

Photojournalism And Event Photography

**Flagpole Photographers Camera Club
Newtown, CT**

February 9, 2023

Bill Dillane
dillane@yahoo.com

Golden Age of Photojournalism – 1930s to 1970s

- AP Wirephoto service started in 1935
- Life as photojournalism magazine – 1936 to 1972
- Look magazine – 1937 to 1971



AP Associated Press

Guide to Photojournalism

Second Edition

BRIAN HORTON



Photojournalism: “Telling a story with a picture, reporting with a camera, recording a moment in time.”

“It’s important for the photojournalist to think first as a journalist, second as a photographer.”

Associated Press Guide to Photojournalism

Visual checklist

Ohio University School of Visual Communication director Larry Nighswander has compiled this checklist for the photojournalist.

Does the photograph have technical excellence?

- Sharp focus Good contrast Correct color balance

Does the photograph have compositional creativity?

- Dominant foreground, contributing background Reflection
 Introducing disorder into an ordered situation Panning
 Introducing color into a monochromatic scene Juxtaposition
 Rule of thirds composition Decisive moment
 Framing Linear perspective
 Selective focus Silhouette

Does the photograph have any editorial relevance or merit?

- 1) Is the photo active or passive?
- 2) Is the photograph of something no one has ever seen before or is it a unique or interesting photo of something everyone has seen?
- 3) Is the photo style and the writing style consistent?
- 4) Does the photo communicate quicker, stronger, better or more eloquently than a simple sentence could describe?
- 5) Does the photo have visual content, or stop short at story elevation?
- 6) Does the photo go beyond the trite and the obvious?
- 7) Does the photo contain essential information to help the reader understand the story?
- 8) Does the photo have enough impact to move the reader?
- 9) Is the photo clean, interesting, and well-composed enough to stand on its own?
- 10) Does the caption information answer who, what, when, where and why, along with other required information (e.g. age and hometown)?
- 11) Are both the photo and the caption information objective and accurate accounts of what happened?
- 12) Is the photo mindless documentation?
- 13) Does the photo communicate effectively? Photos should either move, excite, entertain, inform or help the reader understand a story.

Visual checklist

Ohio University School of Visual Communication director Larry Nighswander has compiled this checklist for the photojournalist.

Does the photograph have technical excellence?

- Sharp focus
- Good contrast
- Correct color balance

Does the photograph have compositional creativity?

- Dominant foreground, contributing background
- Introducing disorder into an ordered situation
- Introducing color into a monochromatic scene
- Rule of thirds composition
- Framing
- Selective focus
- Reflection
- Panning
- Juxtaposition
- Decisive moment
- Linear perspective
- Silhouette

Does the photograph have any editorial relevance or merit?

- 1) Is the photo active or passive?
- 2) Is the photograph of something no one has ever seen before or is it a unique or interesting photo of something everyone has seen?
- 3) Is the photo style and the writing style consistent?
- 4) Does the photo communicate quicker, stronger, better or more eloquently than a simple sentence could describe?
- 5) Does the photo have visual content, or stop short at story elevation?
- 6) Does the photo go beyond the trite and the obvious?
- 7) Does the photo contain essential information to help the reader understand the story?
- 8) Does the photo have enough impact to move the reader?
- 9) Is the photo clean, interesting, and well-composed enough to stand on its own?
- 10) Does the caption information answer who, what, when, where and why, along with other required information (e.g. age and hometown)?
- 11) Are both the photo and the caption information objective and accurate accounts of what happened?
- 12) Is the photo mindless documentation?
- 13) Does the photo communicate effectively? Photos should either move, excite, entertain, inform or help the reader understand a story.



PSA 2023 Revisions for Photography

Highlights from 2023-PSA-Interclub-Rules-Update.pdf

Interclub Subject Matter, Post Processing & Division Definitions

ns22

PSA Ethics Policy

Entrants are strongly advised to look at the PSA Ethics Policy which can be found at <https://psa-photo.org/page/ethical-practices>. Interclub may exclude makers that are prohibited from participating in PSA competitions and exhibitions as identified by the PSA Ethics Committee.

Reasonable measures are in place to verify that:

- a) the images are the original work of the entrant
- b) the images comply with the rules and definitions as set out in the Conditions of Entry.



