

NC STATE

STUDENT MEDIA
PHOTO STAFF
MANUAL

“TO KNOW AHEAD OF TIME WHAT YOU’RE LOOKING FOR MEANS YOU’RE THEN ONLY PHOTOGRAPHING YOUR OWN PRECONCEPTIONS, WHICH IS VERY LIMITING, AND OFTEN FALSE.”

DOROTHEA LANGE

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MISSION:

As a public forum for free expression, the student media at North Carolina State University exist to inform and to entertain, first and foremost, the students followed by members of the surrounding community and peers in the journalism profession. Working in student media gives participants hands-on experience in the mass media which will assist them regardless of their career goals. By upholding the highest standards of journalistic ethics, the student-run media will help students become competent as ethical and responsible adults, who are enthusiastic about their future involvement in human affairs and optimistic about their future.

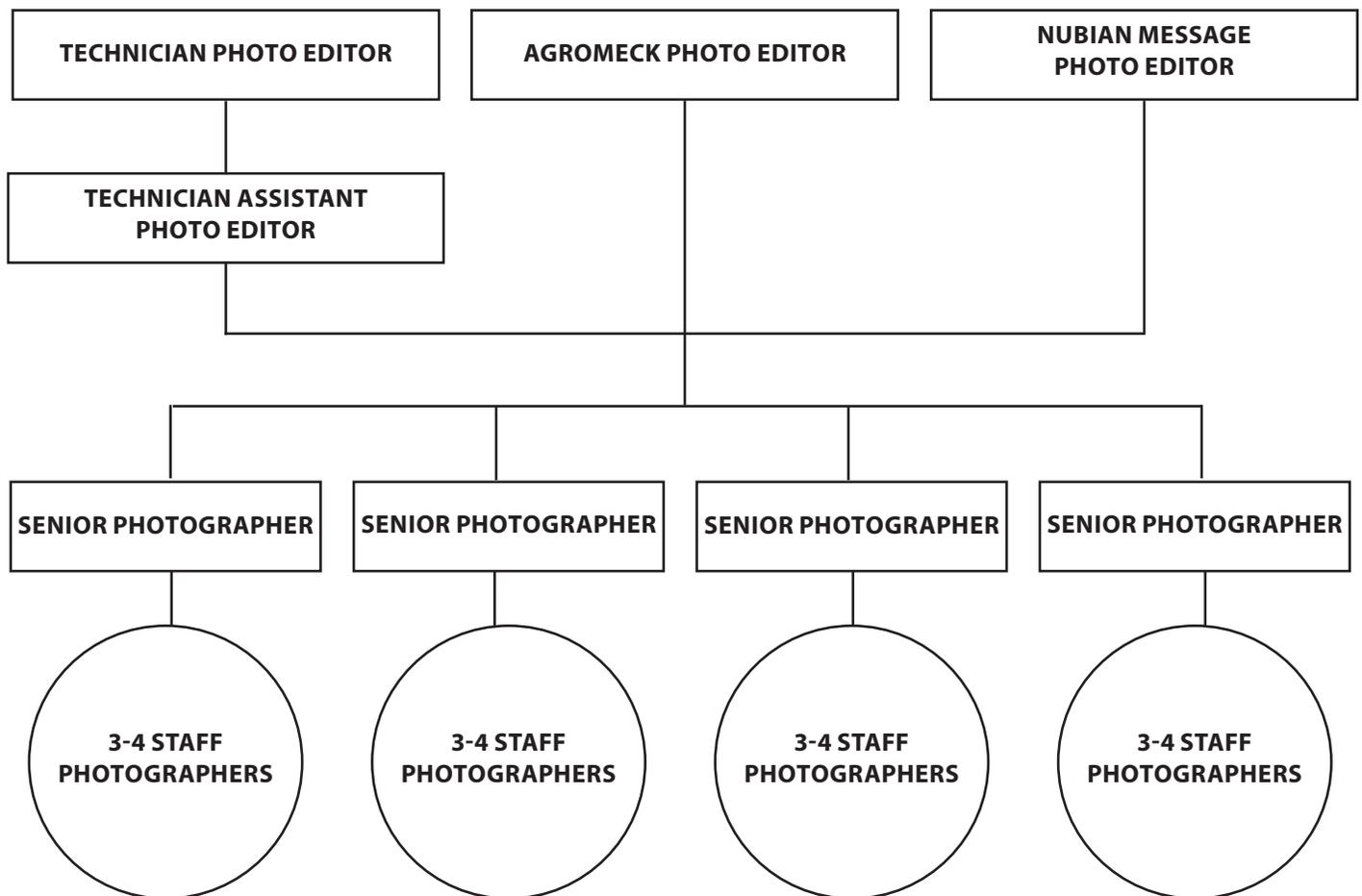
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Photo Staff Hierarchy

Photo Staff Advisers

- Agromeck Editor-in-Chief
- Nubian Message Editor-in-Chief
- Technician Editor-in-Chief
- Photo Staff Adviser
- Student Media Advisers



The photo staff hierarchy is subject to change from year-to-year, based on if there are assistant photo editors for a publication or if they are co-editors, but it should all follow this general model.

Job Descriptions

ALL STAFF

All staff photographers must:

- have a 2.00 minimum GPA
- be full-time students
- attend weekly assignment meetings
- maintain an enthusiastic interest in photojournalism and learning about all aspects of the field

It is *not* a requirement that staff members have their own equipment

CORRESPONDANT

All new photographers must go through a correspondence period before being put on payroll.

To complete correspondence, a new photographer must:

- have 2 assignments shadowing a senior photographer
- complete 10 assignments that are published online or in print, with 1 assignment for each of the 3 print publications and 1 for each of the 5 types of assignments.
- pass 20 question quiz
- have a final mentoring session to go over the 10 assignments with the photo adviser
- demonstrate understanding of the N.C. State University Photographer's Manual
- attend staff trainings and weekly photo meetings

Once the correspondence is completed, the photographer has to complete payroll and contract agreements. From that point on, the photographer holds the position of staff photographer and is required to comply with the requirements of being a staff photographer.

STAFF PHOTOGRAPHER

After photographers finish their correspondence, they become Staff Photographers. Staff photographers are employees of Student Media and are responsible for the completion of assignments they accept. All assignments must be turned in by the assigned time, following the correct procedure set forth by Student Media, which includes, but is not limited to, properly captioning and naming photos.

Qualifications:

- complete correspondence
- demonstrate an understanding of camera mechanics, image composition, and photojournalist ethics

Expectations:

- to complete at least 1 assignments per week
- attend staff trainings
- attend weekly meetings

SENIOR STAFF PHOTOGRAPHER

Senior Staff Photographers are employees of Student Media like staff photographers; however, they also agree to take on additional responsibilities of training and mentoring new photographers.

Because of that, senior staff photographers get priority when assignments are given out. They are still expected to regularly shoot.

Qualifications:

- work as a staff photographer for at least two semesters
- pass a 30 question quiz that comprises of 3 parts; camera basics, assignment workflow and ethics
- have an interview with the photo editors about the publications, mentoring/training and photography

Expectations:

In addition to the requirements for all staff members, senior staff photographers are expected to

- complete at least 1 assignments per week helping new photographers in addition to their 1 assignment per week
- training and mentoring a group of new photographers, helping them with their correspondence, work flow, checking out gear, on assignment troubles and hurdles
- maintain a portfolio
- spend time up in the office, especially during productions

PHOTO EDITOR

In general

The photo editor is responsible for the images that appear in that publication. In addition, the photo editor a manager and leader of the photography staff.

