INTRODUCTION TO VISUAL JOURNALISM
Spring 2021
Brian Palmer, Instructor

Office hours: By appointment
Phone: 917-561-1964
bpalmer@richmond.edu

This syllabus is intended to give you guidance on what will be covered. However, I reserve the right to modify it during the semester, if the need arises. Furthermore, we will to be flexible and adaptable this semester because of the pandemic. I encourage you to reach out to me immediately if you have urgent needs or problems that might affect your participation in the class. If I'm not the appropriate person to address them, I can direct you to the right person or department at UR.

Genuine journalism is more than reporting. Fundamentally, it is nonfiction storytelling—finding and analyzing evidence and testimony shaping them into narratives that offer a fair and factual representation of what you, the journalist, witnessed and recorded. As visual journalists, we do this with words and images.

REQUIRED EQUIPMENT
Hardware
• You will need a smart phone, iPhone or Android, that can shoot still photos as well as video, and capture sound.

• You will need an external hard drive of at least 1TB capacity. This is to store the photos and videos you shoot for class. This external drive must be compatible with your personal computer. If you have questions that Google can't solve, UR's Information Services Help Desk can offer you guidance. (804-287-6400; is.richmond.edu)

It is essential that you back up everything you shoot. Most professionals back up their photos and video to at least two places in addition to the computer or hard drive they use to edit.

Software
You have access to a range of Adobe products from your UR account. Please try to log in as soon as you finish reading this syllabus to make sure that you have access. Let me know if you can't don't and will straighten things out.

We will be using Adobe Lightroom Classic CC for still photos (and Adobe Photoshop to a lesser extent), Apple's iMovie (and, if you choose, Adobe Premiere Pro CC) for video, and a few other applications. Please let me know if you will be working on a PC so we can set you up with apps that are compatible with your system.

COURSE DESCRIPTION

Our main goal for this semester is to do strong visual journalism. You will produce original photographs and videos for a variety of assignments and ongoing projects during this course. Powerful visual journalism uses words, whether written or spoken. Therefore, you will be writing and speaking throughout this course.

Introduction to Visual Journalism has two segments, photo and video. During the photography section, you will learn to create photographs with your phone; to ingest and edit digital files using image-processing software; to sequence your photos into meaningful stories; and to contextualize them with your reporting and writing.

In the video sequence, you will learn how to capture moving images and sound from real-world events and shape them into short digital video stories. You will learn the basics of importing video, making clips, creating sequences and assemblies, and exporting as .mov files using iMovie and Premiere Pro CC.

To be successful, you should expect to devote an average of 6 to 8 hours each week to your work in this course.

Text/Required reading
Our main text will be LinkedIn Learning (formerly Lynda.com), a Web library of excellent tutorials on all of the software we will be using. It also has useful videos on shooting still photos and video. These are how-to videos accompanied by a scrolling transcript. These are great resources, whether you feel behind or want to catch up, you're stuck on a single problem, or you just want to explore features we haven't covered in class.

Below is the direct link to the log in. Type in your UR email address to get in.
https://www.linkedin.com/learning-login

Please familiarize yourself early in the semester. The step-by-step tutorials on programs such as Lightroom and Premiere have proven indispensable to students and professionals alike.

Adobe.com also has tutorials on its software, including Photoshop and Premiere Pro. There is also YouTube, of course, which has some surprisingly good photo and video how-tos.

<u>ATTENDANCE</u>
Attendance is mandatory, even in the virtual realm. Unless you have discussed unique circumstances in advance, your camera should be on for each class. If you have a particular, urgent need during class that requires you to turn off the camera momentarily, you must notify me via chat.

<u>CLASS PARTICIPATION</u>
We will brainstorm and discuss potential stories and review your photos and videos in class.

Before we begin discussing each other's work, we'll draft a set of ground rules that will allow everyone to participate in ways that are respectful and constructively critical. Everyone is expected to join the conversation.

Please note that because of the size of the class, we may not be able to discuss each person's assignment in a single class. There may also be times where you feel the class didn't devote enough time to your work—or that the discussion did not explore issues essential to you. <u>In that case, I encourage you to email me so we can arrange a time to discuss the work one on one</u>.

You will see the term "work in progress" below, and you will hear me say it many times during the semester. This phrase refers to photos or video you will make for an assignment before the final due date. You will be expected to show work in progress if the syllabus calls for it.

The reason for this? Like anything, learning to make photos and videos takes time and effort. Even for the most gifted, photo and video are learn-by-doing, trial-by-error—and success—endeavors. Making work consistently and then showing your work in progress fosters growth and mastery in a way that working in quick spurts doesn't. And that's our goal: growth, then mastery.

GRADING
Your work for this class—photos, video, and text—will be screened and critiqued in class. We will all take part in the critique. My feedback during the critique in class will be, in most cases, in lieu of a written critique. I will email you a letter grade for each assignment.

