





how many of  
those statements  
are facts... and  
how many are  
assumptions?







the police are abusing power

the civilians are innocent

this is a protest

someone started the conflict

someone is **right**

notice how quickly our minds filled in the blanks

what information is missing?

photograph captures a moment, not the whole story. that is why photojournalists don't just take pictures, they gather context.



**seeing is never neutral.** we interpret photographs  
through our experiences, beliefs and biases.

# the ethics of seeing

the praxis of photojournalism against social injustice



Ginnalyn Soriano weeps over the body of her elder brother Julius, who allegedly fought back and was killed by police during what they said was a drug sting operation, at a morgue in Malabon, Metro Manila, Philippines, June 22, 2017. At the morgue, the family noticed Julius' wrists had cuff marks. The arm had a bullet wound too, and the slug was still embedded in his arm right where the cuff mark was, suggesting that the cuffs had stopped the bullet. From Duterte's War on Drugs is Not Over © Ezra Acayan

injustice survives in silence

systemic injustice doesn't always need violence.  
sometimes it only needs people to look away.

if injustice hides the truth...

photojournalism uncovers it.

what makes a photograph political?

a photograph becomes political not because it shows politicians. it becomes political because it decides whose life deserves attention.



2024  
NATIONAL CAMPUS MEDIA CONFERENCE  
2nd Place, Campus Newspaper of the Year

2023  
NATIONAL SCHOOLS PRESS CONFERENCE  
3rd Place, Science & Technology Page



# theisarog

MOUNTAIN OF TRUTH, FOUNTAIN OF KNOWLEDGE

THE OFFICIAL STUDENT PUBLICATION OF CAMARINES SUR NATIONAL HIGH SCHOOL  
Volume LXIX Issue No. 1 July 2024 - April 2025 Division of Naga City, Region V



Hiren  
Mirchandani

Central Bicol State  
University of Agriculture  
Calabanga, Camarines Sur

Sorsogon State University  
Sorsogon City

TOGETHER FOR EDUCATION. Atty. Leni Robredo (center), together with (from left to right) Hiren Mirchandani, CEO of Maxlfex Cookware; Sulpicio Alferez III, principal of Camarines Sur National High School; Susan Collano, schools division superintendent of DepEd Naga City, and Tobias Bongon, president of the Parents and Teachers Association (PTA), leads the ceremonial ribbon-cutting during the turnover of the Angat Buhay Ladies Dormitory at the Camarines Sur National High School - Main Campus on March 25.

// Photo by ASHANTE MICHAELLE MALIT

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a brave campus journalist doesn't chase  
ceremonies. they document the realities  
that ceremonies cannot hide.

moving away from the traditional view that a photojournalist is merely a detached observer, in a fractured sociopolitical landscape like the philippines, choosing what to put inside your frame is an active political and ethical choice

## **the detached frame**

standing behind a line of police officers, shooting over their shoulders at the chaotic crowd of residents.

## **the impact**

visually, this aligns the viewer with the perspective of authority and order, making the residents look like a disorganized threat.

## **the active ethical frame**

moving inside the community, framing a child holding their school uniform amidst the rubble of a torn-down house.

## **the impact**

this frame highlights the disruption of basic human rights (education, shelter). it questions the ethics of the demolition rather than just documenting it as an administrative event.

images possess an immediate emotional weight that transcends literacy and language barriers. they humanize cold statistics, challenge institutional impunity, and force a direct public confrontation with reality

what does a photojournalist owe society?

not good exposure

not sharp focus

**those come later**

their first responsibility is witnessing. **witnessing  
means accepting responsibility.**

**how images evoke change and  
spread awareness**

- . simplifying complex realities
- . policy debates, economic jargon, and bureaucratic corruption are often invisible or confusing to the everyday public. a targeted photo collapses these abstractions into an instantly comprehensible, human story.

- . building solidarity across geographies
- . local visual documentation plays a crucial role in bringing provincial realities, such as land displacement or climate vulnerability to national and global attention, fostering cross-regional networks of solidarity and support.

