

Photography

How to use photography to help your campaign

The aims of this chapter

This chapter of the manual will provide detailed instruction on the use of photographic camera equipment.

It will also identify the various uses photos can have in support of the issues you are concerned with and your campaign.

This chapter is divided into three key sections:

Section 1. The camera as a campaign and research tool

- 1.1 Why are photographic and other visual images useful?
- 1.2 Your message and your audience

Section 2. Technical and practical information

- 2.1 Understanding how to operate a camera
- 2.2 Looking after your camera equipment
- 2.3 Looking after your photographs
- 2.4 Different types of cameras and lenses
- 2.5 Glossary of terms

Section 3. Your photography checklist

SECTION 1. THE CAMERA AS A CAMPAIGN AND RESEARCH TOOL

1.1 Why are photographic and other visual images useful?

Photographs can and do change the world.

- Photographs, film and video are part of a truly international language, crossing national, cultural and linguistic boundaries. By attracting the interest of the media, public, civil society groups, politicians and policy makers, photographs and visual images can be used to generate local, national and international action.
- Photographs can provide irrefutable proof of a problem – such as illegal logging or fisheries or illegal actions against local communities. They can help to show who is causing a problem and how, as well as what the impact is on people, wildlife and the environment.
- Modern communications can send photographic images, detailed information and irrefutable evidence from an isolated village to the world's power centres instantly.
- Photos can be used to bring an issue to life, making it interesting and understandable to others including those who are not directly affected by the issue you are working on. A good photo can evoke strong interest and emotions that can work to gain support for your campaign among the different audiences you want to reach.
- Photographs and the interest they generate can be used to gain extra or new funding to help you continue to develop your campaign.

Example

The international conservation organisation WildAid has used photographs of the illegal trade in wildlife as part of its campaign to protect highly endangered species. Some of these photographs and how they have been used by WildAid can be seen on their website: www.wildaid.org

1.2 Your message and your audience

The first steps to successful campaign photography are:

- Identify the story you want to tell and what sort of photographs will help you to do this.
- Identify who you are trying to reach with your message.
- Develop a plan for how you want to use the photographs or other images you gather.

☛ **Cameras provide an essential tool to the investigator, researcher or campaigner. Your camera can help you gather evidence you need to fulfil your campaign goals.**

☛ **Successful campaign photography, like research, needs to be planned.**

Telling your story

The key factor in deciding what range and type of photographs you need is the story you want to tell. Take a variety of images and try to make a 'chain' that captures the whole story. This should include images to show what is happening, by whom and why.

Ask the following questions and try and get a photo to illustrate each aspect:

- What are the problems? What impact is this having on people and the environment?
- What will be the impact if a project (for example, a dam building project) goes ahead?
- How do the people and wildlife live now? How does the landscape look?
- Who is causing the problem or what will the problems be?
- How are they doing it?
- Why are they doing it?
- What can be done to solve the problem?

TIP Look for ways to identify places, companies or people, e.g. is there a company logo or other identifying mark on a vehicle or signpost?

Example If you know a company is causing problems to wildlife and people because of illegal fishing methods try to answer the following questions in your photographs

What are the problems and their impact?

Photograph the people and communities who have lost their livelihoods; dead fish.

How did the people and wildlife live before the problems began?

Visit a community that has not been targeted by fishing companies and take positive images of families, fishermen, children, wildlife and landscapes.

Who is doing it and how?

Can you photograph workers using illegal fishing methods? Can you take photographs of the company headquarters, vehicles? Is it possible to photograph documents e.g. company reports, contracts or export licences? *(Always make sure that you stay safe, do not take any unnecessary risks – if you are in doubt consult with your colleagues)*

Why are they doing it?

Take photos of the product – are fish being caught for export? Can you take photos of factories? Boxes or containers of fish? Tins or fresh fish for sale in shops or markets?

What are the solutions?

Take positive images of local communities which are NOT impacted by commercial fisheries. What about other sustainable uses of the resource (such as eco-tourism projects) which may bring wider benefits to multiple stakeholders?

What photographs and images already exist?

It is a useful starting point to look at other organisations' web-sites and published reports, or in local or international newspapers. See if they have any images you want to use and gain ideas and inspiration. Think about what the images mean to you, how they reflect the issue and complement the written information.

This will help you identify if there are any existing photographs which you could use – possibly saving you vital time and money – it will also help you to identify any other organisations and individuals that you may be able to work with.

