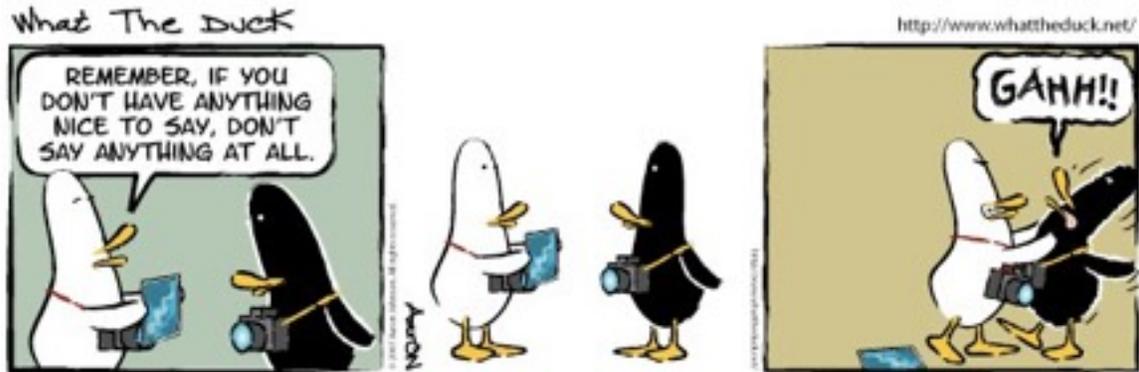


Frames of Mind

Project 3. Due 11:59PM on Thursday, October 22, 2015.

Submit at: <http://digitalphotography.exposed/submit>



It is not unusual that a photographer must whittle down a large set of hundreds (or more!) of photographs to a more concise and interesting subset before publishing or sharing the set. Such a selection process can feel repetitive or boring within a photographer's workflow, since it might devolve into a decision process that feels arbitrary in the case of distinguishing between two relatively similar photos.

However, this can be a very valuable time for a photographer because it allows review of the work and provides an opportunity for learning: what worked and what did not. Despite this self-review, the process can still feel time-consuming and could, in fact, become a bit biased.

A photographer can easily become attached to certain photos, especially those that required a large effort. Sometimes, a fresh perspective from a third party can facilitate the selection of a subset of photos because this eliminates the creation bias from the process.

This is precisely the goal of this project. Working in a group of *two or three* people, the idea is to take a large series of interesting photos (varied in both style and in subject) and then to give the series to a group member for selection and editing. Your group members should do the same, such that each of you have the opportunity to take photos and gain from objective views of your work.

Every group member must be a registered student in the class. We encourage groups to be composed of members with a variety of abilities and comfort levels to maximize the learning opportunity for everyone. Perhaps finding group members in your time zone (or close to it) will result in a better overall environment for you since communication might be easier. Please email the staff within three days of the release of this assignment if you do not have a partner; a delay in partner selection could leave your group at a disadvantage when planning logistics.

Posting a request to the blog might be a good way to find group members!

Part I. Take photographs of your own! (45 points)

Please take at least **100** photos for the purposes of this project. Do this independently; each individual is expected to take this many photos autonomously, and there is no need to discuss the photos themselves with your partner(s) as you work towards your goal of 100 images. Of course, communication within your group about other details is important, as detailed below.

Once you have completed taking your 100 photos, you should submit them to one of your partner(s) for editing. Your group will need to decide how you will share the large quantity of photos with each other.

There are many ways to share images. We recommend Dropbox or, if you are local to each other, a USB flash drive. Using email is generally not a good idea because there are generally heavy restrictions on the size of attachments in a single email. If you decide to use Dropbox, you might find the directions on the following website to be helpful for this task of creating a new folder and sharing it with your “editor”; the member of your group who will be editing your images:

<http://www.dropbox.com/help/19>

Once you have shared that folder and your editor has accepted the invitation, then you may place your images into this folder. Your editor will automatically see your series once everything has synced!