- must have and maintain a 2.50 minimum GPA

Specifically, the photo editors

- when there aren't enough senior photographers for all the new photographers, they also take on the role of mentoring a group of mentees
- distribute photo assignments given by section editors
- find himself/herself on call to shoot assignments or to make assignments in spot news situations
- are responsible for the correction of each photo to ensure the highest quality when the photo is printed
- conduct critiques with the photo staff
- keep open lines of communication with other editors to ensure the best quality photos and paper
- recruit and train new Student Media photographers. The training includes attending retreats and having professionals come to talk, and regular critiques
- maintain regular office hours that are posted outside his/her respective office
- work with staff photographers to caption photos after completion of an assignment
- maintain the organization of the photo server
- ensure that all photographs have proper captions and are properly named
- develop staff understanding of photojournalistic guidelines and ethics; maintaining the highest standards of ethics
- maintain an open line of communication between other Student Media photo editors

- serve as a liaison between other staff members and the photography staff

In addition, the photo editor for the *Technician*

- edits photos at least 2 nights a week with the assistant photo editor doing the other 2 nights. If neither the photo editor nor the assistant photo editor cannot color correct, they can ask a senior photographer to color correct
- attends daily budget sessions

In addition, the photo editor for the *Agromeck*

- completes payroll for the photo staff each month. Each payroll sheet must be signed by the photo editor as well as the editor
- attends weekly Agromeck staff meetings
- maintains Photo of the Week blog

Qualifications:

The editor of the publication hires the photo editor based on a letter/position paper and resume. The photo editor reports to the editor. In addition, the photo editor

- has worked as a senior staff photographer for one at least semester
- has demonstrated a desire to learn proper imaging techniques

PHOTO ADVISER

In general

The photo adviser is a graduate student with previous photojournalism experience that is there to advise the photo staff. This can be to help with anything photojournalistically related but not limited to ethics, color correcting and assignment completion.

Specifically, the photo graduate adviser

- organizes or conducts trainings for the whole staff or individuals, pertaining but not limited to: camera basics, portraiture, types of assignments, captioning, and photo ethics. Sometimes they may be out in the field while on assignment.
- creates and assists in the creation of guides, manuals and quizzes pertaining to the photo staff
- holds reviews and critiques with any portion of the photo staff
- stays abreast with industry trends and best practices pertaining to photography and photojournalism.

The photo adviser will not

- require or demand prior review of editorial content.
- censor, stop or prohibit the print or online publication of any content.
- make assignments to staff members. All story ideas submitted are merely suggestions.
- create content, written or visual, for publications. If content is created and used, it will be denoted as contributed.
- answer outside questions about content decisions, but will rather refer concerned parties to student editors.

DISCIPLINARY POLICY

When photographers do not follow the rules of being on NCSU Student Media Photography Staff, first offense will get a warning and explanation from one of the photo editors. If problems persists the photographer will be given a strike with an explanation from one of the Photo Editors. After three (3) strikes, the photographer will lose the title of staff photographer and must re-complete correspondence.

There are three different ways to get strikes.

1. Dropping an assignment without finding a replacement or getting approval from one of the photo editors.
2. Not following proper work flow, including proper captioning and file naming, and not getting assignments in, in a timely manor
3. Unethical behavior, this includes but not limited to: modifying a photo in a way that has been stated under the photo manipulation section, posing a scene for a photo that isn't obvious to the reader that it was posed, using friends for a photo because you know them, etc.

There is also a three (3) strike system with the camera gear. Every time the camera gear is checked in late, the photographer will receive a strike. After three strikes, the photographer will lose check-out privileges for 2 weeks. If it happens again, they will lose it for the semester.

Photo credits

Photo by (name)

This photo was taken for the Student Media by an employee or correspondent working for the Student Media. Employees will get paid for the first time such photo is published.

File photo by (name)

This photo was taken this academic year, but not within the last day or so. It might have run in past editions. Photographers will get paid if it didn't run before.

Archive photo by (name)

This photo was taken from the archives from previous academic years. It might have run in previous editions. The photographer will not get paid for these photos.

Photo courtesy of (name) or Photo contributed by (name)

This photo was given to the Student Media by a non-staff photographer or free-lance submission. Photographers do not get paid for such submissions.

Photo illustration by (name)

This is not a documentary photo. It has been altered to appear unrealistic and should not deceive the viewer. Photographers who would otherwise get paid for the photos comprising the photo illustration will get paid for the photo illustration.

Your legal rights

9 KEYS TO AVOIDING INVASION OF PRIVACY:

- What can be seen from public view can be photographed.
- Even if people are photographed in public, beware the context in which the photo is placed for example; a picture of a random student is used with the headline 'Rise in Campus Crime' with a caption that includes facts of campus crime. This would infer that that student was involved with a campus crime.
- If consent is given it must be obtained from someone who can legally give it, such as a minor's parents, or a the owner of private property.
- Consent to enter a private place may not be consent to photograph it. Consent exceeded can be the same as no consent at all.
- Although oral consent may protect the press from liability for invasion of privacy, written consent is more likely to foreclose the possibility of a lawsuit.
- Permission from a police department to accompany officers who legally enter private property may not immunize journalists from invasion of privacy suits.
- Public officials and public figures, and people who become involved in events of public interest, have less right to privacy than do private persons.
- In some states, using hidden cameras, or audio taping people without their consent, may invite criminal or civil penalties
- A photograph may intrude into a persons seclusion without being published. Intrusion can occur as soon as the image is taken. (source: <http://www.rcfp.org> "A photographers guide to Privacy")

RIGHTS OF PHOTOGRAPHERS

It is your right to take pictures where people do not have a reasonable expectation of privacy. Almost all public places are well within these limits, with the exception of public restrooms, locker rooms, or any other place where people would be shocked to find a photographer. On a campus university this means that you could take pictures in almost every place without permission except in a dorm room, bathroom, locker room, or a class in session. If you are trying to take pictures inside a private building or office you need permission, that includes shopping malls and stores.

THE GENERAL RULE OF ACCESS

As a photographer you have the right to photograph anything in a public place. This includes public buildings and avenues, and almost any spot on campus.

As a Student Media photographer you have access to any area of campus to take photos that any average student should have access to. If you are denied access to an area of campus that you would normally be able to access, you should contact your editor as soon as possible.

In cases of shooting classes in session it is advised that you arrive early before the class starts and discuss with the professor your need to take photos of his/her class.

CONSENT

As a photographer working for a news source you do not have to obtain consent to photograph anyone in public. If you are entering a privately owned building you only need to get consent from the owner to take photos inside. It is advised to contact them in advance as opposed to showing up unannounced, especially for places that are franchised, like fast food restaurants. This does not give them a right to control your coverage though.

INVASION OF PRIVACY

You have the right to photograph anyone without their consent. This does not include when they are in an area where they would have a 'reasonable expectation of privacy' such as a dorm room, bathroom, or medical facility.

For example: There is a car wreck on Western Boulevard and a student was injured. You have the right to take their picture when they are on the

scene. If that person enters an ambulance, you no longer have the right to take their picture without invading their privacy.