Example The true story behind the Indonesian forest fires

During 1997-98, small farmers were blamed for starting many of the forest fires which raged across Indonesia. However, the US National Aeronautical and Space Administration (NASA) had taken detailed satellite photographs showing the location of the major fires.

Environmental NGOs were able to take these photographs and plot them onto existing maps showing commercial timber and oil palm companies' concessions. In this way they were able to show that the fires were in fact being lit on these concessions by companies and not by the farmers.

What new images do I need?

Draft a list of the new images you need to illustrate your issue and where you might get them, outlining the most important facts and issues and how you can illustrate them through photographs.

Crucially you need to decide how you want to use photos: how will they have the greatest impact and complement your work. In most cases they will be used for one (or a combination) from the following list:

- By the media in local or international newspapers, magazines or on television.
- For your own or other organisations' campaign reports and printed documents.
- For use on your (or others') websites.
- To make posters, leaflets or educational materials.

Where you plan to use the photos will help determine the range of images you want to gather. It may be that one photograph is all you need to produce an effective poster for your campaign but that you need many more if you want to print a detailed report for a wide audience.

TIP Other organisations' web-sites and literature are a great source of ideas and inspiration for how to use photographs to illustrate your campaign

REMEMBER
Before setting out to take photographs make sure you have a written list of the images you want to collect. Consider how and where you plan to use your photos, who you want to reach and what you message you want to convey.

Exercise

Think of an issue that you know well and write down the images that you would want to illustrate the whole chain of the story from beginning to end.

Take time to explore your own ideas; write them down and add to them over time.

Compare your ideas for images with those of other campaign groups – look at their reports and see how they illustrate their issues.

Example How to help reduce the use of poisonous pesticides

EJF plans to work with local organisations on reducing the impact of pesticides that have harmful effects on people and the environment. After looking on web-sites in published reports and in the media we decided that new, up-to-date photographs were needed of which the most important were the following:

- People poisoned by pesticide use (either directly or through eating food contaminated with pesticides)
- Farmers using pesticides on their crops
- Pesticides for sale in markets, particularly pesticides banned in other countries
- Other methods of improving crop yields which do not require pesticides and images of healthy farmers and communities using these methods.

These photographs would help us explain to farmers that pesticides may directly affect them; that other methods of production are available and that by using these they will be able to maintain their crop yields.

But, these same images will also help us to explain to Governments, donors and aid agencies that more action is needed to stop the importation of these poisonous pesticides, thereby tackling the problem by restricting supply and demand.

SECTION 2. TECHNICAL AND PRACTICAL INFORMATION

2.1 Understanding how to operate a camera

The most important aspect of taking good photographs is getting to know your equipment.

Once you have learnt how your camera and film work in various light conditions and photographing different subjects, there is nothing to stop you taking excellent photographs.

But, remember, this takes plenty of time and practice.

Learning how to take the photos you want

Always allow as much time as possible to take your photograph and give yourself time to think about the image you are trying to capture and what it will mean to other people. With automatic focus cameras, there can be a temptation to simply point the camera and shoot – you know what you are looking at in the scene but it does not necessarily mean that anyone else will.

TIP Always allow as much time as possible to take your photograph

Note your successes and failures

Use a notebook and write down information as you take the photograph. Try different ways of taking photos of the same scene and note the differences so that when the film is developed you can remind yourself of what worked well and what didn't. Try taking photos in difficult lighting situations, for example in the dark or with a dark subject in front of a brightly lit scene. Get used to how your camera operates – find out what it can and can't do in different situations.

Record the following as you take the photo:

1. Why you chose the image;
2. How you took the photo (include information to remind you that, for example, you moved position so as to avoid glare from the sun);
3. What film speed you were using (except for digital cameras);
4. If you are using an SLR camera also note:

Aperture setting;

Shutter speed;

Whether you were using a tripod or not;

Whether you were using a filter for your lens;

Any other points such as difficulties you had taking the photo (e.g. because the subject was moving or because of difficult light conditions).

TIP Make notes as you practice. When you review your photos you can assess what worked and what didn't and learn from your own experiences.

Focus and “depth of field”

There are two functions that determine how much of the photo will be in focus and how much light reaches the film. These are:

- the shutter speed (the length for which the shutter stays open to let light onto the film when you press the shutter release button) and;
- the aperture (the size of the opening which lets light onto the film when you press the shutter release button).

Both of these functions can be altered on SLR and some digital cameras.

Adjusting the aperture changes the amount of the image that is focused in a photograph. This is known as the depth of field.