Work that is submitted on time and in full, that answers all requirements of the assignment with intelligence and creativity, and that reflects a significant investment of time and effort will earn an A. **Late assignments fail** unless you have received permission from me to submit past the deadline after presenting your compelling reason.

To do photography and videography isn't that difficult, particularly when you're using a device such as a cellphone that makes decisions for you about exposure, shutter speed, ISO. But it is difficult to make excellent photos and videos **consistently**. That takes practice, a lot of practice, both to learn what makes a good photo or video AND then to capture it with your camera as you see it. Such and investment of time and effort will be reflected in what you submit, and I will grade accordingly.

ATTENDANCE
You are expected to attend each class virtually. If you miss a class, it is your responsibility to find out what you missed from your classmates before the next class.

If you miss more than one class without an adequate excuse, your grade will be lowered by half a grade for each class missed.

WORKFLOW
Each photo you submit should use the same naming convention:
<mark>YYYYMMDD_IVJ_Yourlastname_Numberinsequence.jpg</mark>

For example, if I took five photos on January 13, 2021, I would name them:

20210113_IVJ_Palmer_001.jpg
20210113_IVJ_Palmer_002.jpg
20210113_IVJ_Palmer_002.jpg
20210113_IVJ_Palmer_004.jpg
20210113_IVJ_Palmer_005.jpg

Unless I specify otherwise, you should upload your photos to **Box** and share them with me at bpalmer@richmond.edu. They should be no wider than **1000px on the widest side. For resolution, they should be 72dpi**.

You should name videos the following way:

Yourlastname_IVJ_YYYYMMDD.mov

<u>**SCHEDULE**</u>
Wed. Jan 20
• Introduction to the course
• Discuss: Syllabus
                    Ground rules for this class
                    Visual Journalism/Photojournalism/Documentary photography
ASSIGNMENT DUE BY NEXT CLASS:
• Explore one of the websites listed below under **Suggested Reading: Photo**.
Search for a photographer/visual journalist whose still photos you find compelling—and whose work meets our requirements for visual journalism. Find at least three links to photo stories, interviews, and/or text by and about that photographer. Prepare to present that photographer to the class.

Mon. Jan 25
• Present: Your photographers/visual journalists.
• Discuss the how-to of iPhone/mobile phone photography and basics of composition for photojournalism—finding light and reading it; compressing three dimensions into two.
ASSIGNMENT DUE BY NEXT CLASS
• Take two portraits of the same or different people, one indoor and one outdoor. Share them with me via Box.

Wed. Jan 27

• Present your favorite portrait for short class critique.

• Discuss finding light and capturing what you want in a photo.

• Discuss the conventions of photojournalism—understanding, mastering, and challenging them.

ASSIGNMENT DUE BY NEXT CLASS:

• Take three unique, sharp photos of a moving person or object. Take one in which the subject is blurred because it/they are moving.

Mon. Feb. 1

• You present your four photos

• Discuss place assignment.

ASSIGNMENT DUE BY NEXT CLASS:

• Pick a place. Make unique pictures of different things, aspects, etc. in that place. Think about using different angles—high, low, eye-level. Vary your distance from the subject—to the degree that you can while keeping physical distance, it's a human. Keep an eye on the background. Submit your favorite four photos before the next class.

Wed. Feb. 3

• Discuss place photos.

ASSIGNMENT DUE BY NEXT CLASS:

• Watch LinkedIn Learning: Lightroom Classic Essential Training:

      Make sure to watch the following:

      "What is a catalog"

      "How to create a catalog for this course"

      "Tips for organizing your photos"

      "Import photos from your computer"

      "Create copyright metadata preset"

      "Apply copyright and keywords during import"

      *Import photos from a memory card (It will help to watch this first—it's a little

      over 5 minute, then return to the sequence, starting with What is a catalog?)

• Read codes of ethics (they're short). (See below)

• Find a recent (after 2015) case in which a winner of a photojournalism contest or award has had that honor revoked for alleged violations of ethics or professional standards.

Mon. Feb 8

• Discuss importing with Lightroom. Demonstrate if necessary.

• Discuss ethics in photography

ASSIGNMENT DUE BY NEXT CLASS

• Read World Press Photo guidance on captioning

https://www.worldpressphoto.org/programs/contests/photo-contest/verification-process/what-is-required-in-captions/28614

*Optional: read captioning guidelines from journalism program at the City University of New York (CUNY).

http://photo.journalism.cuny.edu/photo-filing-and-ethics-guidelines/

Wed. Feb. 10
• Discuss codes of ethics in photography and case studies.
• Discuss captioning.
ASSIGNMENT DUE BY NEXT CLASS
• Pick three photos you have shot for this class and write captions for them.
• Import them using Lightroom!