Location	No consent needed	Consent needed to take photos
Cates avenue	✓	
Talley Student Center	✓	
Dorm Room		✓
Gym	✓	
Classroom	✓	
Class in session		✓
Library	✓	
Locker room		✓
Bell Tower	✓	
Zaxby's		✓
Pullen Park	✓	

LAW ENFORCEMENT

If there is a crime, the police have the authority to keep you and the public behind a barrier. They cannot deny you access or ask you to move away from areas that the public has access to.

At no time does any member of the law have the right to confiscate your digital memory card, camera or delete your photos.

As long as you are in a public space, law enforcement cannot ask or tell you to stop shooting.

If you are confronted by a law enforcement officer, do not argue or fight. If you are arrested or detained you will not be able to take photos.

If an officer tries to violate your rights by attempting to confiscate your memory card or asking you to leave the scene, ask to speak with his superior. When you return from the assignment, discuss the problems with your editor.

However, law enforcement can also be a tremendous help to you as a photojournalist by providing information and answering questions. It may be a good idea to introduce yourself to law enforcement officers and identify yourself when dealing with them during low-stress situations.

(sources include "Your Rights and Remedies when stopped or confronted" by Bert P krages II The Student Press Law Center, splc.org)

Copyright and Ownership

Your images and you...and student media

COPYRIGHT LAW

“The Congress shall have Power...To promote the Progress of Science and useful Arts, by securing for limited Times to Authors and Inventors the exclusive Right to their respective Writings and Discoveries.”

United States Constitution, Article I, Sect. 8

WHAT IS COPYRIGHT?

Copyright is a form of protection grounded in the U.S. Constitution and granted by law for original works of authorship fixed in a tangible medium of expression. Copyright covers both published and unpublished works.

WHO CAN CLAIM COPYRIGHT?

Only the author or those deriving their rights through the author can rightfully claim copyright.

In the case of works made for hire, the employer and not the employee is considered to be the author. Section 101 of the Copyright Law of the United States as stated in Title 17 of the United States Code defines a “work made for hire” as: a work prepared by an employee within the scope of his or her employment.

CAN PHOTOGRAPHERS SELL THEIR IMAGES?

Student Media retains copyright of every photo for 18 months from creation. After 18 months the photo has shared copyright with both the photographer and Student Media.

Any photo published by Student Media is available for sale to the general public. The photographer receives payment everytime that photo is sold. A photographer may actively sell his photo through student media.

PERSONAL USE OF IMAGES

Student Media encourages photographers to use their photos in portfolios, including online portfolios. The use on the web is limited to online professional photographers groups, such as 500px.com and personally owned and operated Web pages.

Use of images on personal accounts on any commercial web site is prohibited. This includes, but is not limited to, public forums, online photo sharing sites, social networking sites, etc. This includes websites like Facebook, Instagram and Twitter. This is because when using these websites, you hand over rights to them to use the content, royalty-free.

If Student Media photographs are used on non-approved web sites the offending party will be asked to remove all photos from that site. Failure to remove photos from a commercial web site could lead to disciplinary action and/or termination.

(sources include: United States Copyright Office www.copyright.gov)



Sam Feldstein and Nick Faulkner take pictures from a canoe during Pool Battleship, an event organized by University Recreation.

Sorena Dadgar takes detail shots of Talley Student Center.



Professional ethics

Understand your rights and responsibilities as a journalist

RAPPORT

- The key to avoiding confrontation is establishing a rapport with on scene personnel before an event happens.

PROFESSIONAL ETHICS

There are a few rules that student photojournalists follow. The most important is to remain neutral at all events. As a journalist, photographers are to objectively cover events, not to be cheerleaders. When covering a sporting event, do not dress in NC State apparel. It shows support for your team, which as a student is wonderful, but as a journalist shows bias. When covering political events, do not dress or show favoritism towards any particular candidate. Remain objective.

Remaining objective also means covering all sides to an event. In sports it means covering the wins and the losses, our team and their team. In news events it might mean covering the students and the faculty or the school and the outside organizations. Covering all sides allows the journalist to see where is the best angle for the story or photo. It's not just how you present yourself at an event but it is how you cover and event as well.

Code of Ethics

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Reasonable expectation of privacy - "What the eye may see, or the ear may hear, may be recorded and reported." [Mark v. King Broadcasting Co., 618 P.2d 512 (Wash. App. 1980)]

"One who intentionally intrudes, physically or otherwise, upon the solitude or seclusion of another or his private affairs or concerns, is subject to liability to the other for invasion of his privacy, if the intrusion would be highly offensive to a reasonable person." [Restatement (Second) of Torts §652B (1977)] [American Future Systems Inc. v. Pennsylvania State University, 1984.]

Places NOT considered "public" at NC State

- Bathrooms
- Dorms
- Greek houses
- Medical offices

Photojournalists and those who manage visual news productions are accountable for upholding the following standards:

- a. Be accurate and comprehensive in the representation of subjects.
- b. Resist being manipulated by staged photo opportunities.
- c. 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.
- d. 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.
- e. While photographing subjects do not intentionally contribute to, alter, or seek to alter or influence events.
- f. 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.
- g. Do not pay sources or subjects or reward them materially for information or participation.
- h. Do not accept gifts, favors, or compensation from those who might seek to influence coverage.
- i. Do not intentionally sabotage the efforts of other journalists.

Ideally, photojournalists should:

- a. Strive to ensure that the public's business is conducted in public. Defend the rights of access for all journalists.
- b. Think proactively to develop a unique vision and presentation. Work with a voracious appetite for current events and contemporary visual media.
- c. Strive for total and unrestricted access to subjects, recommend alternatives to shallow or rushed opportunities, seek a diversity of viewpoints, and work to show unpopular or unnoticed points of view.
- d. Avoid political, civic and business involvements or other employment that compromise or give the appearance of compromising one's own journalistic independence.
- e. Strive to be unobtrusive and humble in dealing with subjects.
- f. Respect the integrity of the photographic moment.
- g. Strive, by example and influence, to maintain the spirit and high standards expressed in this code. When confronted with situations in which the proper action is not clear, seek the counsel of those who exhibit the highest standards of the profession. Photojournalists should continuously study their craft and the ethics that guide it.

Camera basics

Learn how (and why) things work in a camera

FOCUS

Just like your own eyes, camera lenses focus on one plane parallel to the “film” plane. Images not on that plane appear out of focus. All images need something in focus – the subject of the picture. Trust the camera to help you focus, try shooting “off the hip,” or without looking through the viewfinder. Trust the autofocus in your camera. There is a time and a place for manual focus; macro photography, dark environments, but overall autofocus will work better and faster.

ISO

The International Standards Organization, ISO, value is the sensitivity of the film or digital chip to light, and can be referred to as ISO, ASA or DIN. Films with a lower ISO number such as 64 or 200 indicate less sensitivity to light. High ISO speeds (3200 or 6400, for example) indicate more sensitivity to light. While film is no longer used at Student Media, the concept from film still stays the same, as well as the name and terminology. Lower ISOs tend to have better color and less grain, so they tend to look better and when enlarged, show less grain. Higher ISOs tend to be more grainy and have

lower color quality but allow for shooting in lower light situations with faster shutter speeds. See the diagram below for better idea how ISO effects the grain, or noise, of an image.

