

INC Photojournalism Experience

Visiting Lecturer Daron Dean / photoj@ufl.edu
Fall 2025



"To look for what is beautiful is its own reward."

– Nina Fawcett (1870-1954)

Course goals:

- Create honest photographs with journalistic content and visual impact that are technically superior and communicate an idea to the viewer for the INC, Breaking News, Fresh Take Florida, Fresh Take Business and any other experiential reporting classes that needed help with visuals.
- Evaluate your own photographs critically as well as the work of others based on accepted professional standards.
- Become an originator of stories and assignments rather than someone who just executes them.
- Recognize the importance of reflecting the diversity of your community with your coverage.
- Understand the duties, responsibilities and ethics of a photojournalist and the organization and politics of a newsroom.
- Follow the best practices for organizing and storing digital images and video files.
- Produce portfolio-quality work. By the end of the semester, you should have a solid 10-15 image portfolio and at least two photo stories.

Supplies: Assignments are to be photographed with your professional digital SLR or mirrorless camera. A collection of professional Canon lenses, as well as several Canon mirrorless camera kits are available for check out. **You are responsible for obtaining SD cards for checked out cameras.** You are also required to have **two flash drives** with **at least 128GB** of storage each. Please write your name and 1 or 2 on them. Also required is a reporter's notebook to write down information in the field that will later be used for captions. Be sure to organize your digital files, IDs, notes, etc. This is important for contest entries. Names, dates and captions will continue to be critical as you build your portfolio. Always back up your work on an external hard drive!

Textbooks: There is not a textbook for this experience, other than the AP Stylebook, which will be your textbook for the rest of your journalistic life. I do, however, recommend the following:

Photojournalism: The Professionals' Approach by Kenneth Kobre, 7th edition. (Older editions are OK)

- Best Photojournalism text available. (I assign this for Adv. Photojournalism 1.

It's What I Do: A Photographer's Life of Love and War by Lynsey Addario

- "An unflinching memoir . . . [that] offers insight into international events and the challenges faced by the journalists who capture them." —*The Washington Post*

Get the Picture: A Personal History of Photojournalism (Crime and Justice: Revision) by John G. Morris

- In his long and distinguished career as a journalist and picture editor, John G. Morris had one simple, and stunningly complex, assignment: Get the picture.

Attendance: You are expected to arrive early to your weekly morning budget meeting (on the third floor of the INC) as well as our weekly group meetings. If something comes up, please find a classmate to cover for you. If you can't find anyone let me know ASAP.

Our weekly staff meetings will be held during Period 8 (3 p.m. – 3:50 p.m.) on Thursday in the INC conference room. Our first meeting will be on Thursday, Aug. 28.

Below is the 9:30 a.m. daily budget meeting schedule for the semester, beginning Tuesday, Sept. 2nd:

Monday: **Kaley**

Tuesday: **Madi**

Wednesday: **Daron**

Thursday: **Sydney**

Friday: **Matthew**

Assignments: Photos should be toned, sized, captioned and named correctly in a properly named folder before transmitting. If you're going to miss the deadline, let the editor on call (Madi or I) know ASAP.

3 Credits:

- Attend weekly staff meetings.
- Attend weekly budget meeting on assigned day.
- Complete, at least, **18 assignments** during the semester, including at least one Spot News situation.

2 Credits:

- Attend weekly staff meetings.
- Attend budget meeting on a weekly basis.
- Complete, at least, **12 assignments** during the semester, including at least one Spot News situation.

1 Credit:

- Attend weekly staff meetings.
- Attend two budget meetings during the semester.
- Complete, at least, **8 assignments** during the semester, including at least one Spot News situation.

What to turn in:

- **In Canvas:** Size your toned photograph(s) to **10 inches on the longest side at 300 PPI** (Pixels/Inch). Name each file "(Date) (Slug) (Your Initials) (01,02,03 ...).jpg." For example, for an assignment slugged **UF FB FSU**, my first file would be named "112925 UF FB FSU DD 01.jpg." Always select the highest image quality when saving your photos. Be sure to include the caption in the file info in Photoshop.
- **Flash Drive:** If you would like me to critique your entire take from an assignment **copy all images** (do not delete anything) into a single folder named with the slug of the assignment and

your initials and copy on to a flash drive. Bring your flash drive to our weekly meeting. I will record/post feedback and return it the following week.

Grades: All work will be graded on a numerical scale from 0 to 100. At the end of the semester, your course grade is determined by averaging all of them. Photo assignments will be evaluated using the following criteria:

100% – Technically sound and artistically executed. Assignment was well covered, and images are publishable. Photos are toned, sized, captioned and saved correctly. Captions are complete and free of any errors.