# **strategic ethics of change**

## avoiding advocacy pitfalls

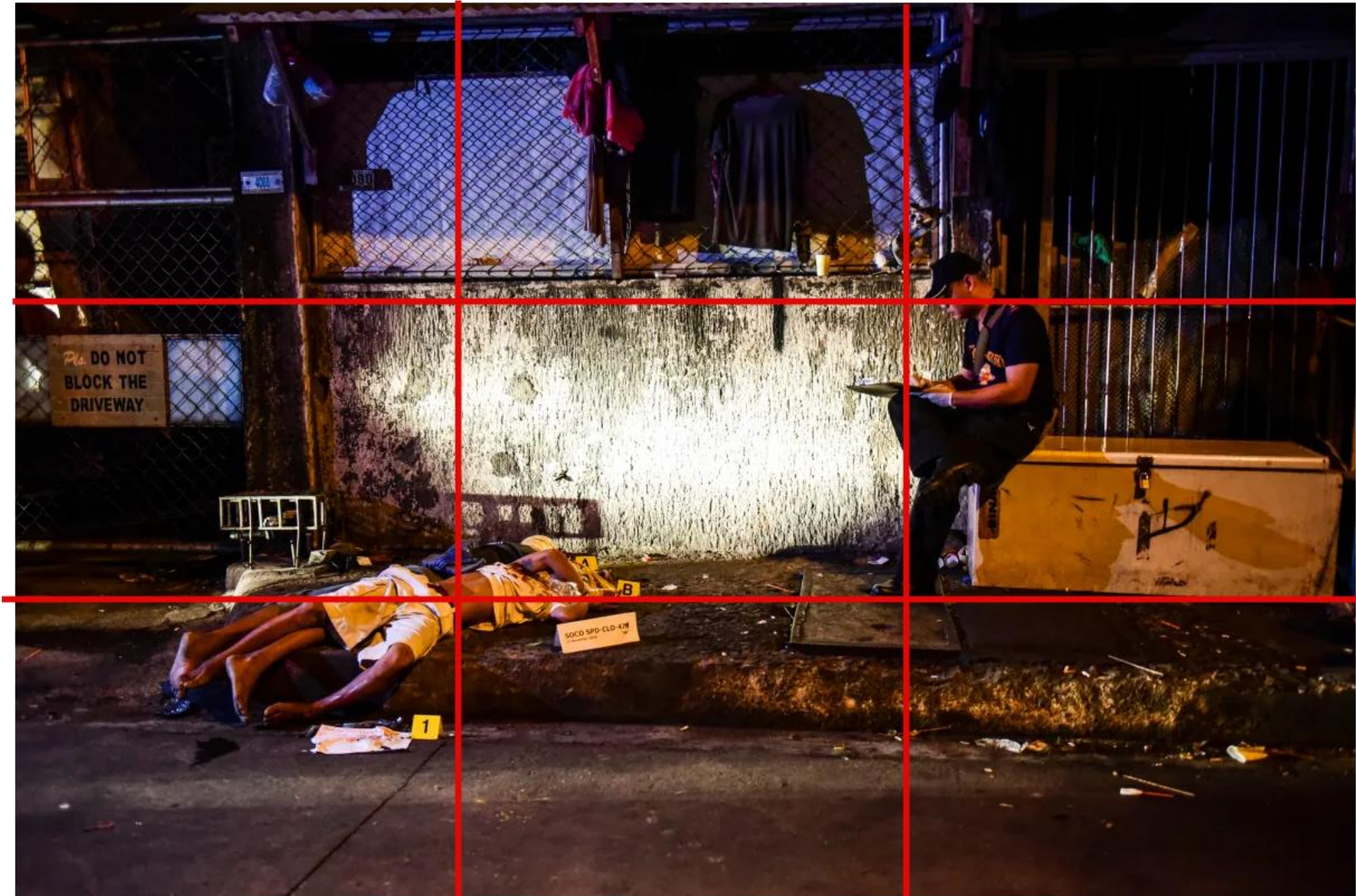
advancing a social cause can never justify staging or manipulating images. the advocacy power of photojournalism rests entirely on public trust and absolute documentary authenticity.

moving past graphic or shock-driven imagery, which often causes audience fatigue or further exploits the subject. true advocacy relies on nuanced storytelling that invites deep, lasting reflection rather than a fleeting moment of pity.

every technical decision  
is an ethical decision



# rule of thirds



alecs ongal

# rule of thirds



ezra acayan

# framing



carlo gabuco

# framing



kimberly dela cruz

# leading lines



ezra acayan

# perspective and angle

used to guide the viewer's eye and tell a story by  
controlling how a subject appears in the frame

# low angle

shooting from below a subject makes them appear powerful, imposing, or majestic. it's used to show the authority of a figure, the grandeur of a monument.



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# high angle

it's also used to provide a wide, encompassing view of a scene to show context



anton baello

# close-up angle

getting very close to your subject helps convey intense emotion and intimacy. this technique is perfect for highlighting important details or showing a person's feelings in a powerful, direct way.



anton baello

captioning

captioning is the "happy marriage  
of aesthetics and mechanics."

# parts of a caption

**cutline** a short, one- to five-word heading that introduces or summarizes the photo caption.

**ONE SEED AT A TIME.** Michael Santos, 15, plants a narra seedling during a tree-planting activity at Magnesia National High School on Sept. 18. The activity, organized by the Supreme Secondary Learner Government (SSLG), drew more than 200 volunteers and is part of a school campaign to restore areas damaged by last year's storm. –*Yuri Sude*



# parts of a caption

**body** the main part of the caption which answers the 5W's and 1H

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•

# parts of a caption

## credit name of the photojournalist

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## national press photographers association (nppa) captioning style

first sentence: describe what the photo shows (present tense, who, what, where, when)

second sentence: add context or background (why it matters, what happened before/after)

**BEYOND THE BINS.** Grade 9 students of Magnesia National High School segregate plastic bottles and biodegradable waste during the launch of the Trash Issues campaign on Sept. 18. Spearheaded by the YES-O Club, the initiative aims to curb garbage on campus by promoting responsible waste management and student-led cleanups, with plans to expand into community-wide drives later this year. —*Yuri Sude*

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second sentence (context/why it matters): "spearheaded by the yes-o club, the initiative aims to curb garbage on campus by promoting responsible waste management and student-led cleanups, with plans to expand into community-wide drives later this year."

reminders

be brief and and concise. however, do not  
make it too short that it leaves readers  
wondering about what the situation is about.

be accurate and careful with the names of  
persons concerned.