SHUTTER SPEEDS

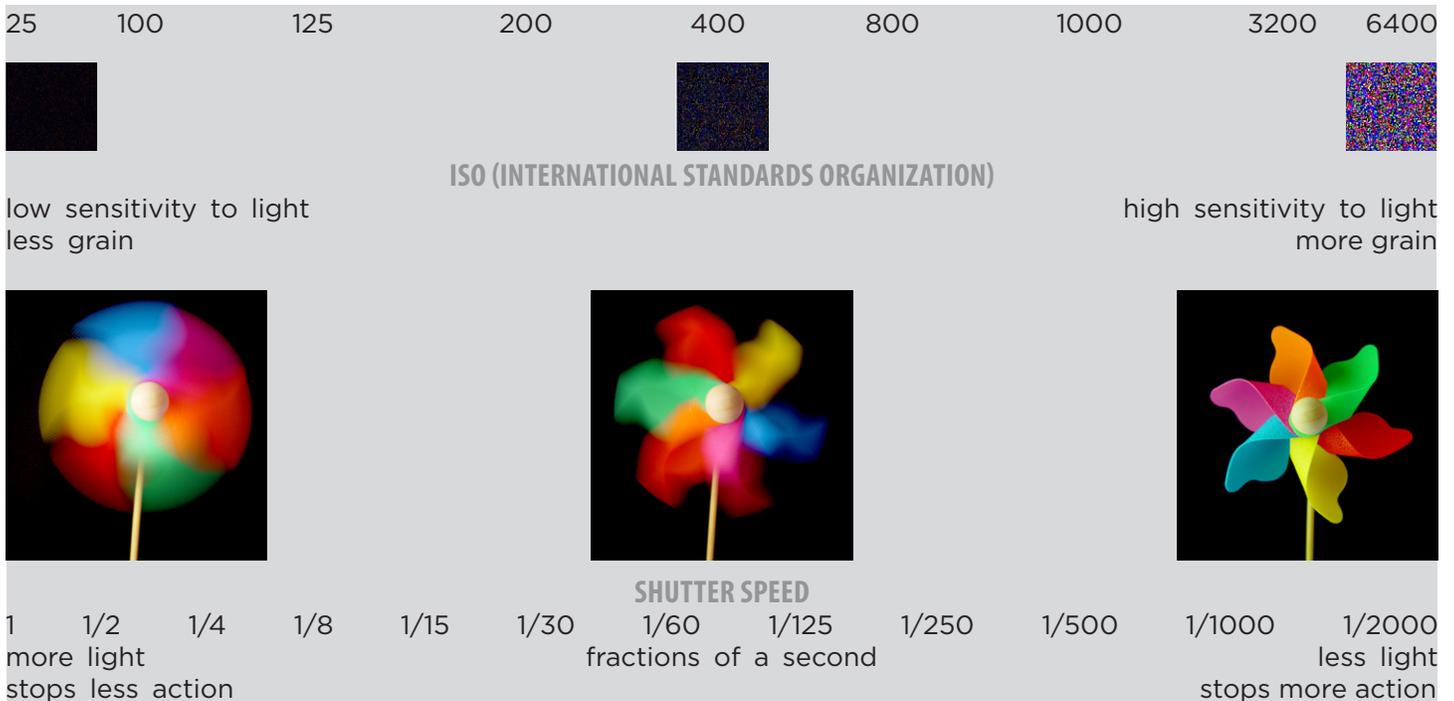
Shutter speed is the amount of time that the sensor is exposed to light. Shutter speeds are measured in fractions of a second. A shutter speed of “60” is actually a 1/60 of a second exposure. Slower shutter speeds allow more light and are used for shooting in lower light or at night. Faster shutter speeds let in less light and stop greater amounts of action. Shooting a sport during the day, you might see shutter speeds around 1/2000 of a second. Meanwhile shooting inside under incandescent lights, you might see shutter speeds around 1/80 of a second. Generally, you should not shoot slower than 1/focal length. Focal length will be explained in the Lens section; however, if you're shooting with a 50mm lens, you shouldn't shoot slower than 1/50. This will help reduce the effect of camera shake on the image. To understand how shutter speed effects motion blur, please see the diagram below.

ISO DURING FILM DAYS

When light hits film, the silver halide crystals would rearrange to reflect what areas were hit by light and what areas weren't. For the crystals to react in lower light, they had to be larger. The larger the crystal, the more visible it is to the naked eye and what most photographers refer to as grain. Since the transition to digital cameras, grain became better known as noise. The ISO reference number is in direct correlation with the crystal size, where the crystals used in 1600 is larger than 200.

SHUTTER CURTAIN

Shutter speed is the duration of time that curtain in front of the sensor is left open. Think of it like opening up a curtain on a window. The longer you leave the curtain open, the more light is let into the room. The only difference on a camera is that it slides from top to bottom, instead of left to right.





APERTURES AND F/STOPS

low depth of field
much light gets through

high depth of field
little light gets through

THE F IN F/STOP

The F in *f/stop* comes from the equation $N = F/D$, where F is focal length, D is diameter of the aperture and N is the number of that ratio. When saying the *f/stop*, it's easier to write it as $D = F/N$ because the number used like; 2.8, 4, 5.6, 8, etc, is actually the value of N. So, *f/5.6* results in a smaller aperture that lets in less light than *f/2.8*.

THREE TIPS

- To increase the quality of your image, use the lowest ISO you can use given the lighting conditions.
- All other things being equal, use lower-numbered *f/stops* to isolate the subject from the background.
- Use faster shutter speeds to stop action.

SUNNY 16 RULE

In bright sunlight, the exposure is *f/16* at $1/ISO$. For example, using ISO 400, in bright sunlight, the exposure would be *f/16* @ $1/400$

WHITE BALANCE

White Balance is the act of compensating for the light condition you are in by adding the complimentary color to it. While Auto White Balance work most of the time, it's a good habit to change it to match your current condition. There are nine options, test them and see what happens.

F/STOPS

The other factor that controls how much light reaches the film plane is *f/stop*. *F/stops* are measures of aperture size, the opening in the lens through which light passes. Each *f/stop* allows half as much light as the *f/stop* preceding it, or twice as much as the *f/stop* it precedes. For example, *f/4* lets in half as much light as *f/2.8* and twice as much as *f/5.6*. A lower *f/stop* lets in a lot more light and helps in isolating the subject with a blurry background, or shallow depth-of-field. A higher *f/stop* lets in less light and allows for a wider area that's in focus. See the diagram above to see how *f/stop* effects the opening of the aperture and the depth of field.

DEPTH OF FIELD

The depth of field is what is in focus beyond the exact plane of focus. In short, the depth of field is the area in front of and behind the subject on which the lens is focused that appears in focus. A shallow depth means less area is in focus. A wider depth of field means more area is in focus. Three factors influence depth of field.

1. *F/stop* — Wider apertures (with smaller numbers such as *f/2.8* or *f/2*) have shallow depth of field — less appears in focus. Smaller *f/stops* (with larger numbers such as *f/16* or *f/22*) have wide depth of field — more appears in focus.
2. *The distance from the camera to the subject* — The further away the subject is from the camera, inherently the more of the image appears in focus.
3. *Lens length* — The smaller the focal length, all other things being equal, the wider the depth of field. More of an image will appear in focus with a wide-angle lens than with a telephoto lens at the same distance and *f/stop*.

EXPOSURES

An exposure is defined by the *f/stop* and shutter speed values at a given ISO. To allow for a longer shutter speed, allow less light to the sensor by choosing a smaller aperture. To shorten the shutter speed, allow more light to hit the sensor by using a larger aperture.