75% – Technically sound. Publishable, but the photojournalist could have put forth more effort.

50% – Photos are publishable, but instructions were not followed. Captions are poorly written, inaccurate or missing.

0% – Photos are unpublishable, there was a fact error in your caption and/or a deadline was missed.

When grading, I will take into factor:

Effort: Taking a photo is easy – you push the button. Exploring an idea as a visual journalist is difficult. I expect you to spend at least an hour and a half shooting a regular weekly assignment. For a typical assignment, I would expect, at the very least, 75 images (more for the sports assignment). More importantly, I expect you to try different angles - exploring ideas visually by working individual scenes, waiting for moments, being aware of the world around you.

Content: Does the photograph tell a story? Is the image relevant to the assignment? Does the photograph capture peak action, emotion and expression? Is the image visually compelling with good use of light? Is it well-composed? Does it tell a story? Is the photo graphically appealing? Does the photograph stand out for its originality? For Photo Stories – does the body of work communicate a single narrative? Does the photo have visual variety through the use of different lenses, compositions, movements and the distance from you to your subject?

Technical Excellence / Composition: Is there a clear center of interest? Is the photograph properly exposed? Is the photo in focus? Is there motion blur? Is the photo toned properly in Photoshop? Does the photo have the proper color balance? Were shutter speed and aperture properly set? Was the appropriate lens used?

Captions: Professional photojournalists take captions seriously. You are expected to put thought and energy into them. Captions are written in the present tense and, at the very least, should answer who, what, why, where and when, usually in that order. **You are responsible for the names of the subjects in your photographs.** In most cases, I expect you to include a quote from your subject. Captions are written in AP style and are free of spelling errors. They are important to the viewer's understanding and appreciation of the moment captured, and they play a huge part in making the viewer care about the subject. Fifty points will be deducted from an assignment for a fact error. Missing names will result in a 50% for the assignment. Missing captions will result in a 0% for the assignment. **Be sure to include your byline at the end of your caption: (Photo by Your Name)**

Sandi Macik lights a cigarette while sitting in a hammock on the front porch of her Vilano Beach, Fla., home Saturday, April 19, 2024. "This is my happy place," Macik said. (Photo by Daron Dean)

Redos: If you are not satisfied with your grade on an assignment, you may redo it. There is no limit to the number of assignments you may redo.

INC access: The INC closes at 12 a.m. and reopens at 7 a.m. If you have work to do and you make it in before midnight, you should be OK.

INC safety: There are two Panic Buttons in the INC. They are located on the same middle column and on both the second and third floors. A panic button is like a silent fire alarm that goes directly to GPD and doesn't send a bazillion students and staff into the open. Wherever you are in **any building**, always know the closet and safest exit.

Office hours: My office, #2016, is in the Division of Research and Graduate Studies on the second floor of Weimer Hall. My office hours are Thursdays, Periods 6 and 7 (12:50 p.m. – 2:45 p.m.), but I am available to meet at your convenience in-person, via Zoom, on the phone, at Mi Apa, in Paynes Prairie, wherever. You are welcome (and encouraged) to contact me 24/7 for any reason at **(352) 317-7399** or by email at **photoj@ufl.edu**. **Don't hesitate to call.** If I'm busy, I'll call you back ASAP. You are my job, not an interruption to it.

Additional Information:

- Photojournalists are expected to always have their equipment with them. Get in the habit now. I expect you to have your camera with you always.
- Keep original unaltered digital files original. ALWAYS "save as" for photographs you are working on.
- **WARNING:** When shooting assignments, use common sense photographing in situations where people may not want to be photographed. Getting injured or arrested is seldom worth the trouble.
- Be aware that any item from the college's equipment that is checked out to you is your responsibility. This includes paying for full repairs and for anything that is missing. The school has received reimbursement checks from students ranging from \$100 to more than \$1,000 in the past. You are encouraged to have as much of your own equipment as possible.
- To see UF's academic policies and resources go [HERE](#).
- *Disclaimer: This syllabus represents my current plans and objectives. As we go through the semester, these plans may need to change to enhance learning opportunities. Such changes, communicated clearly, are not unusual and should be expected.*

The [National Press Photographers Association](#) Code of Ethics & Statement on Visual Integrity

Preamble

The National Press Photographers Association, a professional society that promotes the highest standards in visual journalism, acknowledges concern for every person's need both to be fully informed about public events and to be recognized as part of the world in which we live.