PSA 2023 Revisions for Photography

Highlights from 2023-PSA-Interclub-Rules-Update.pdf

Editing Guidelines for Nature, Photojournalism and Photo Travel

These sections require images to be truthful records, so there are limits on the amount of manipulation allowed.

Editing Guidelines

Processing or editing must be limited to making the image look as close to the original scene as possible, except that conversion to grayscale monochrome is allowed.

Allowed editing techniques:

- Cropping, straightening and perspective correction.
- Removal or correction of elements added by the camera or lens, such as dust spots, noise, chromatic aberration and lens distortion.
- Global and selective adjustments such as brightness, hue, saturation and contrast to restore the appearance of the original scene.
- Complete conversion of color images to grayscale monochrome.
- Blending of multiple images of the same subject and combining them in camera or with software (exposure blending or focus stacking);
- Image stitching – combining multiple images with overlapping fields of view that are taken consecutively (panoramas);



PSA 2023 Revisions for Photography

Highlights from 2023-PSA-Interclub-Rules-Update.pdf

Editing techniques that are not allowed:

- Removing, adding to, moving or changing any part of an image, except for cropping and straightening.
- Adding a vignette during processing.
- Blurring parts of the image during processing to hide elements in the original scene.
- Darkening parts of the image during processing to hide elements in the original scene.
- All conversions other than to complete grayscale monochrome.
- Conversion of parts of an image to monochrome, or partial toning, desaturation or over-saturation of color

Borders

Many entrants wish to add a thin line around their image to separate it from the background.

For the purpose of this Competition, any border added must be a single border of, gray, or white, no greater than 3-5 pixels in width



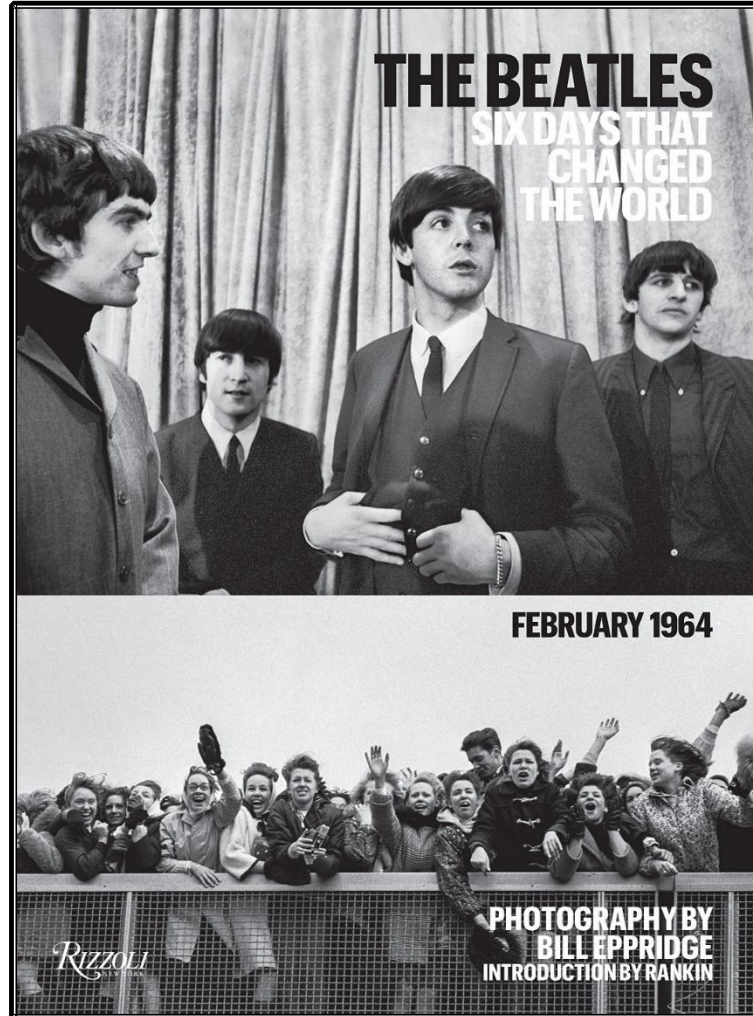
Mike Gill,
North Haven Camera Club
PSA Merit Award