Exposure can be seen as a triangle, the vertices of which are ISO, Aperture and Shutter speed. All three work together to create a perfect exposure. When you change one, another one or both must also be changed to keep the triangle in balance.

The light meter on the camera gives an initial exposure reading based on what it sees. For example, you may be out shooting intramural lacrosse and the meter reading says *f/8* at $1/250$. You know, however, that all the poles and people in the background are distracting, so using low depth-of-field will be critical and *f/8* is pretty high. You also know that stopping the fast action will be important. So, if you go down to *f/5.6* (one MORE stop of light), the picture would be overexposed, or too bright, if you didn't also go up to $1/500$ (one LESS stop). Now, you're meeting both goals, using a faster shutter speed to stop the action and a lower aperture to get lower depth of field. In fact, you can continue in this trend until you reach *f/2.8* @ $1/2000$, minimizing the depth of field and the shutter speed. All of these exposures are equivalent, letting in the same amount of light.

Don't solely rely on your camera's meter for exposure. Meters can easily be tricked, especially when there is a great deal of light or dark area in the scene.

Also, learn your camera's metering modes: spot metering, center-weighted metering and average. They are all useful for different types of scenes.

Lenses

FOCAL LENGTH

Each lens has a focal length measured, in millimeters, from the front of the lens to the camera's sensor. Shorter length lenses, less than 50mm, are considered wide angle lenses. They allow the camera to see a wider area than the human eye, about 50mm. Some lenses become so wide that they begin to distort lines in the image from straight to curved. These lenses, often with a focal length of 15mm or less, are called fisheyes and can sometimes capture an image at almost 180°. Normal lenses are lenses that see at about the same angle as the human eye. Telephoto lenses see at a smaller angle than the human eye and therefore capture less of the scene, magnifying the image. A 300mm lens will appear as if you are looking through a small telescope.

PRIME LENSES

Prime lenses are lenses that do not zoom. They are fixed at a certain focal length. Prime lenses are able to achieve wider apertures like $f/1.8$ or $f/1.4$ which means being able to shoot in lower light or with shallower depth of field. Because they have less moving parts they are seen as sharper lenses.

ZOOM LENSES

Zoom lenses zoom from a wider focal length to a tighter one. Zoom lenses are more versatile than prime lenses allowing for different focal lengths without switching lenses. Cautions with zoom lenses are they have the possibilities of being softer at a given focal length in comparison to its prime counterpart, and some zoom lenses have varying aperture. When a lens gives an aperture like $f/3.5-5.6$, this is a varying aperture. As you zoom through the lens the widest aperture changes, in this case from 3.5 to 5.6.

PRIME VS ZOOM

- Prime lenses are lenses that do not zoom and are set a single focal length. These are your lenses like 35mm, 50mm or 85mm. Prime lenses are considered "faster" lenses because they tend to have wider apertures that allow you to shoot faster in darker situations.
- Zoom lenses are lenses that have a variable focal lengths, like our 17-55mm or 70-200mm. These allow you to get a variety of shots with only one lens.



17-55mm f/2.8
WIDE AND ZOOM



35mm f/1.8
MID AND PRIME

CONSTANT VS VARIABLE

- Constant aperture lenses have the same aperture all the way through the zoom, like the 70-200mm $f/2.8$. It's 2.8 at 70mm and 200mm.
- Variable aperture zoom lenses change aperture as you zoom through the lens, like the 10-24mm $f/3.5-4.5$. At 10mm it's $f/3.5$ and at 24mm it's $f/4.5$.



70-200mm f/2.8
TELEPHOTO AND ZOOM



300mm f/4
TELEPHOTO AND PRIME



Tiago De Assis, a graduate student studying wood and paper science, reads a book while standing in the bookstacks of D.H. Hill Library Wednesday, Dec. 10, 2014. The fall semester exam period lasted from Dec. 8-16. By using the bookcases, the photographer was able to use those lines to lead you to the subject of the photo, the student leaning against the wall. He used the window frame to frame him. *Ryan Parry*

Composition

Pay attention to everything in the frame

COMPOSITION

Think about the next composition techniques not as stand alone techniques, but as ones that can be mixed, matched, and combined.

GETTING CLOSE

Always get close to the subject and fill the frame. It's the single most important thing you can do to improve the quality of your photography. If you think you're close enough, try getting closer. Fill the frame. Sometimes you can't get physically close to the action. In those situations, you'll need to use a long lens (such as a 300mm) to fill the frame.

Also think about the details, hands touching a ball, a sideways glance, feet shifting in the ground. These details are great way to pull in a reader.

By getting closer to the subject and/or by using a longer lens, you will inherently have lower depth of field, helping to isolate the subject.

LAYERS

Layers help create a three-dimensional feel to the photo by adding something in the foreground and something in the background (three layers) to add depth. Layers also add meaning to the photo by adding information.

LEADING LINES

Just as a sidewalk leads people from one area to another, a strong line or S-curve can pull a viewer from one area of a photo to another. To be successful, the line should pull the viewer into the subject, not out of the frame.

REPETITION OF SHAPES

Repetition can be a powerful composition device. People are drawn to repetition. But to make a photo really interesting requires a break in the repetition, one sousaphone player in the band marching in the wrong direction, for example, or a line of one color and then one of a different color. The importance of all this is to find where to put the break in the frame that tells the strongest story.

FRAMING

Just as a picture frame isolates the picture from the wall, a framing device in a photo helps isolate the subject from the background. Windows, doors, other people, arms and even legs serve as functional framing devices.

RULE OF THIRDS

This is the simplest of all composition rules and will usually strengthen a photo. Divide the frame into thirds horizontally and vertically (making a tic-tack-toe board). The subject goes at the intersection of any two lines.

When using the Rule of Thirds make sure that any visual line created by the subject leads into the photo. For example, if a subject is looking down and to the left, place the subject in the upper-right corner to draw the reader into the photo. The same subject placed in the lower left corner may unintentionally lead the reader out of the photo.

RULE OF THIRDS

- Place the subject at any intersection.





Head coach Mark Gottfried sits with his team at a time out to draw up the next play during the 88-78 loss to Duke on Jan. 23, 2016, in PNC Arena. By looking at possible angles and using a long lens, the photographer was able to get this shot from the catwalk of the team huddle that isn't typically seen. *Nick Faulkner*



Miranda Goode, a junior studying fashion and textile management, applies make-up backstage before the Fashion Expose Tuesday, April 1, 2014, in Talley Student Union Ballroom. The photographer used the mirror to frame the girl's face and a lens with a low f/stop to isolate his subject. *Tyler Andrews*



Kevin Gahagan, a senior studying industrial engineering, stuffs his mouth with stacked doughnuts during the 11th annual Kripsy Kreme Challenge Saturday, Feb. 14, 2015. Gahagan ended up vomiting throughout the whole race and finished the race with a time of 1:14:41. By filling the frame and getting close, the photographer was able to capture this moment that really puts the viewer in the event. *Ryan Parry*



Following a step behind Tyler Darden, a sophomore studying turfgrass science, Matt McLeod, a freshman studying aerospace engineering looks up at his flag. For the first time, the graduating seniors of all sections of ROTC were recognized at graduation, Dec. 18, 2010. Using repetition as a composition technique allows for uniformity, but breaking that repetition, like this photographer did, helps isolate the subject. *Luis Zapata*

USE OF ODD ANGLES

All people see most of the world at eye level. By changing the angle at which a shot is taken, you change the way a viewer sees the subject. When shooting something routine such as a speaker, people throwing the frisbee, or a person walking a dog, get down low and look up at the subject. People rarely lie on the ground to look up at things. Shoot things people see every day from new angles. Get up high and look down. Get down low and look up. Look around.