A word of caution: recall that the contents of a shared folder are truly shared between the two of you; adding or deleting files within this folder will also add or delete files from the shared folder on your partner's end. As a result, please be sure only to share files for this project (in other words, take care not to accidentally place a file private to you in that shared folder!) and be sure to get an "all clear" from your partner before deleting files that he or she might need. Once you take the necessary precautions, sharing a Dropbox folder will allow you to work with group members from anywhere and work on your own schedule without needing to schedule an in-person meeting to exchange the files!

There is no need to submit the full series of photos to the staff as part of your submission. In fact, we ask that you please do not submit each of the 100 photos to us; it is simply too many photos! Instead, please create a **contact sheet** submit that to the staff. A contact sheet is a document (like a PDF) that contains multiple pages with each page containing multiple images. It's a preview, of sorts, of the series of images you have selected. An example contact sheet can be found on the following website:

<http://bit.ly/contact-sheet-example>

Here are the technical requirements for this portion of the project:

- You must submit **at least 100** images to your editor no later than one week after release of this project. Please be sure to communicate with your editor if you plan to submit more than 100 photos so that he or she is not surprised by the quantity. Please **do not** submit these individual images to the staff.
- Communicate with your editor and ensure that both of you agree upon acceptable file types **before submitting them to each other**. In other words, don't submit RAW files without asking, since there is the possibility that those files are impossible to open for some reason (for example, due to limitations in available software). In fact, sending 100 RAW files to your editor will quickly overwhelm the capacity of both of your Dropbox folders. If you decide to send RAW files, we recommend that you first send the full complement of images in JPEG format (perhaps even in a slightly reduced size) and only after your editor has selected a subset should you then provide that subset in RAW format. You might also consider first sending a sample RAW image from the camera to ensure the editor can actually open the RAW file your camera produces.

- Before this project's due date, please submit to the staff a contact sheet as a single PDF that has **nine pages (or more) with each page containing no more than 12 images**. You can submit this contact sheet, called **contactsheet.pdf**, through the course's submission tool.
- Please ensure that the images found in the contact sheet are the same images you submitted to your editor, except scaled to fit into a single document. This contact sheet acts as a preview for the staff to see what you had submitted. You should only submit a contact sheet containing the images you photographed; you must not submit a contact sheet that contains any images other than your own.
- It is fine to submit multiple photos that are variations of each other, but these must not dominate the series. You may only have a maximum of **four** images that appear very similar within a group of related images. In other words, small differences in exposure, composition, *etc.*, are allowed, but once you have four images that are variations of each other with small differences, please be sure to change styles for subsequent photos.
- Within the series of the 100 images, you should have at least **five distinct "sets"**. In other words, some sets might be indoors, some might be long-exposure images, some might be landscapes, *etc.*; however, each set must be completely unique in its setting, location, style, and subject. The purpose of this is to ensure large variability within your photos. You may certainly have more than five "sets" if you would like.
- When taking your photos, please use an **advanced metering mode** such as aperture priority, shutter priority, manual mode, bulb mode, or program mode.
- Despite working in a group, this portion of the project should be done independently. Be sure that these 100 images are your own and were not taken with the physical assistance of your partner(s). You may, of course, take feedback from your group members or peers (through, say, the course blog) to modify and improve your images.
- You must make available the **original, straight out-of-the-camera versions** of all images to your partner. Please do not perform any edits whatsoever on your own images. However, it is perfectly acceptable for you and your editor to decide to first share the entire series of images with each other in some (possibly resized) JPEG file format, if you prefer. You might even provide a contact sheet to look at a first pass of images that you will later send. However, you should allow your editor to access the original versions of the photos he or she selects as part of their process of editing those photos.
- At least 80 images must be **original photos** taken by you for the purposes of this project.
- You may, if you wish, use a maximum of 20 photos as part of your series of 100 that you have taken since the beginning of the course, so long as all images meet the requirements specified above and none of them were previously submitted for a problem set, project, or critique.