We Can Learn from Photojournalism History

- Look at examples of good photojournalism
- From those photos, learn how to compose event photography

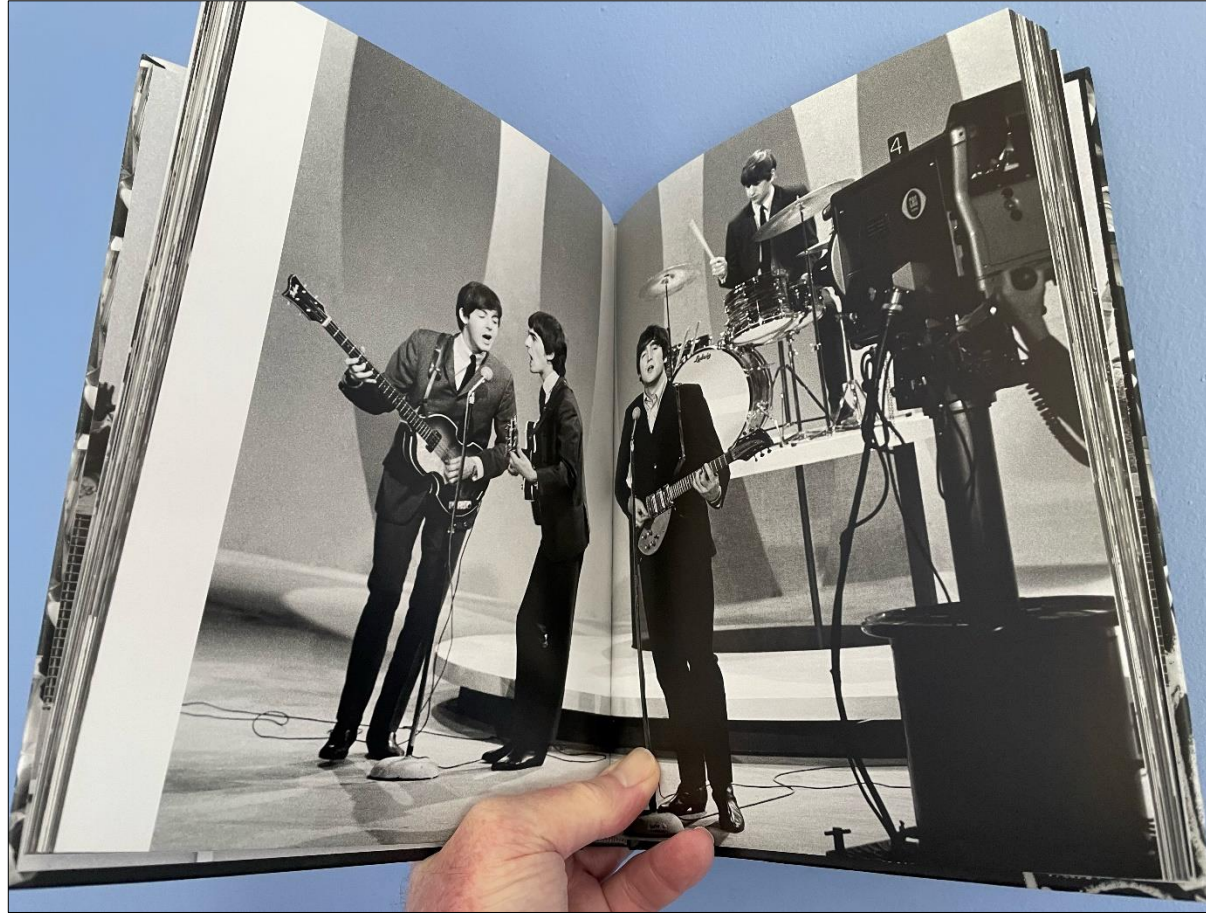
The Beatles – Six Days That Changed the World

By Bill Eppridge, Life magazine photojournalist



The Beatles – Six Days That Changed the World

By Bill Eppridge, Life magazine photojournalist



Day 3 - February 9, 1964: Morning dress rehearsal at the Ed Sullivan Theater.