Mon. Feb. 15
• You present captioned photos.
• We discuss collaborative project: Pick a topic, theme, or recurring activity that each of you can photograph, whether you are on campus or at home. You will need to shoot on more than one occasion to do this assignment properly.
ASSIGNMENT DUE BY NEXT CLASS
• Begin photographing your topic/theme/activity.
• Review your photos with your partner. Help each other edit down to your best three photos each. Submit those photos via Box by Tuesday, **Feb. 16 at 12 noon**.

Wed., Feb. 17
• Present your **work in progress** to class.
• Lightroom troubleshooting
ASSIGNMENT DUE BY NEXT CLASS
Continue photographing your topic/theme/activity.

Mon, Feb. 22
• Present your work in progress.
ASSIGNMENT DUE BY NEXT CLASS
• As a team, edit down to **six to 10** pictures each—your best—that tell a simple story. You can combine your photos into one spread or do two separate ones. Caption your selects. Quotes are optional for this assignment, but encouraged. Lay out the photos and captions (and quotes, if you gather them) simply but creatively using PowerPoint, Keynote, or any other app you favor.

Wed. Feb. 24
• Review spreads.
ASSIGNMENT FOR NEXT CLASS
• Pick an event or activity. Take unique photos that tell a story about that event. Vary your angles, compositions, and distances. Submit your favorite four photos before the next class.

Mon. Mar. 1—BEGIN VIDEO SECTION
Quiet week
• In-class assignment: Mobile phone video

Wed. Mar. 3
Quiet week
In-class assignment: iMovie basics
ASSIGNMENT FOR NEXT CLASS
• Watch: ":Creating Online Video with the iPhone"
https://www.linkedin.com/learning/creating-online-video-with-the-iphone/basic-iphone-camera-settings?u=39703388
      Telling your story
      The importance of framing
      How much should I shoot?
      Basics of frame size and frame rate
      Basic iPhone camera settings
      Preparing your iPhone for recording
      Setting exposure and focus

Mon. Mar. 8
• A quick discussion about audio and music
• Discuss the Lightroom tutorial.
Watch the following in class
•"Student documents Richmond's summer of unrest"
https://www.wtvr.com/building-better-minds/student-documents-richmonds-summer-of-unrest
• *Elevator Pitch*
https://fieldofvision.org/elevator-pitch
• Discuss: Next assignment: Making A Paper Airplane, a 60-second video
ASSIGNMENT FOR NEXT CLASS
• Read this *NY Times* story on shooting with your phone. Basic and very helpful.
https://www.nytimes.com/2018/04/17/smarter-living/beginners-guide-phone-video.html
• Begin making your paper airplane video.

Wed. Mar. 10
• Present raw footage of airplane making.
• Troubleshoot
ASSIGNMENT FOR NEXT CLASS
•Finish for 60-second paper airplane video.
• Upload to online service of your choice—IG, ICTV, YouTube, Vimeo, etc. Send the link to me and the class. If you password protect it, which is OK, send the password.

Mon. Mar. 15
• Screen paper airplane video for class!
• Discuss next assignment: Collaborate with a classmate on creating a **120-second** video that explains how to do a basic task that can be captured in a two-minute video—but not so basic that there are only two or three very dull steps. Doing laundry (in a machine) comes to mind as a super-dull subject. We'll discuss how you might divide

labor so you can collaborate successfully while in separate places. We'll discuss outlining and story boarding.

ASSIGNMENT FOR NEXT CLASS

• In a Google Doc you share with me, outline the steps you plan to capture to tell your story. If you have sketches or a storyboard, great.

• Start shooting your basic task video.

Wed. Mar.17

• Present and discuss your plans for your basic task video.

• Discuss basic of nonlinear editing: iMovie and Premiere Pro.

ASSIGNMENT FOR NEXT CLASS

• Continue shooting.

• Watch: iMovie 10.1.8 Essential Training

https://www.linkedin.com/learning/imovie-10-1-8-essential-training/welcome?u=39703388

> Welcome
> Import from a memory-based camera
> Import video files
> Understand the iMovie window
> Browse events in iMovie library
> Select and add clips to the timeline
> [I advise you to continue watching as needed while you work on your assignments.]

* Optional for those interested in using Premiere Pro. Watch:
"Premiere Pro 2020 Essential Training."
https://www.linkedin.com/learning/premiere-pro-2020-essential-training/using-the-exercise-files?u=39703388

Mon. Mar. 22

• Show work in progress, either raw footage or timelines—on your basic task videos.

• Discuss the wisdom of editing as you go.

ASSIGNMENT FOR NEXT CLASS

• Continue shooting task video.

• Edit as you work.

Wed. Mar. 24

• iMovie trouble shoot.

• One last work-in-progess screening.

