

Q: What type of photography do you specialize in?

A: Family Documentary Photojournalism.

Q: Why Family Documentary Photojournalism Session?

A: Real life moments. It is about telling your story by visually capturing raw, authentic dimensional, organic connects that naturally happen within a family unit. During these sessions I do not direct or pose people at any point during a *Day In The Life* session. Additionally, I do not move or manipulate the environment.

Q: What should we expect from a Family Documentary Session?

A: During a *Day in the Life Session* I spend time getting to know your family unit. It is in the ordinary and mundane moments that I see extraordinary and authentic connection within a family unit.

Q: A day in the life? I'm not sure I want all our moments documented. My family is messy, the kids don't always behave. Do you capture the good the bad AND the ugly? I'm just not sure.

A: I do not judge the choices of my clients in regards to how you live your life. My goal is not to make pictures that depict you in a negative or judgmental way, My goal is to be 100% respectful when documenting clients, specifically when they are in vulnerable life situations including conflict, discipline, injury, emotional pain or distress. I do not make suggestions regarding clients behavior, choices or events that are taking place. Remember, first and foremost I'm a mom too, I know how quickly the wheels can come off. I do not allow my physical presence to interfere with the integrity of moments in the field, however, I do not remain distant in regards to my physical proximity clients. Remaining unobtrusive means learning when to be engaged verbally and when not to. This especially comes into play when a parent is parenting. I am more selective when releasing my shutter when I need to be quiet.

Q: What type of energy do you bring a traditional session?

A: I work extremely hard in each session to achieve a *kitchen table* look. What I mean by that is the smile, the look that you have when you have grabbed a mug or glass of your favorite drink and pulled your chair up to the kitchen table, surrounded by friends and family, and you just relax. That feeling you have when your belly and heart are full, it translates to your face. Your family and friends know it. We all have it, the kitchen table smile.

My goal is always to create an environment where my clients are relaxed, and can be their authentic self.

Q: I don't like how I look, can you just photoshop XYZ out of the photo or at least soften it?

A: *When choosing images to add to your collection, I do not create an untrue narrative by grouping together pictures that might suggest anything other than truth. I also do not add or delete anything in post production.* Every gray hair on your head. Every fine line and wrinkle, they tell a story, your story. A story that only you earned. One that you have fought back tooth and nail to come back from. While society tries to tell you beauty youth and as you age you lose value. My personal philosophy is as we age and as we embrace aging we become **MORE** beautiful. Beautiful because there is wisdom, strength, and knowledge that only experience can give us.

Beauty isn't about being flawless, it is about embracing the flaws, learning and growing. Because this is my personal life philosophy, it is also how I process my photos. Embracing the aging process. Showing that beauty exists beyond our 20's and flawless skin. To keep true to myself I do limited re-

touching. So, if you are looking for a glamor air brushed looked, I'd be happy to recommend photographers to for you to achieve the look you are trying to get. I will re-touch blemishes and small wardrobe issues, such as those silly white strings that are on dresses.

Q: Can you give me that photo in color, black and white, or lighter and brighter?

A: As a creative professional the photographer determines how a photo presents best, sometimes that is in color other times it is in black and white. The photographer's name will be forever attached to the product, which is why they as an artist have final say as to how a photograph is processed, it is also why we don't make promises of the of the prints customers receive, unless they are working on a specifically commissioned project. If your tastes lend itself to not include BOLD DIMENSIONAL INTENSE contrast and color, I'd be happy to recommend photographers to you who processes photos more in line with your vision.

Q: I saw this pose on Pinterest, can you do that?

A: I am a documentary photojournalist, which means even in a traditional session where I tell you where to stand I'm looking for RAW, AUTHENTIC, ORGANIC moments, ones that communicate who you are as an individual and/or family. If you see a wonderful staged vignette on Pinterest that you want to replicate I would be happy to recommend a photographer who specialize in that type of photography.

Q: Can I see or have ALL the photos that you shot at a session?

A: As a professional photographer, I am hired to make the best possible photos during a scheduled session. During a session, I normally take hundreds of photos, those photos are all works in progress. Each photo the customer gets has been carefully selected and processed into a final product. The final product is what the customer has commissioned a me to produce.

I have also been asked for unprocessed/unedited files. As a professional photographer, I session files in a manner which requires each file to be processed to use it and print it. Giving you RAW files or unprocessed files would be like giving you a roll of film that is not developed, a client would be able to do little with the film still in the cartridge.

To answer the question, it is not my policy to give clients access to unprocessed photos. Allow me to explain a little about what goes one behind the camera during a session as well as post process.

“I understand it seems a little odd to go through a session and hear so many clicks, and then receive ___ images. I'd love to tell you a little bit about the process and explain why this happens. During a session, I'm making real-time adjustments to lighting to create the perfect shot. I'm also occasionally firing “burst” of shots to ensure that I get an image with no eyeblinks, and to make sure we don't get any shots of a person starting to talk or brushing their hair out of their face.

It's necessary to take these images, they are part of the working process of art, just as a painter sometimes tries a few colors before making the final stroke. Or how a writer might try a couple of words before landing on the right one – she doesn't publish all three words, the first two just served to lead to the third.

All images are captured in a raw color format, so the image-making process is not finished, even when the session is over, as funny as that sounds. My job at that point is to discard the eyeblinks and my own testing shots to select the real pieces of art that all the other shots helped create. I take those shots and spend a great deal of time working with them by hand to tone the color, smooth any imperfections, and produce heirloom pieces of art that are up to my artistic standards – the same quality of work you saw in my portfolio.

I don't release any images not included with this set of final images, because they were neither created nor intended as final products – they simply enabled me to work out issues that arose to ensure you'd get the high-quality images you received.”

Q: What is your Code of Ethics?

A: As a professional family photojournalist I work to provide the highest quality of photography that accurately and honestly depicts the lives of my clients. My primary role, as the photographer, is to visually tell the story of a family that represents their relationships to one another and their environment from the perspective of the observer. While the collection of pictures is from my point of view, I strive to document their lives free from judgement and to tell their story accurately so that universally any viewer can learn about and relate to the family. Visual journalists and those who manage visual news productions are accountable for upholding the following standards in their daily work:

NPPA CODE OF ETHICS [source: https://nppa.org/code_of_ethics]

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.

- 1) Resist being manipulated by staged photo opportunities.
- 2) Be complete and provide context when photographing or recording clients. Avoid stereotyping individuals and groups. Recognize and work to avoid presenting one's own biases in the work.
- 3) Treat all clients with respect and dignity. Give special consideration to vulnerable clients 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.
- 4) While photographing clients do not intentionally contribute to, alter, or seek to alter or influence events.
- 5) 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 clients.
- 6) Do not pay sources or clients or reward them materially for information or participation.
- 7) Do not accept gifts, favors, or compensation from those who might seek to influence coverage.
- 8) Do not intentionally sabotage the efforts of other journalists.
- 9) Strive to ensure that the public's business is conducted in public. Defend the rights of ac-

cess for all journalists.

- 10) Think proactively, as a student of psychology, sociology, politics and art to develop a unique vision and presentation.
- 11) Work with a voracious appetite for current events and contemporary visual media.
- 12) Avoid political, civic and business involvements or other employment that compromise or give the appearance of compromising one's own journalistic independence.
- 13) Strive to be unobtrusive and humble in dealing with clients.
- 14) Respect the integrity of the photographic moment.
- 15) Strive by example and influence to maintain the spirit and high standards expressed in this code.
- 16) 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.
- 17) Visual journalists should continuously study their craft and the ethics that guide it.