Bill's Notes for Photojournalism and Event Photography

Page 1

- Do a pre-event interview with the organizer to learn the agenda
- Create a check list of activities & stakeholders (leaders, participants, etc.)
- Night before the event: Get your gear together, and test your equipment, batteries and cards
- Go to the event early to take test shots

Bill's Notes for Photojournalism and Event Photography

Page 2

- Determine lighting conditions that will change during the event
- Look around and stay alert
- Anticipate what's going to happen next, especially with sports
- Take plenty of shots in order to choose the best ones

Bill's Notes for Photojournalism and Event Photography

Page 3

- Capture emotions and expressions
- Shoot candid and posed shots
- For a posed shot, have subjects with a prop or have them doing something

Camera Priorities

Shutter, Aperture, Manual and even Automatic

- Use Shutter Priority if there is movement, else use Aperture Priority
- Use Manual for full user control if lighting conditions are consistent
- If there are problems, do Automatic in order to quickly get the shot
- Practice types of situations before events to see what works best for you

Camera Priorities

Aperture Priority

- F-stop depends on focal plane, lens focal length and distance to subject
- Normally f/5.6, f/8 or f/11

Camera Priorities

Shutter Priority

- Shutter speed depends on speed of motion
- Usually 1/500 to 1/1000 seconds for sports photography
- Before the event: When in doubt, search the internet for “What shutter speed for <name of name of activity>”

Assignment: Bike to School Day

Shutter priority – 1/200 sec, f/5.6, ISO 400



Establishment Shot just before the bike ride.

Assignment: Bike to School Day

Manual – 1/100 sec, f/5.6, ISO 400



Group of friends who were together.

Assignment: Bike to School Day

Manual – 1/100 sec, f/5.6, ISO 400



Shot at an angle.

Assignment: Bike to School Day

Manual – 1/160 sec, f/5.6, ISO 400



Police officer and parents are stakeholders.

Assignment: Bike to School Day

Shutter priority – 1/160 sec, f/5.6, ISO 400



The actual ride to school with children and their parents.

Assignment: Bike to School Day

Shutter priority – 1/160 sec, f/7.1, ISO 400



The principal greeting students as they enter the school yard.

Assignment: 5K Road Race

Shutter priority – 1/500 sec, f/5, ISO 100



Start of the race. Plenty of trees and the American Flag in the background.

Assignment: 5K Road Race

Shutter priority – 1/500 sec, f/5.6, ISO 100



A little blur to show motion.

Assignments: Hikes

Shutter priority – 1/250 sec, f/6.3, ISO 320



Overcast sky gives enough light without shadows.

Assignments: Hikes

Shutter priority – 1/100 sec, f/5.6, ISO 4000



Capture the unexpected.

Assignments: Hikes

Shutter priority – 1/200 sec, f/7.1, ISO 400



End of hike. Hikers walking to the bottom of the path. Stream at left.

Assignment: Photographers at NECCC Classic Cars Session

Manual – 1/200 sec, f/8, ISO 200, Focal Length 30mm



Establishment shot from top of parking garage.

Assignment: Photographers at NECCC Classic Cars Session

Manual – 1/250 sec, f/5.6, ISO 200, Focal Length 30mm



Polarizer lens used. Cropped to get rid of distractions.

Assignment: Photographers at NECCC Classic Cars Session

Manual – 1/200 sec, f/5.6, ISO 400, Focal Length 38mm



Group Photos

North Haven Camera Club at its Opening Reception



Food in the foreground, photo exhibit in the back.

Group Photos

Bike group on a flower bridge



Cellphone picture. Only one bike is needed for a prop.

Further Readings

The History of Photojournalism. How Photography Changed the Way We Receive News

<https://mymodernmet.com/photojournalism-history>

Margaret Bourke-White – first female Life magazine photographer

Connecticut Women's Hall of Fame

<https://www.cwhf.org/inductees/margaret-bourkewhite>

Aperture Settings for Group Photos

<https://nerdyphotographer.com/tips-techniques/aperture-settings-group-photos>

Shutter Priority: What Camera Settings Should I Use for Sports Photos

<https://www.howtogeek.com/402726/what-camera-settings-should-i-use-for-sports-photos>

Sports Photography - A Complete Guide

<https://www.pixpa.com/blog/sports-photography-tips>

20 Sports Photography Tips for Beginners

<https://photographylife.com/sports-photography-tips>