

MEDIA TEAM FIELD GUIDE

The camera is a tool for engagement before it is a tool for documentation. Take the shot, then show the kid. A camper who feels seen has a better day, and a parent who sees that has a better summer. Every photo in this guide works toward both.

QUICK REFERENCE

- 200 usable photos a day is the floor. 300 is a strong day.
- Faces first. A variety of perspectives.
- Sort before upload: keepers up, trash out, follow-ups flagged to a director.
- Upload same day, from the phone that shot them. Judy handles the rest.
- 4:00 free swim. Flag, twice a day. Performances: shoot the audience.
- Lenses: 18-135 default · 50mm faces and low light · 75-300 daylight reach.
- Card: format in camera, only after upload is confirmed.

01 · THE DAILY JOB

200 a day.

Two hundred usable photos is the floor. Three hundred is a strong day. Fifty from each shooter is pulling your weight.

Usable means sharp, lit, and alive: a photo a parent could screenshot and text to grandma.

- 01** You shoot.
- 02** You sort: keepers, trash, and flags for follow-up.
- 03** You copy the keepers into the Drive folder from the phone that took them, same day.
- 04** Judy reviews the Drive folder for quality and uploads the batch.
- 05** Photos from the prior night's evening program go into the next day's set.

Families check every night. Same-day uploads are what keep the stream alive.

02 · WHAT WE'RE AFTER

FACES FIRST

Parents scan every photo for one thing: their kid. A gorgeous shot of the lake with nobody in it is a postcard. A clear, happy face is the product.

A VARIETY OF PERSPECTIVES

Wide and tight. High and low. Horizontal and vertical. Posed and candid. The day's set should feel like a day at camp, not a contact sheet of the same shot.

Use your judgment. Judy makes the final call on what goes out.

THE CAMERA IS CAMPER CARE

Thirty seconds at the back of the camera, showing a kid their photo, tells them somebody sees them.

Pull kids together for a shot and you have built a moment, not just recorded one. You are not a photographer visiting camp. You are camp, holding a camera.

03 • WHERE THE PHOTOS ARE

START WITH A DAILY SHOT LIST

Every morning, look at the program schedule and make a short list of what you will shoot and when. Pick things that are active, and pick spaces that are easy for you to photograph.

An activity where kids are moving, competing, or making something gives you faces and energy. A space with good light and room to move lets you actually get the shot. Plan around both.

Three windows produce the best photos at camp no matter what the schedule says. Each one is an opportunity with opportunities inside it. Show up, then work it.

FREE SWIM

EVERY DAY • AROUND 4:00

The entire camp is at the waterfront, and everything awesome about camp is happening right in front of you, in the best light of the day.

- Kids helping each other, playing games, goofing around. Shoot the pairs, the big clusters, and the small groups off on their own.
- Some in the water, some on the beach, counselors right in the middle of it. Keep moving between them.
- On the 75–300: kids out on the water, boats heading in, kids hauling boats up the beach.

- On the 50mm: two kids working together to get a boat back in. That shot is perfect every time.

FLAG RAISING & LOWERING

EVERY MORNING • EVERY EVENING

The whole camp stands in a square at the flag. Every face at camp, twice a day. The easiest place all week to get faces.

- Shoot wide for the square, then go tight on small groups.
- Kids being silly, kids doing bits. Catch it.
- More than one kid in frame beats a solo shot.

PERFORMANCES

WHENEVER THE CAMP GATHERS

- Take the stage-from-the-audience shot once. The better photos face the other way.
- Shoot the audience from the stage. Zoom in on the happy faces.
- Anticipate the laugh. Unless it is the most boring performance in camp history, the reaction is coming. Be aimed at faces when it lands.
- Shoot performers from the side and from below the stage edge. Get creative and catch kids doing something awesome.

04 • SHOOTING WITH YOUR PHONE

MAKE THE FRAME

- Get close, then take three steps closer. Fill the frame with people.
- Shoot at their eye level. Kneel for younger campers. Looking down at kids flattens every photo.
- Clean up the background. Step left or right to lose the trash can, the parked golf cart, the pile of life jackets.
- Zoom with your feet, not your fingers.

MAKE IT SHARP

- Wipe the lens on your shirt first. A smudged lens ruins more photos than anything else at camp.
- Tap the screen on a face before you shoot. That locks focus and exposure where it matters.
- Put light on faces. Have subjects face the light, and never shoot with the sun or a bright window directly behind them.
- Two hands on the phone. Hold the shutter for burst when there is action.

05 • SORT & UPLOAD

SORT FIRST

KEEPERS • TRASH • FLAGS

- **Keepers:** sharp, lit, alive. These go to the Drive folder.
- **Trash:** blurry, blinks, duplicates. Delete them so nobody else wades through them.
- **Flag for follow-up:** a visible injury, sunburn, or bandage. Anything that needs an adult's attention does not go in the upload. Show it to a director the same day.