- A small aperture setting (e.g. f22) will give a wide depth of field and is useful for e.g. landscapes where you want to have both near and far objects in focus.
- Large apertures (e.g. f3.5) are used for focusing on a specific object such as a person’s face. It is useful to highlight certain objects by having the surroundings out of focus.

As you change your aperture, you also need to adjust the shutter speed in order to get the correct exposure. Your camera will show you when the correct combination of aperture and shutter speed is achieved, thereby preventing over- or under-exposed photos.

The slower the shutter speed, the more likely you are to blur the photo so use a tripod or place the camera on a firm surface to take the shot.

By adjusting the shutter speed and aperture it is possible to shoot in very bright or very low light or to show movement. Read the manual that comes with your camera and practice using different settings to find out what is possible.

☛ BEWARE
Slower shutter speeds (anything below 125) may blur your photograph unless you are using a tripod (even so, blurring may still occur if your subject moves)

The importance of light

Light is critical to your photos. Too much light and the photo will look pale and washed-out; too little and the photo will be dark with detail lost. Light can also affect the way in which the image is viewed, for example by creating an atmosphere.

The amount of light that reaches the camera film is determined by the size of the lens opening – the aperture – and by the length of time the shutter is open. Automatic cameras will make the calculations for you. Some automatic and all manual SLR cameras allow you to adjust either/both the shutter speed and/or the aperture allowing you to decide how much light enters the camera.

Flash guns or built-in flashes are a useful accessory. Not only can they light a dark or night scene, but they can help balance the lighting where the camera would find the light contrasts difficult to read. For example, a dark subject in front of a bright background will often appear too dark – a flash will help, even in daylight. Flash guns have a limited range – move closer to your subject if needed.

Get used to light

The variety of light conditions means that there will be occasions when the image will not be as you had imagined (e.g. with silhouettes, shots into sunlight or evening light). Quality automatic cameras may be able to cope with all but the most extreme light conditions, but cameras with at least some manual functions are more useful. As always, take time to practice in different conditions.

Experiment and check the best position for light – try and keep the sun or other light source behind you (photographing into the sun will make your subject appear in silhouette). Remember to check how the light contrasts and shadows appear – and move your subject or your own position if necessary.

Taking photos of dark subjects with bright backgrounds can be very difficult – your camera will have difficulty in setting the correct exposure. Try using a flash – even in bright daylight – to lighten your subject. Always try and take photographs with your back to the sun.

REMEMBER

Cameras are very sensitive to light levels – a bright sunlit day outdoors is about 500 times lighter than a dull day indoors – making correct exposure essential.

TIP *In tropical countries the best light conditions are at sunrise (and for one or two hours afterwards) and again in the late afternoon. If possible, try to do all your photography during these times as from around 10 am to 4 pm the light is too harsh and bleaching of the photos will occur.*

Film speeds (ISO)

Film Speeds (ISO) indicate how sensitive the camera film is to light. The higher the number, the more sensitive the film is. For example, ISO 200 film is twice as light sensitive as ISO 100: this means that it reacts twice as fast to light entering the camera and so needs half the exposure time.

100 ISO film is less 'grainy' than 400 ISO (and above) and is the best choice if the lighting conditions and subject matter allow. However, improvements are being made and 400 ISO film is a good 'all round' film to use in a wide range of situations.

The film you choose is largely dependent upon the light conditions available

Very bright light	slow film e.g. ISO 50
Bright sunlight or well lit indoors	ISO 100
Duller conditions outdoors	ISO 200 or above
Darker situations (e.g. indoors)	ISO 400 or above
Fast moving subjects	ISO 400 or above

Filters such as polarisers can be used to either reduce or exaggerate colour and contrast. They are useful for example, in highlighting a blue sky or reducing reflections but they can be difficult to use resulting in very dark photos. The exposure should be increased (by using a slower shutter speed or wider aperture) to allow more light into the camera.

Tripods

To avoid blurring your photos when using either a slow shutter speed (e.g. in dark conditions) or a telephoto lens (which will magnify any camera shake), always try to use a tripod. Beware that using slow shutter speeds can cause blurring if your subject moves whilst the shutter is open.

Always make sure that your tripod is on a flat surface, stable and unlikely to be knocked or blown over. Look through the viewfinder to check that the image is level and make adjustments as you would if you were holding the camera in your hands.

Always ensure that the camera is firmly attached to the plate on the top of the tripod and cannot fall off.