Part II. Selection and Editing (45 points)

After receiving photos from one of your group members it is time to select and edit their set! You may use any software or method you wish, but your task is to select only **five (5)** of the best photos from your partner's photo set and perform at least some simple edits to them to make them as interesting and unique as possible. Those five photos will serve as your submission for this portion of the project. Your grade for this part depends on how well you work with the photos submitted by your photographer, and is not impacted by how well another person has edited your own photos. From your perspective, you are done with those 100 images you took before! In other words, you are being graded only on those aspects of the project over which you have control.

Your goal in this portion is two-fold:

- To prove your skills as an editor by working within the confines of the photos submitted to you by your photographer to create the best 5-image series possible.
- To demonstrate the strongest possible photographic skills of your partner.

Keep in mind that somebody else is editing your photos as well. Give your photographer the courtesy of doing your best in this section. Not only will your photographer expect greatness but your grade also depends on it!

Here are the technical requirements for these images:

- Before this project's due date, please submit **exactly five** photos to the course's submission site, naming them sequentially (**1.jpg, 2.jpg, 3.jpg, 4.jpg, 5.jpg**) in the order you wish them to be observed by the grader. Progression can matter in the tone of the series. For example, you might start with weaker images and end on stronger ones.
- Each of the five images should be unique to demonstrate the range of photographs you received from the photographer.
- The submitted files must be **JPEG** images, regardless of the file type you and the photographer decided to submit to each other for Part I.
- Submit the highest resolution image that is possible based on the photos that were submitted to you and the modifications you choose.
- Make sure to preserve the EXIF data in the supplied photographs.
- You are allowed complete freedom on the edits that you perform on the images. However, you may only use those images submitted to you by the photographer. You should not, for example, composite other images or photographs into your partners' series. It is perfectly acceptable to submit images that require only moderate amounts of edits, since a successful and powerful image does not always necessitate copious amounts of editing. At the same time, some images might benefit from slightly heavier editing. This is entirely up to you to decide. The photographer may make suggestions about the intention of the photograph, but you may decide to edit in a different manner if you believe the photograph would be stronger with alternate edits.
- In the rare case that your photographer does not successfully complete all of the technical requirements for Part I (for example, by submitting fewer than 100 photos to you or not making available the original files) then you are still expected to do the best you can with the images provided to you; please try to meet the requirements outlined in this part of the project to receive full points for

this portion. Do the best you can. However, your grade will not be impacted if the photographer was unable to provide all 100 photos to you, if the quality of the photos submitted to you is somehow lacking, or if there is some other issue with those images.

- Feel free to show off the final images with the photographer once you are done! He or she might be interested in seeing which photos you selected and how you decided to edit them. Keep in mind that you are to submit to the staff only the photos that you edited (and not the edited versions of your 100 photos that you took for Part I), so this sharing is meant to be informative and fun.
- It is critical that you respect the copyright of everyone in your group. The 100 images submitted to you belong to the photographer, and you should not publicly post, distribute, or share those photos without his or her permission, even given the effort you placed in editing them. This also applies when posting photos to the course blog. Similarly, other group members should not publicly post, distribute, or share the final edited versions that you created. It might be best to consider the final images as a joint copyright; if you would like to post, simply communicate the intention to your group member and, after approval, apply attribution to both the photo editor and the original photographer when posting the image.

Part III. Group Evaluation (10 points)

After you have completed both Part I and Part II, but before this project's deadline, please complete the following survey:

<http://bit.ly/dme10-proj3-2015>

The information you provide will help inform us about the group dynamics and will give us some insight into your experience with this assignment. Although it will be considered when determining grades for this project, our primary concern is that individuals in a group are provided with the photographs they need to independently work on Part I and Part II.