Visual journalists operate as trustees of the public. Our primary role is to report visually on the significant events and varied viewpoints in our common world. Our primary goal is the faithful and comprehensive depiction of the subject at hand. As visual journalists, we have the responsibility to document society and to preserve its history through images.

Photographic and video images can reveal great truths, expose wrongdoing and neglect, inspire hope and understanding and connect people around the globe through the language of visual understanding. Photographs can also cause great harm if they are callously intrusive or are manipulated.

This code is intended to promote the highest quality in all forms of visual journalism and to strengthen public confidence in the profession. It is also meant to serve as an educational tool both for those who practice and for those who appreciate photojournalism. To that end, The National Press Photographers Association sets forth the following.

Code of Ethics

Visual journalists and those who manage visual news productions are accountable for upholding the following standards in their daily work:

1. Be accurate and comprehensive in the representation of subjects.
2. Resist being manipulated by staged photo opportunities.
3. Be complete and provide context when photographing or recording subjects. Avoid stereotyping individuals and groups. Recognize and work to avoid presenting one's own biases in the work.
4. Treat all subjects with respect and dignity. Give special consideration to vulnerable subjects and compassion to victims of crime or tragedy. Intrude on private moments of grief only when the public has an overriding and justifiable need to see.
5. While photographing subjects do not intentionally contribute to, alter, or seek to alter or influence events.
6. Editing should maintain the integrity of the photographic images' content and context. Do not manipulate images or add or alter sound in any way that can mislead viewers or misrepresent subjects.
7. Do not pay sources or subjects or reward them materially for information or participation.
8. Do not accept gifts, favors, or compensation from those who might seek to influence coverage.
9. Do not intentionally sabotage the efforts of other journalists.
10. Do not engage in harassing behavior of colleagues, subordinates or subjects and maintain the highest standards of behavior in all professional interactions.

Ideally, visual journalists should:

1. Strive to ensure that the public's business is conducted in public. Defend the rights of access for all journalists.
2. Think proactively, as a student of psychology, sociology, politics and art to develop a unique vision and presentation. Work with a voracious appetite for current events and contemporary visual media.
3. 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.

4. Avoid political, civic and business involvements or other employment that compromise or give the appearance of compromising one's own journalistic independence.
5. Strive to be unobtrusive and humble in dealing with subjects.
6. Respect the integrity of the photographic moment.
7. Strive by example and influence to maintain the spirit and high standards expressed in this code.

Visual Integrity

To photograph means to write with light. Visual journalists must attain and maintain the highest ethical standards to be considered *the best of photojournalism*. The last year has seen tremendous technological growth in the areas of artificial intelligence in the most common software applications we use.

The use of AI generative tools to create, add, remove, expand or alter images or videos in any way is expressly prohibited. The content of a photograph or video clip – what is seen and what is not seen, what is heard and what is not heard – is locked at the moment it is recorded.

Making/capturing the image

Photographers must not intentionally alter the scene they capture in any of the following ways:

1. You must not add objects.
2. You must not move/take away objects.
3. You must not “stage” situations – meaning you must not deliberately arrange objects, subjects or situations that are not already occurring.
4. You must not “set-up” situations – meaning you must not deliberately create a situation that does not exist. For example, bringing disparate characters together in a place they would not be, giving or directing subjects to wear particular clothing, or creating or altering a scene by painting, adding objects, or people that aren’t normally in that location or occur in that location.
5. You must not ask your subject to re-enact actions or scenes that occurred in the past in order to make a photograph.
6. Portraits and formal interviews have different rules. Portraits and formal interviews can be constructed as long as they are identified as such. They must not be made to look like they are naturally occurring events.

Post-production

Post-processing, in and of itself, is not manipulation as long as it is within normal limits of toning and color correction. Types of post-processing that count as manipulation:

1. Dramatic changes in color that alter the original color of the scene. For example, changing a gray sky to blue. Color correcting sensor/white balance issues from incorrect camera settings is allowed.
2. Changes made by dodging or burning, adjustments to brightness, contrast, color, saturation, sharpening or clarity that significantly alter content by obscuring, enhancing or diminishing elements in the photograph.

3. Just like during the making/capturing of an image you may not add, move or remove any objects or persons. You may only use the cloning tool – or any other tool – to remove dust spots on the image created by the lens, the camera sensor or dust from scanning physical negatives.
4. You may NOT use digital tools or software to alter the content that was visible to the camera at the moment the photograph was made.
5. Altering the sequencing of an audio or video recording to change the meaning of someone's statement or apparent actions is prohibited.

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. Visual journalists should continuously study their craft and the ethics that guide it.