CLEAN BACKGROUND

Keep the background clean, free of distracting objects such as trees or poles growing out of people's heads or exit signs shining behind someone. A distracting background can pull a viewer away from a subject and can ruin a great shot. Using low depth-of-field isolates the subjects from the background by keeping the subject in focus and rendering the background out of focus.

*A perfect exposure can make a good photo,
but for a great photo, good composition is needed.*



Freshman studying textiles Jazzalyn McNeil stuffs tree branches into a bag at Shaw University Thursday, April 21, 2011. McNeil posted a Facebook status asking how to get involved and found out that NC State students were going to be helping clean up the university. “A bunch of people said they were coming out to [Shaw], plus, my mom graduated from here so I wanted to help.” said McNeil.

During the morning and evening hours, the sunlight is the softest. This photographer uses that light to highlight the subject’s face while framing her between someone’s arms, a tree and a garbage bag.
Jordan Moering

Lighting

It’s all about quantity, quality and direction

Photography is, roughly translated, painting with light. Light can be a photographer’s best friend, or worst enemy. The trick is knowing how to use the it to strengthen your photo.

Indoors, a scene shot using only available light still seems more natural than a scene lit with artificial light. However, indoor light can be problematic. The chief problem photographers encounter is not having enough light (quantity). That may require using a higher ISO to increase the sensitivity of the photo diodes to light or it may require supplementing the available light with a flash or other light source.

Even if there is enough light, the color of the light may cause problems.

With digital photography, the camera’s white balance can be set to render a true white even in scenes under fluorescent light (blue-green) or tungsten light (red-orange).

FLASH

When the natural light in a situation does not work, a photographer can use flash to increase the quantity of light or improve the color balance.

When flash is properly used, flash should supplement, and not overpower, the available light.

When a flash is used on the camera and pointed directly at a person, it has a flattening (not to be confused with flattering) effect. All shadows will disappear from the person’s face and the background will have large ominous shadows created by the flash. To reduce this harshness, try bouncing the flash off a wall or reflective object such as a white piece of paper or the back of a white shirt. Bouncing the light diffuses it, creating a more natural look.

If it’s not possible to take the flash off the camera

NATURAL LIGHT

Natural light is the light that exists in a scene without any supplementary light provided by the photographer. Because it is “natural,” it appears the most realistic to the viewer. Even when a photographer uses artificial light to light a scene, the objective is to make that light supplement

the natural light, not overtake it, so the scene still appears natural.

Obviously, the types of natural light range from almost nothing (such as a candle at a romantic getaway) to the bright sunlight at a cloudless daytime football game.

Sunlight can be both rich and colorful. Early morning and late afternoon light is some of the best light to shoot in. It comes from the side, providing texture, and has a warm, red color. These times are known as the golden hours. Depending on the time of year, this time can be quite short on a given day. Sunlight can also be harsh and distracting. Shooting when the sun is directly overhead, generates harsh shadows, preventing any detail in the shadow areas.



Runners from UNC, Boston College, and Wake Forrest compete in the men’s 3000 meter steeplechase during the Raleigh Relay, hosted at Dale track on March 30, 2012.

Sunlight can be a photographers worst enemy or best friend. It’s your job to figure out how to harness that light to create visually powerful moments and to help tell the story.

Charlie Harless



Durham rapper Professor Toon pauses during his set at WKNC's 13th Double Barrel Benefit held at Cat's Cradle Feb. 20, 2016. Professor Toon maintained a high-energy, explosive show as he performed songs from his new album, Take Notes.

Backlighting your subject washes out detail, but using it with a front light can add depth like this photographer did during a concert. *Sorena Dadgar*



Derya Pekari, a sophomore studying communications, is in her second year as a member of the NC State Rifle Team. Pekari is from Rota, Spain and had an interest in shooting since she was 14 years old. In her freshman year, Pekari fired a season-high score of 580 in the air rifle competition against No. 17 Ole Miss. In October of 2015, Pekari and two other teammates received new custom fit HiTex all black shooting suits. Pekari is a member of the team's travel squad and was one of the counting shooters in every match during the season. When shooting with flash, you can either balance the flash with ambient light or make it the main light source, like this photographer did. He used the ambient light as an accent light to fill the background. *Ben Salama*

or there is nothing around to bounce the flash off of, diffuse the light through something by placing a softening object such as a soft box, note card or piece of tissue paper over the flash. Turn the power setting on the flash down to allow as much natural light to light the subject as possible. Use flash to fill in dark shadows that lose detail.

One other trick to shooting with a flash is to rear sync the flash allowing for the full exposure in the lighting situation, with a brief flash at the end to freeze the subject. This creates a ghosting effect where ambient light has created a motion blur and the flash will freeze the subject at the end of the motion. This works well when the motion is a key factor to the story, like at a dance or rave.

Although it may seem contradictory at first, a flash may be most useful outdoors when the sunlight is harsh. In this situation, the light from the flash can be used to "fill" the shadows, providing detail.

STUDIO LIGHTS

When working with portraits or still-life shots, studio lights provide complete control over the amount of light, direction and tone in the photo. Using a soft box, an umbrella or bouncing the light off of the wall/ceiling will help to reduce harsh shadows.

DIRECTION

The direction of light, front, side or back, can change the whole mood of the photograph. Side-lighting provides the most texture. Front-lighting eliminates shadows and provides detail, but loses texture and warmth. It creates a two-dimensional feeling because of its flat nature. Backlighting generally produces a silhouette and complete loss of detail.

Light from straight overhead, such as the mid-day sun or lights in a gym, can create distracting shadows on the person's face. But we are used to seeing light from above. Lighting from below creates an ominous look, almost like holding a flashlight under a person's face to make them appear evil.

CONCLUSION

The key to learning how to manipulate light is to experiment. Young photographers can learn a lot about light by playing in the studio, varying the amount and direction of light in a controlled situation and watching how the camera reacts. Take that knowledge out into the field and apply it to produce well-lit and creative photos.

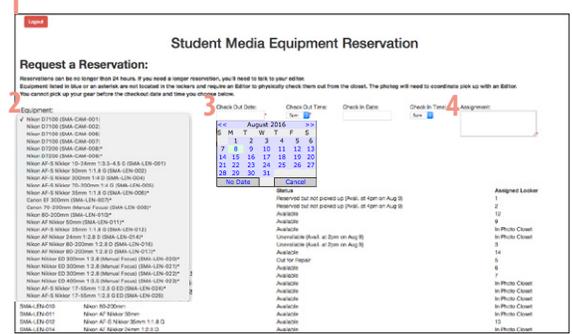
Checking out gear

A how-to guide

COMMON PROBLEMS AND WHAT TO DO

- **Card reader doesn't beep:** Check to make sure your card is facing the correct way, or try swiping slower
- **Door doesn't open:** Look at the website to ensure the gear has been approved
- **I doubled swiped by accident and it checked it back in:** Tell a photo editor, you will end up rechecking it out again and reswiping to ensure someone else doesn't try to check out the gear while you have it.
- **I didn't open the door in time:** Same as above.
- **Gear isn't there:** Contact an editor.