TIP Practice in different light settings so that you can see what can be achieved, with or without the filter on.

TIP If you don't have a tripod, try placing the camera on any other still, flat surface such as a wall.

Getting the right photo

For a photograph to tell a story, it should be clear what the viewer is looking at – although captions can be used to provide further information or explanation. Whilst looking through the camera think about what you can see and what the view would mean to other people who have no other information about the issue, the people or the place.

When you look at a scene that might make a photograph, imagine a rectangular frame around it. Think of the ways in which you can emphasise certain aspects, for example, do you want to show the extent of damage caused by a forest fire or a close-up of the people who have been affected by the fire?

- **Experiment** – *take time to think* and judge which angle and position will make the best photo. Practice by walking around a subject looking through the lens all the time – you'll be able to get a clearer idea of where the best position is to take the photo from. Try standing on an object such as a chair or lying on the ground if this will improve the image. You may also find that the lighting conditions are far easier to cope with if you move position.
- **Keep the view clear and simple** – Make sure that the image is clear and unobstructed – if necessary move items out of the way or (politely) ask people either to move out of the view or stay in the picture. Try changing the aperture setting and take a few photos with different apertures to vary the depth of field (how much of the image is in focus).

Photographing People

People can often make an image more interesting, for example, making a building, market or street scene come to life. But they can also confuse an image, distracting the viewer from the real subject. If a person/people is not a part of the desired photograph then try and take it without them appearing in the view. You may do this by moving your own position or by (politely) asking people to move whilst you take the photograph, but this is not always possible or appropriate.

Alternatively, people may be shy to have their photograph taken – again, politely ask if you can photograph them. Be respectful of people's privacy and don't push your camera into their faces. Be sensitive; for example, don't photograph people at prayer unless you are given permission.

TIP *If you are using a manual camera 'bracket' your shots – take a selection of near-identical photos changing the aperture and/ or shutter speed to go above and below the camera's built-in exposure reading.*

TIP *Take photos of yourself in a location if it will enhance your campaign – personalising a message and showing first-hand experience of a situation can be extremely important.*

Add variety

It may be that a few simple photos are all you need for your work, but in many cases, particularly if you want to publish a report, several photos will be needed to illustrate the issue. Write a shotlist of all the images you need and decide how you will be able to obtain them.

- Take a variety of photos – close up shots of people or specific elements (such as products, documents, labels and details) and wide-angle pictures that place these in context.
- Try taking photos with your camera in a vertical position as well as horizontally to see if you can fit more of your subject or the background into the image or make it more interesting.
- Don't always have the subject in the centre of the image – try photographing people or buildings etc 'off centre'. This makes your photos more interesting and can really help to add a sense of location if more of the background is shown (e.g. a person standing in front of a cleared area of forest).
- Look for ways to identify places, companies or people, e.g. is there a company logo or other identifying mark on a vehicle or signpost?
- Try and get variety in the subject matter in your pictures. Shocking photos can have an immediate impact but photos of positive scenes can be very effective in providing a contrast, e.g. show wildlife in the wild and people and communities who are living off the land.
- For action shots (moving people, crowds etc) make sure that the subject is moving into the frame, not out of it.

Practice

Practice is the key to improving your photography. Without practice you will not be able to take the photos YOU want and this will limit the usefulness of this incredibly valuable tool.

Exercise

Think of an issue – not necessarily your campaign – and begin to take some photos to illustrate it. Try and take photos in difficult light conditions and make notes as you do so in order to check what works and what doesn't. Use different film speeds and use your flash to experiment with light conditions. Take photos of the same scene using different shutter speeds, aperture and so on.

REMEMBER

Safety is paramount – you may not be able to get all the photos on your shotlist because it would be too risky.

Researchers have to be patient and getting the right photo is often down to being in the 'right place at the right time'. Don't be discouraged if you cannot get all the photos you need – try and think of alternative images you could use.

2.2 Looking after your camera equipment

- Always keep your equipment safe and stored in a cool, dry place.
- Use a padded bag to prevent the camera being knocked and damaged, especially if you are travelling.
- Always use a camera strap and keep this around your neck.
- Take great care of the lens – if possible use a clear sky-light lens to prevent the lens being damaged. Always replace the lens cap after use and prevent scratches to the lens as this will ruin your pictures.
- Keep your camera and films as cool as possible (heat can destroy the camera's electrical system) and avoid getting the camera wet or damp. Keep your camera in a waterproof bag and use silica gel bags to absorb moisture.
- Keep your camera clean and avoid opening it in dusty conditions as this can cause damage to the internal mechanism.
- Take great care when loading film so that you do not damage the sensitive camera parts.

