may also adjust the color through **Photoshop**, but not in a way that makes the image look unauthentic from the real world, i.e. don't make the sky purple. Generally you want the image to be as close to reality as possible. Make someone look real, not better.

PHOTOGRAPHY BASICS

Beginning photography classes focus on teaching three elements of cameras for shooting: **ISO**, **Aperture**, and **Shutter Speed**. A change to one of these elements impacts the other two.

Can you shoot in auto mode? Sure. But learning how to adapt and adjust these elements means more control over images, which make for better photos. We'll look at each to better understand how one change can translate into different images.

UNDERSTANDING ISO

ISO controls how much light you are allowing into the camera, which impacts how dark or light an image becomes when shot.

The higher the ISO value, the more light going into the image. The lower the ISO, the less light is going into an image.

Why is it important? If you are in a high-light situation, you'll likely want to dial down the ISO. If you are in a low-light situation, you'll want to crank it up.

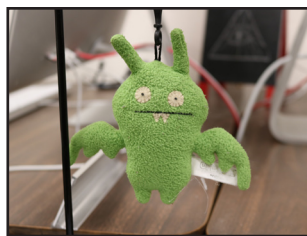
Be cautioned: Upping the ISO factor can also introduce **noise** into your image, which appears as a general grain on the picture.



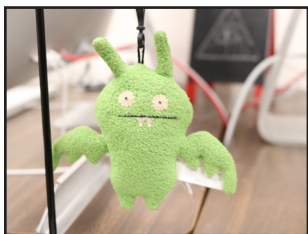
ISO 100



ISO 200



ISO 400



ISO 800



ISO 1600



ISO 3200

CAPTION WRITING

NAME: The first and last name of a subject are required. If the name has unique spelling, add a (cq) to editors know.

IDENTIFICATION: Give a sense of why this person is relevant to the story/photo. Here it says "second-year" student.

Laney Smyth (cq), a second-year San Joaquin Delta College student, eats lunch near a new rock garden located in the Shima Center at the campus in Stockton, Calif. on April 15, 2018.

LOCATION: Notice how the Shima Center is given its proper title and Stockton, Calif. is written out. This is required for credit to be awarded.

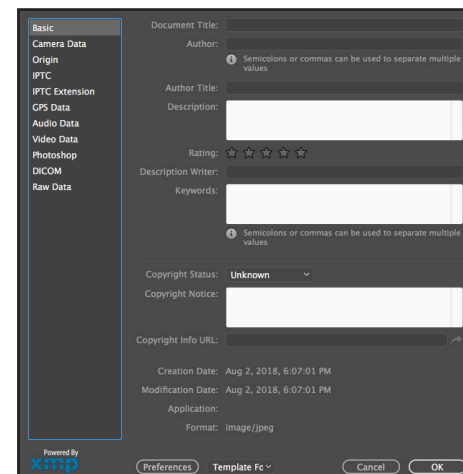
DATE: Give the date, in proper AP style. Months with more than five letters are abbreviated. Months with five or less are spelled out.

Read the AP style lecture here: <http://bit.ly/2LZSiXu>

EMBEDDING CAPTIONS IN PHOTOSHOP

All images submitted for possible publication in *The Collegian* need captions embedded in **File Info**.

Open your image in Photoshop. Make edits to the original image. Right before you are ready to save the image as a .jpg (a requirement for this course, no RAW images will be accepted), follow the path to **File>File Info**.



Under the **Basic** tab, you will be prompted with the screen above. Add your name where it says **Author**. Add your caption, in Associated Press style, next to **Description**.

You may also select **Copyrighted** where **Copyright Status** is asked for. It *may* offer an extra level of protection to your image.

SHUTTER SPEED

Shutter speed also helps control how much light gets into the camera, but impacts the motion being captured.

The slower the shutter speed, the more light is allowed into the camera. The higher the shutter speed, the less light is allowed.

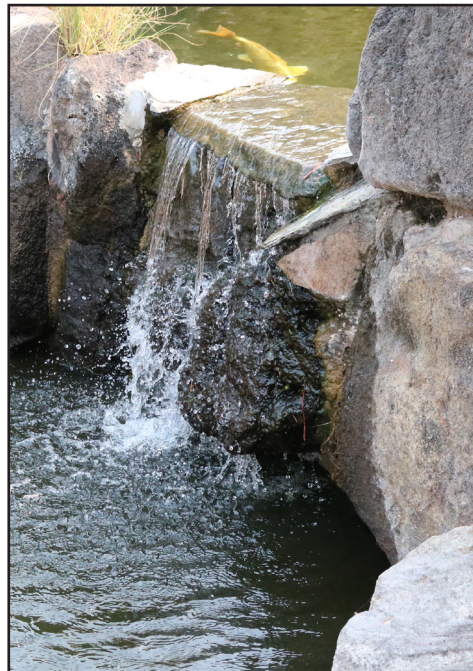
Fast shutter speeds are often associated with action, as a fast shutter helps stop a moment in action. Sports photography, or anything involving action is usually shot with a fast shutter speed.

Shutter speed is measured in a fraction of seconds typically. Most cameras will start at 1/60 (you can access shutter speed in manual mode by clicking the ISO button and then turning the wheel adjacent to it). You can also shoot in Shutter Priority Mode, marked Tv.