1. Go to go.ncsu.edu/sm-photo. Login with your unity ID and password.
2. Select your desired equipment from the drop down menu. You're only able to do one piece of equipment at a time. The list below the menu tells you who has it currently and if it's a locker or closet item. Photo editors have to open the door to check-out closet items.
3. Select the Check-out date and time, and the Check-in date and time. You're only allowed to check out gear for up to 24 hours. If you know you'll need it for less than 24 hours, be curious to other photographers and select the appropriate check-in time.
4. Write-in what the assignment the gear is for. This lets the photo editors know what they are approving. It gives them the option to deny your gear request, if they think you are using the wrong item.
5. Wait for approval. Once your requests are approved, you will receive an email.
6. Go to the lockers in the Technician office within your reservation window.
7. With your student ID, swipe your card. Your picture should be facing up. If the reader read your card it beeps and flashes green.
8. The doors for all your reservation items will open at once. It's good to know which items you are checking out before swiping your card. The doors stay unlocked for 10 seconds, after that they relock.
9. Once you pulled out the gear, close the door. Please use the lens bags or camera bags if you are pulling out multiple lenses. This is to help protect the gear from getting damaged.
10. Remember to grab a battery for your camera and check-out an SD card from a professional staff member if you do not have your own.
11. Return your gear to the lockers after completing the assignment and turning in your photos. You check-in the gear by swiping your card and waiting for doors to unlock, just like when you checked-out the gear.
12. Put all the gear back into the locker. Put lenses back in lens bags. Pull the batteries out and put them back onto chargers if they need to be charged. Make sure your SD card is out. If it was borrowed from Student Media, make sure it goes back to whom you borrowed it from.



Covering assignments

There's more to an assignment than taking photos

WILD ART FEATURES

Wild art, feature shots are stand-alone, human-interest shots. There is no story to accompany the shots, so a lengthy caption is necessary to explain detail not evident in the photo. There are some things that are discouraged as wild-art features, mainly because they have been overdone. That, however, shouldn't discourage photographers from finding new ways to shoot old things.

- NO people studying. It's a campus, there's rarely anything newsworthy when people study.
- NO brickyard preachers, every man woman and child on this campus has seen them on the brickyard. They don't want to see them in our publications.
- NO skate boarders, students have to walk pass them every day to go to class. It's been done.

Find something new!

Go into a building a see what's around, most buildings on this campus, except residence halls, have some form of work lab or another room that can be pretty visually interesting.

Get out of your room, most residence halls have some crazy students in them who will fill up their room with playpen balls, race down hallways, have room wars, or game nights in the lounge, all are great shots.

Talk with people. You may find someone on campus that has something interesting about them. You'd be surprised at some of the odd jobs that students on campus have or off campus. We cover NC State, sometimes that means we need to get off our own campus to find the story.

Keep your eyes. Take different routes to go from place to place, look around at your surroundings. Changes in them could mean potential stories or photo stories.

NEWS

Some things like speakers, student government meetings, or press conferences can be rather dull to shoot and provide little help for getting a great shot. Look around. Find some strange angles or good

interaction shots. Sometimes a shot of the audience can tell more of a story about a speaker than a shot of the speaker, but it doesn't hurt to get both.

SPOT NEWS

Spot news is sporadic and unplanned and can range from a student getting hit on Dan Allen to a fire alarm in a residence hall. Spot news doesn't always have to be grim. Shots of students in their bath robes outside a dorm after a fire alarm can provide a light-hearted angle to a serious event. Be available, and be prepared. It is said that the best camera is the one you have with you. Don't be afraid to use your phone when spot news happens.

SPORTS

Sports can be fun to shoot, but finding a unique shot in a game can be difficult. Often, more of the story can be told by shooting reaction to the game from the fans or players. Focus on the students and don't forget to shoot the band, dance team, cheerleaders, fans, coaches and other aspects of the event. All are elements of the event.



Fred Starkey holds his daughter Connie, a graduate student in history, after a fire broke out at the Gorman Crossing apartment complex on Gorman Street Tuesday, July 19, 2011. The fire destroyed Starkey's apartment, but there were no reports of injuries. Getting quality spot news photos means paying attention, getting out of the office and being in the right place at the right time. *Brent Kitchen*

ENVIRONMENTAL PORTRAITS

There is a difference between a portrait and a mug shot. A mug shot shows what a person looks like and that's it, a portrait not only shows that, but it also shows something about the person that you can't see just by looking at them. Find out about your subject and see what they are interested in. If you find a student that is an avid swimmer take them to a pool and get a portrait of them there. If a professor loves to play video games, get a shot of him tearing it up on the Xbox. The environment that the subject is in is just as important as the subject themselves. This is a good assignment to consider bringing flashes or strobes with you, or get creative with window lighting.

The assignment

A commitment between you and the staff

When taking an assignment, make sure the reporter or editor gives you the essential information:

WHO do they want pictures of? (name, classification, major, phone number, other contact information)

WHAT do they want this person doing? (as specific as possible)

WHEN can you take the picture?

WHERE should you take the picture?

WHY are you taking the pictures? (Read the story if possible.)

You may refuse to take an assignment with incomplete information. However, once you take the assignment, regardless of how much information you are given, you are obligated to complete it.

There are three ways you can get assignments.

- Actively taking a written assignment from an editor, writer, reporter or other staff member
- Verbally, over e-mail or text (or otherwise) agreeing to take a photo
- Finding good action shots to take without being “told” to take them

Your best photos will probably come from just being in the right place at the right time with a camera ready to go. That’s how you get pictures full of action and emotion.

SHOOT THE PHOTOS

Regardless of how you get the assignment, it is then your responsibility to get quality photos—action photos full of emotion that are good in technical quality, that have some composition to them (i.e. are more than snapshots) and that have some meaning. Accepting an assignment is a contract between the publication and the photographer.

After receiving an assignment, contact the writer to help coordinate how to complete the assignment. It’s always better to go on assignment together whenever possible. If not together, the writer might have insightful information to help complete the assignment so the photo best fits the story.

When you shoot an assignment, it is your responsibility to have the camera and all necessary equipment (memory cards, batteries, note pad, etc.). It is not acceptable to say that you couldn’t complete an assignment because your camera didn’t work. Plan ahead. Have a backup plan.

DOWNLOAD DIGITAL FILES

NEVER erase images off the card in the camera. When you first get a card, format it. When you get back from an assignment, put the card in the card reader and dump ALL the images onto the PHOTO SLUSH server. Do your editing from there.

EDIT

At this point, you’re ready to start working on your pictures.

1. CUT THE CRAP.

Look at the originals and determine which ones are useless. Delete any out-of-focus, extremely under- or over-exposed images, etc. from the computer so no one has to waste their time looking at them again.

2. CULL.

With a partner, decide on what are the best images. It may be the best three, or it may be the best 10 or 20. These are the ones you’re going to save on the server, so they should be usable pictures. It’s better to save too many than not enough. You never know how valuable the images might be when the person you shot pictures of decides to run for president.

3. CAPTION.

All pictures need captions in the Photoshop File Info fields. Without complete captions and credits, (a) your pictures are unusable; (b) you won’t get paid; (c) you won’t get credit. For historical purposes, even if the pictures aren’t used, the captions are invaluable.