2.3 Looking after your photographs

- Store photos in a cool, dry place and if possible in albums, which prevent damage and allow easy viewing.
- Slides should be stored in clear, protective slide holders to avoid damage from fingerprints or dust.
- If you are using a digital camera, ensure that the photos are safely downloaded onto your computer before you delete them from the camera's own memory. Make a backup file of the photos and store this safely in a separate place.
- If travelling by air carry your camera films in a lead-lined bag and/or have them inspected by hand rather than put through the x-ray machine – this isn't always necessary but it's a good habit to have!

Always keep the following record for each photograph:

1. Write a caption on a label and attach it to the slide or (back of the) print clearly stating the photographer (unless they wish to remain anonymous), the place, date and subject of the photograph. Keep a separate record of all your photos and accompanying information.
2. It is useful to have an extended caption to identify key subjects – people, buildings etc shown in the photo. Does it show a village leader, an illegal fishing boat, a rare species etc? What might be obvious to you in a photograph may not be to other people – captions are extremely useful for adding more information and context to your images.
3. If you loan photos to anyone, make sure that you keep a note of which they have borrowed and ensure that they are safely returned to you. Never loan your original photos or slides to anyone in case they damage or lose them.

REMEMBER

Always look after your camera and films – if you take care of your camera it will last for years and provide you with one of the best tools you can have for campaigning.

REMEMBER

If you damage or lose your photos, all your hard work will have been for nothing.

2.4 Different types of cameras, lenses and film

Cameras

Compact cameras (“point and shoot” cameras)

These are the cheapest and easiest cameras that do everything automatically. Many “point and shoot” cameras come with telephoto (close-up) or wide angle lenses which allow the operator to have more choice as to what the final image will look like and most also have an automatic flash.

Compact cameras can use slide or print film (or be digital). Compacts are a good introduction to photography and can provide good quality and very valuable photographs but they do not allow the photographer as much control over the image as an SLR.

35mm ‘single lens reflex’ (SLR) cameras (manual and automatic)

These are the most versatile cameras (although digital cameras are catching up fast). They can produce good photos because of the quality and range of lenses available and because the user has greater control over the image. Autofocus SLR cameras produce good results on the automatic setting whilst also having some features that the user can control such as aperture setting and shutter speed.

The downside is that they are more expensive and complicated to use, but SLR cameras are well worth the time and effort in the longer term.

Lenses

Telephoto lenses magnify the subject you want to photograph without you moving your position. With a very long lens, such as 300 or 400 mm, you can capture images that would not be seen by the naked eye.

Greater care should be taken to focus very accurately as telephoto lenses also magnify your mistakes. A tripod is useful because a long telephoto lens is quite heavy and makes holding the camera steady more difficult.

Wide-angle lenses allow you to fit much more of a scene into your photo to create a panoramic image. They are useful for landscapes and street scenes – giving a sense of being in the landscape rather than looking at it – and can make close-ups of people more interesting. The most common wide-angle lens is 28mm. Lenses of less than 28mm can distort the photograph too much.

TIP Many compact cameras have functions such as printing the time or date on to the actual photograph – do not use this as it distracts from the actual photograph and newspapers or other media may be reluctant to use the photo. If you want to show the date, e.g. to show that a company is logging in an area after it had promised to stop, then think of other ways to show this, such as including a view of that day’s newspaper.

TIP Bear in mind that a telephoto lens magnifies not only the view but also any movement or shaking of the camera, so always use a tripod to reduce blurring.

NOTE If you plan to use these lenses, take time to practice and compare photos of the same scene taken with and without the lens in use.

Film and digital cameras

Most people choose to use print rather than slide film as it is cheaper and easier to process. It is also far easier to get a reasonable photo on print film than on slide. Photos taken in poor light conditions often turn out okay with print film whereas with slides you either get it right or you don't!

However, if you can buy and process slide film locally and feel confident to use it, then always use this as it gives the best quality photos that can be duplicated without any loss of quality. Check whether you can get slide films processed locally – some companies cannot process slides and will ruin your film and all of your valuable photos. If in doubt, use print film and have it processed by a company that you know well.

Digital cameras remove the need to buy and store films. Most are compacts although there are some digital SLRs available (but these remain expensive).