Be cautioned: If you slow down the shutter too much (1/30), you will likely need a tripod, and maybe a remote control to operate the camera. Slowing down the shutter too much may result in a blurred image if the camera is touched.



SLOW: 1/60 of a second



FAST: 1/2000 of a second

APERTURE

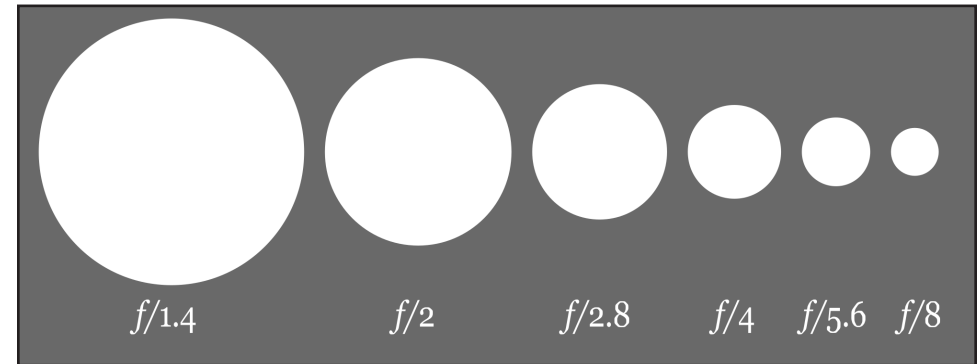


Image from Wikimedia Commons, under Creative Commons License

The camera's aperture setting also controls the depth of field in an image. The lower the aperture number, the shallower the depth of field. The higher the aperture, also called the f-stop, the deeper the depth of field.

Shallow depth shows less, deep depth shows more.



f/4.5



f/9



f/14



f/25

GETTING TO KNOW A CANON CAMERA: WHAT IS AVAILABLE FOR CHECKOUT FOR MCOM 7 STUDENTS

INTERNAL FLASH: The flash that comes embedded with the camera. It's not always the best for using to fill in light. Utilizing natural light is recommended.



HOT SHOE: A metal bracket that allows for attachment of supplemental flash or audio recording device.

FUNCTION DIAL: See detailed image at the bottom.



SCREEN: Allows user to view image, called "chimping" after shoot. You cannot view image while it is being shot.

LENS: The Canon Rebel cameras available for checkout come with a 18-55 mm lens. You may check out a larger lens that easily clip on and off.

OVERRIDE: The lenses have functionality that allows for override of manual focus. You will have more control with manual focus.

DRIVE MODE: Allows for changing of rate in which photos are shot. Continuous drive is good for action shots.

WHITE BALANCE: Allows for adjustment of a true white value.

CAMERA FUNCTIONS



A-DEP: *Automatic Depth of Field.* User tells the camera what should be in focus, the camera responds by adjusting aperture.

M: *Manual Mode.* User programs aperture, shutter speed, and ISO.

Av: *Aperture Priority Mode.* User programs the aperture, and camera responds by setting shutter speed and ISO.

Tv: *Shutter Priority Mode.* The user programs the shutter speed to use, and the camera responds by setting aperture and ISO.

Portrait Mode: *Face profile icon.* The camera will

set automatic aperture, allowing single focus and narrowing depth of field.

Full Auto: *Green box.* Camera will make all decisions on aperture, ISO, and shutter speed.

Landscape: *Mountain icon.* Camera focus will be set at infinity.

Macro Mode: *Flower icon.* The camera will set focus on close-up objects.

Action: *Running icon.* Camera will set shutter speed and aperture to ideal conditions for capturing action.

Video: *Video camera icon.* Camera will shoot video.

PHOTOJOURNALISM DOS AND DON'TS

Do

- **Shoot both horizontal and vertical images:** You never know what the page editor might need or use
- **Pay attention to the rule of thirds:** Images look awkward and unnatural when you frame everything in the middle
- **Zoom with your feet:** Get closer to the subject rather than rely on the zoom to make your subject closer
- **Ask your subjects for full names:** Not just a first name
- **Pay attention to faces:** The best images will have human emotion conveyed through expression, don't disregard expressions. You may have to stick around a bit longer for the "moment" but it will be worth it.
- **Identify yourself:** You should always identify yourself as a photojournalist with *The Collegian* newspaper
- **Be respectful:** Don't shove your camera in people's faces.

Don't

- **Make up names:** Don't do it, it's lazy and it's not journalism.
- **Setup photos:** Did you miss a key moment? Don't ask someone to recreate a scene. That's unethical.
- **Ignore background:** Make sure your subject doesn't have something sticking out of their head. Reposition if necessary.
- **Take creeper photos:** If you stood behind a bush to take your photos, it will show. Don't be weird.
- **Return without proper information:** Come back with photos where you don't know the names of the subjects
- **Let your subject look at the camera:** Again, this is creepy.
- **Abuse your press pass:** It isn't a "get in free" pass for events. If you aren't covering an event specifically for *The Collegian* you should not be gaining access with your press pass.
- **Pass off another person's image as your own:** Did you let your friend or sibling shoot one of your images? It's not yours, don't turn it in. It's good practice to not let anyone else handle your camera.
- **Come back empty handed:** There's always something to shoot.
- **Don't get sloppy:** Don't turn in blurry or badly framed-images if you are short on time, instead make sure you give yourself enough time to properly shoot the assignment.