ASSIGNMENT FOR NEXT CLASS

• Finish basic task video. Upload to online platform of your choice by Sunday Mar. 28 at noon. Share link with me and the class.

Mon. Mar. 29

• We screen finished task videos

ASSIGNMENT FOR NEXT CLASS

• On one of the websites listed below, find a documentary or news (nonfiction) video that you think tells its story clearly, compellingly, and creatively. (You may suggest a website in class for us to check and approve.)

Choose a video that is **under nine minutes**. Select a 30-second to one-minute clip to show to class. Note the time that clip appears in the video so we can scroll right to it in class.

Send me the link no later than **Tues. Mar. 30 at 6PM**.

Wed. Mar. 31
• We screen and discuss the clips from the videos you have found.
• We discuss the final assignment: Taking on a newsworthy issue; turning into a compelling nonfiction video story. This can be a collaboration or it can be a solo project.

ASSIGNMENT FOR NEXT CLASS
• Brainstorm issues you might pursue. Come up with at least three (3), maximum of five (5) to discuss in class.

Mon. Apr. 5
• Discuss ideas and how to execute
• In breakout rooms with classmate(s), hone the idea into a solid story idea to pitch. The fundamental question you must be able to answer (well): *What will we see and hear*?
ASSIGNMENT FOR NEXT CLASS
On your own or with a classmate, prepare a verbal pitch you will make to the class on Wednesday.

Wed. Apr. 7
• Make your issue pitches.
• We discuss how to plan and to begin prereporting.
ASSIGNMENT FOR NEXT CLASS
On your own or with a classmate make a plan to execute your story and begin your prereporting.
*Important: Keep a list of the contacts you connect with—and try to connect. ALWAYS note the day, time, and method of communication. There is no required format, but something like this works:
        -- Jim Smith. 804-222-2222; smithj@squirrelwranglers,com. Called and spoke with Smith 2:15 PM Oct. 4 about professional squirrel wrangling. Says yes to on-camera interview
        --Geneva West, ASPCA; geneva_west@aspca.org. Left voice message 2:30PM Oct. 4 about ASPCA recent statement on alleged cruelty to squirrels by wranglers.

Mon. Apr. 12
• Discuss progress on issue project.

• View video TBD
ASSIGNMENT FOR NEXT CLASS
• Continue prereporting
• Start shooting

Wed. Apr. 14
• Technical trouble shooting
• Show one minute of raw footage via screen share
ASSIGNMENT FOR NEXT CLASS
• Keep shooting
• If you haven't started putting things into a timeline, do so
• Export a low-res version of whatever you have—or under three (3) minutes of what you have as work in progress.

Mon. Apr. 19
• Screen your work in progress
ASSIGNMENT FOR NEXT CLASS
• Finish your issue videos!

Wed. Apr. 21
• Screen work in progress/ rough cuts
• Trouble shooting
ASSIGNMENT FOR NEXT CLASS
• Finish your issue videos!
• Upload them to the app of your choice and send me and the class your link.

Mon Apr. 26
• Screen your final videos

SUGGESTED RESOURCES
PHOTO
Diversify Photo: https://diversify.photo/
Fotodemic: https://www.fotodemic.org/features-page
Fotoevidence: http://fotoevidence.com/
Invisible Photographer Asia : https://invisiblephotographer.asia/
Lens Culture: www.lensculture.com
Noor: https://www.noorimages.com/
NY Times "Lens»: https://www.nytimes.com/section/lens
Panos Pictures: https://www.panos.co.uk/
PetaPixel: http://petapixel.com/
Pro Photo Daily: https://www.ai-ap.com/publications/pro-photo-daily/
Washington Post "In Sight": https://www.washingtonpost.com/news/in-sight/

VIDEO

American Documentary/POV: www.amdoc.org
America ReFramed: https://worldchannel.org/show/america-reframed/
Field of Vision: https://fieldofvision.org/
No Film School: https://nofilmschool.com/
Op Docs (New York Times): http://www.nytimes.com/video/opinion

CODES OF ETHICS:
Associated Press "News Values and Principles" (Click on "Visuals":
https://www.ap.org/about/news-values-and-principles/
National Press Photographers Association (NPPA): https://nppa.org/code-ethics
World Press Photo (Click on: "Why manipulation matters" and "What counts as manipulation": https://www.worldpressphoto.org/programs/contests/photo-contest/code-of-ethics/28580

JOURNALISM (ETHICS, THEORY, FUTURE)
American Press Institute: http://www.americanpressinstitute.org/
Center for Public Integrity: http://www.publicintegrity.org/
Nieman Lab: http://www.niemanlab.org/
Pew Research Center for the People and the Press: http://www.people-press.org/
Poynter Institute: http://www.poynter.org/
Tow Center for Visual Journalism: http://towcenter.org/