Positive aspects of digital

- The results can be viewed without delay – you can instantly check that you have captured an image – taking a lot of the risk out of taking photos. If the image is not useable, it can be deleted from the camera's memory and another photo of the scene taken.
- There is no need for film or developing – digital cameras react electronically. Memory cards can be used to increase the number and quality of images taken.
- The photos can be downloaded straight onto a computer and permanently stored for use in publications, on websites or emailed to others and unlike slides or prints they will not lose any quality over time.

Negative aspects of digital

- Digital cameras are a new technology and remain expensive compared to non-digital cameras.
- The image quality is not as good as that offered by non-digital cameras of a similar price. Cheaper digital cameras can be used to add pictures to the web, for emailing or for small prints (for use in reports etc) but they will not provide good enough quality for large prints.
- The number of images that can be stored depends on the amount of memory you have available and this depends on the resolution (quality) of the stored images. The general rule is that if the image is worth taking – it is worth storing as high-resolution.
- Digital cameras require a computer and software or specialised printer to view and utilise the images.

TIP Practice using slide film in different and difficult light conditions to get to know how the film and your camera perform.

TIP Both slide and print film are affected by heat: very hot conditions can ruin film creating a bleached effect. Films should be kept in a cool place – preferably a refrigerator – until they are needed.

2.5 Glossary of terms

Aperture

The opening in the lens that lets light into the camera and exposes the film.

Auto Exposure

This feature automatically selects the best shutter speed and exposure for the shot.

Auto Focus

An electronic system that automatically focuses the lens.

Blur

A lack of sharpness due to the camera being moved or the subject moving during the exposure or incorrect focusing.

Depth of field

How much of the image is in focus, depending on the aperture used.

Exposure

The amount of light reaching the film – controlled by the shutter speed and lens aperture. Over-exposure results in bright photos that can look bleached and faded; under exposure results in photos that are too dark. Automatic cameras will adjust the shutter speed and aperture to give you the correct exposure.

Film Speed (ISO or ASA)

A measure of how sensitive a film is to light. The higher the number the more sensitive the film is. The most common film for bright daylight conditions is ISO 100. ISO 400 is suitable for darker conditions or when a faster shutter speed is required, for example, action shots where the subject is moving.

Focusing

The ability to adjust the lens to get the sharpest image.

Skylight (clear)

A clear with no photographic properties attached to your camera lens to protect it from damage.

Polarising filter

Designed to reduce reflection and glare in bright conditions or to improve the intensity of colours in your photo.

Shutter speed

Length of time that film is exposed to light, e.g. action shots require a fast shutter speed.

Telephoto lens

A lens which increases the size of the image without moving closer to the subject. Generally range from 105 mm up to 500 mm.

Wide angle lens

A lens that gives a wider view of the subject than is normally achieved. Good for landscape photos and close-up of people. A 28 mm lens is the most commonly used.

SECTION 3. YOUR PHOTOGRAPHY CHECKLIST

Getting the right images

- ✓ What is the story I want to tell – what photographs will do this for me?
- ✓ What photographs and other images already exist that relate to my issue and
- ✓ Who else is already or planning to work on this issue – can they be my allies?
- ✓ What new photos or images do I need and where can I get them?
- ✓ Is it safe for me or my organisation to try and get these photographs
- ✓ Where do I want to use the photographs I gather and how do I distribute them?

Technical checklist

- ✓ Make sure you have your list ('shotlist') of the type of photographs you want to try and take.
- ✓ Make sure you have enough film with you and include the different film speeds you may want to use (i.e. ISO 400 for lower light, ISO 100 for daylight conditions). If you are using slide or print film, remember to always keep it in a cool place (preferably in a refrigerator) until you use it. Remember to load and unload your camera film in dark or shaded conditions, never in bright light. OR:
- ✓ Check the amount of memory that you have available for your digital camera. This will enable you to take a few photos of the same scene at different settings – in this way you'll be more likely to get a photo that works.
- ✓ Make sure that your camera is registering the correct ISO (film speed) – otherwise your photos will be over or under-exposed.
- ✓ Check that you have enough batteries – including spare batteries – available.
- ✓ If you are shooting in poor light and/or need to use a slow shutter speed, always use a tripod to avoid blurring the image.
- ✓ Keep your camera loaded to avoid missing valuable photo opportunities.

⚠ CAUTION

Always remember to take care of your personal safety – read the sections on safety. Again.

⚠ REMEMBER

Always use the best quality slide or print film available (such as Fuji or Kodak).