4. COPY TO SERVER.

Copy all the captioned pictures to the PHOTO SERVER. It’s from the server that photo editors will look to get their pictures. It’s the server that’s backed up. No uncaptioned files should be stored on the server. Files should be named using the format of Event.Person.Action_IN.jpg. Event is whatever the event is, Person is whoever the subject is in the photo, Action is whatever the person is doing, and IN are the photographers initials. Be Specific. This information is what helps future staffs search for your photos. For example, a photo from Wolfpack Welcome Week might be named, WWWoodsonSpeak_LZ.jpg. Photos should not be numbered, each file name should be unique.

5. BACKUP RAW IMAGES.

Just like photographers used to maintain their own negatives, you should keep a copy of all of your images, originals and edited, on a drive for your own purposes.

6. DELETE RAW IMAGES.

Now, you can delete any unedited or uncaptioned images from the host computer. DO NOT leave any files on local computers. They will be erased and will not be backed up. If not already, make sure a copy of your images are on your PHOTO SLUSH.

7. REFORMAT CARD.

Captions

A photojournalist's responsibility to tell the rest of the story

The difference between photographers and photojournalists is that photojournalists are paid to report, photographers are not. Photojournalism is more than just snapping pictures. That's for amateurs. When on assignment, it's as important to gather written notes about a scene, including information from the people in the photo, as it is to capture the visual image. Caption information is vital and without it a photo cannot be published.

FORM

All captions should answer six basic questions; who, what, when, where, how and why. The first sentence should easily take care of who, what, when and where. The rest of the caption explains why and how.

Quality captions are at least three sentences. The first sentence is in present tense and generally explains what is going on in the photo. Avoid starting the caption with a name; 90 percent of captions start with a name and make the captions seem monotonous and repetitive. The rest of the caption is in past tense and gives background information on the person, place, event, or action. One of these sentences needs to be a quote from the person. Quotes tie the written word and photograph to a real person.

NON-SPORTS CAPTIONS

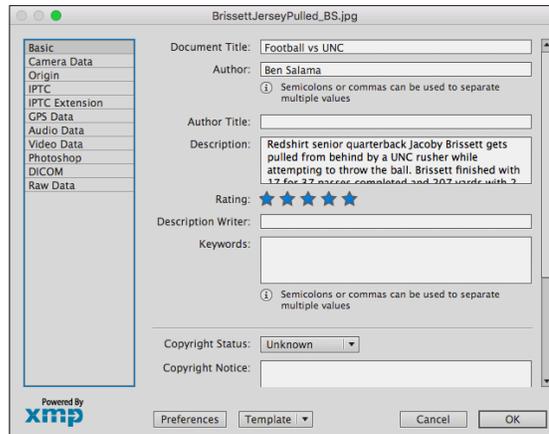
All captions should include the following content. These items are:

- Name
- Year
- Major
- Location
- Date
- Extra information about the event or subject
- Quote based off the exact words the person said

If the content dictates, explain what the affiliation of the people in the photo is. For example, if it's a student government photo, give each individual's title.

The only assignments that differs from this are In Your Words. These captions should include:

- Question
- Answer
- Name
- Year
- Major



Ideally, a page designer should be able to take the information, including the photo credit, right out of the Description field in Photoshop's File Info dialog box. Not only will this information provide information for the page designer, it'll also provide a historical record for people who might need this photo in a week, a month or a year. It should be well-written, grammatically correct and informative.

SPORTS CAPTIONS

Sports captions take on a slightly different form. The first sentence is the same, saying what is going on in the photo, including where and when. The second sentence should be a stat about the subject of the photo from the event. A member from athletic communications, commonly referred as SID, hands out stat sheets to media after the game. These are often located in the press box. The third sentence says what the final score was. This items broken done are:

- Name
- Year (redshirt or not)
- Position
- Location
- Event/opponent
- Date
- Stats that relates to the action in the photo.
- Final score



TIPS FOR CAPTIONING

- When you go up to someone, state which publication you are with.
- Get names first if it would be difficult to get them afterwards, like at a concert.
- Sometimes it's good to shoot a little, get caption info, and then keep shooting.
- Questions should answer: Who, What, When, Why and How
- Don't ask leading questions.
- "Why" is a good question to get people to talk more about a topic.
- "How" is a harder question to ask, so think of questions like: "How long...?", "How did...?", "How was...?"
- Dates are written out month day, year like July 5, 2016. Months with more than five letters are abbreviated.
- With names in captions, on first reference is their full name and in preceding references is their last name or appropriate pronoun.
- Only capitalize majors that are proper nouns.
- Don't use oxford commas.
- Always re-read your captions.

Bad: Jacoby Brissett gets pulled while attempting to throw the ball. *Ben Salama*

Good: Redshirt senior quarterback Jacoby Brissett gets pulled from behind by a UNC rusher while attempting to throw the ball. Brissett finished with 17 for 37 passes completed and 207 yards with 2 touchdowns and one interception. The NC State Wolfpack fell to the UNC Tarheels, in the last home game of the season, 45-34 at Carter-Finley Stadium on November 28, 2015. *Ben Salama*



Photo via NYTimes. **Sepahnews.com**

This photo is from 2008 during an Iranian missile test. The photo on the right shows the original photo while the photo on the left shows the photo that was first published online and sent through the news wire to publication in the United States. Adding extra missiles to the photo made it misleading and deceived the reader from what actually happened. Sepah News replaced the photo with the correct one once they were questioned about it, but the confusion it raised shows how important it is not to manipulate photos.

Photo manipulation

Never deceive the reader

POSITION STATEMENT ON PHOTO MANIPULATION

Photo illustrations are great for depicting complex concepts that would not otherwise be possible through regular means. That being said, Student Media's stance on manipulations of photos end at photo illustrations. Students should avoid deceptive practices in all aspects of publication work and should seek professional advice in all legal and ethical questions.

Students working on publications should consider the following tests devised by University of Oregon professors Tom Wheeler and Tim Gleason about “whether and how to manipulate, alter or enhance” images:

The Viewfinder Test • Does the photograph show more than what the photographer saw through the viewfinder?

The Photo-Processing Test • A range of technical enhancements and corrections on an image after the photo is shot could change

the image. Do things go beyond what is routinely done in the darkroom to improve image quality, cropping, color correcting, lightening or darkening?

The Technical Credibility Test • Is the proposed alteration not technically obvious to the readers?

The Clear Implausibility Test • Is the altered image not obviously false to readers?

If any of the above tests can be answered “yes,” student photographers should:

- not manipulate news photos
- not publish the image(s) in question, or
- clearly label images as photo-illustrations when student editors decide they are the best way to support story content.

Digital Manipulation Code of Ethics

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As journalists we believe the guiding principle of our profession is accuracy; therefore, we believe it is wrong to alter the content of a photograph in any way that deceives the public.

As photojournalists, we have the responsibility to document society and to preserve its images as a matter of historical record. It is clear that the emerging electronic technologies provide new challenges to the integrity of photographic images ... in light of this, we the National Press Photographers Association, reaffirm the basis of our ethics: Accurate representation is the benchmark of our profession. We believe photojournalistic guidelines for fair and accurate reporting should be the criteria for judging what may be done electronically to a photograph. Altering the editorial content ... is a breach of the ethical standards recognized by the NPPA.

WHEN TO MANIPULATE PHOTOS

While it's never good to deceive your reader, there are times in which it is acceptable to manipulate photos. This is when the content of an article is too complex to be taken with a photo. In those cases it would be OK to do a photo illustration. The manipulation still needs to be obvious as not to deceive the reader. The current trend is moving away from photo illustrations and towards graphics that is in collaboration with the design team.