THEN UPLOAD

Upload from the phone that took the photos, the same day you shot them.

- 01** Open the Google Drive app.
- 02** Go into the day's upload folder.
- 03** Tap +, then **Upload**, then pick the photos from your library.
- 04** Tap **Upload** and stay on Wi-Fi until it finishes.
- 05** Keep the photos on your phone until you see them sitting in the folder.

Shortcut for a few photos: in your photo app, select them, tap Share, choose Drive, pick the folder, Upload.

Once your photos are in, Judy takes it from there.

06 • THE 40D KIT

The CAM bodies are Canon EOS 40Ds. Two modes cover everything you will shoot this summer.

NO-FLASH AUTO

START HERE

- 01** Turn the mode dial to the **lightning bolt with a slash through it** (Flash Off).
- 02** Full auto, flash locked off. Frame, half-press the shutter to focus, press the rest of the way to shoot.
- 03** Indoors and in shade the camera slows the shutter to gather light. Plant your elbows against your body, hold still, and take two of everything.

AV MODE

APERTURE PRIORITY • WHEN YOU WANT CONTROL

- 01** Turn the mode dial to **Av**. You pick the aperture, the camera picks the shutter speed.
- 02** Spin the small dial behind the shutter button to change the f-number.
- 03** **Low f-number (f/2.8 to f/4):** one or two people, blurred background, more light. Portraits.
- 04** **Higher f-number (f/8):** groups and activity shots, more of the scene in focus.
- 05** **ISO:** press the ISO button on top, then spin that same dial. 100 to 200 in sun, 400 in shade, 800 to 1600 indoors.
- 06** Watch the shutter speed in the viewfinder. If it drops below 60 (that is 1/60 of a second), raise the ISO until it climbs back.

Below 60, handheld shots blur.

THE EXPOSURE TRIANGLE

WHY A PHOTO IS BRIGHT OR DARK

Three settings control how much light hits the photo. Move one and you trade against the others. On Av the camera balances them for you, but knowing the triangle tells you which way to push.

APERTURE - THE F-NUMBER

How wide the lens opens. Low number (f/1.8) means a big opening, lots of light, and a blurred background. High number (f/8) means a small opening, less light, and more of the scene in focus.

SHUTTER SPEED

How long the shutter stays open. Fast (1/500) freezes a kid mid-jump but needs more light. Slow (1/60) gathers more light but blurs anything that moves. Below 1/60 handheld, even still subjects go soft.

ISO

How sensitive the sensor is to light. Low (100) is clean and needs bright light. High (1600) lets you shoot in the dark but adds grain. Raise it only as far as you need to keep the shutter fast enough.

The working rule: in daylight, low ISO and let aperture and shutter do the work. As the light drops, raise ISO first, then open the aperture, and keep the shutter at or above 1/60. Trade grain for sharpness, because a grainy sharp photo is a keeper and a clean blurry one is trash.

WHICH LENS, WHEN

18–135mm Kit

THE DEFAULT

Stays on the camera. The wide end covers the flag square, the dining hall, cabins, and whole activities. The long end reaches across a field or pulls in a tighter portrait without changing lenses.

If you carry one lens, it is this one. Its weakness is low light, so raise the ISO indoors.

50mm f/1.8

FACES & LOW LIGHT

The portrait lens. On this camera it frames tighter than you expect, so step back. Open at f/1.8 to f/2.8, the background melts away and you gain shutter speed where there is little light.

Use it for the two-kids-with-a-boat shot at free swim, golden-hour portraits, evening programs, and performance faces without flash.

It is also the lens for anything lit by indoor light alone. Havdalah is the clearest case: low, warm, no flash. Reach for the 50.

75–300mm

DAYLIGHT REACH

Kids out on the water, boats heading in, the far end of the sports field, the ropes course, and candids from far enough away that nobody performs for the camera.

Keep the shutter speed at or above the zoom number, and faster is better: at 300mm, aim for 1/500 and raise the ISO to get there. It struggles indoors, so leave it in the bag at night.

CF CARD · FORMATTING

Format the card in the camera at the start of each shooting day, **after** yesterday's photos are confirmed uploaded.

- 01** Press **MENU**.
- 02** Go to the **Set-up tab** (the yellow wrench).
- 03** Scroll to **Format** with the big rear dial and press **SET**.
- 04** Select **OK** and press **SET**.

THREE CARD RULES

Formatting erases everything. Confirm the photos are uploaded first, every time.

Format only in the camera, never on a computer.

Never open the card door or pull the card while the red light is blinking. That light means the camera is still writing.