

Moose Podcast #417

Moose Peterson Howdy, howdy, folks, and welcome to Moose Podcast number 417, Security in Numbers. Hey, it's so great this past week to hear from so many of you. Last week's podcast seemed to have hit a nerve or piqued a lot of interest. But in any case, lots of conversation, and I just love it. So thank you so much. Remember, you can find me and talk to me via Spotify. You log in over there. We can have a conversation. But you guys have found me by email and phone, and I appreciate the time not only to listen to the podcast, but then reach out and talk to me. That's what it's all about, that conversation. So thank you so much. It seems like I've been glued to this microphone for a week now. Oh, maybe two. Just finished up last week with Photoshop World, which was really great. Even though it's online, not in person, I really miss seeing you guys and spending time in the hallways having conversations. I do appreciate... All of you who dropped by and the conversations and the very kind words. So, I mean, seriously, you guys are the best. This is why I keep doing this, because of you folks. So thank you ever so much. I want to thank my good friends at Bedford Camera, Bedfords.com, for sponsoring the Moose podcast. I still can't tell you the really exciting news. Hope to next week. But to me, it's just over the top, way cool, exciting. In the meantime, you can spend the next week with my good friends at Bedford's thinking about things you might want to buy, questions about gear you have, looking at used stuff that could save you money. They have a huge used department. And perhaps even signing up for Photocon, which is end of the, what's the day? I guess end of the month, right? October 31st, November 2nd. They have early bird pricing. I mean, this is, we're talking about three days, 20 hands-on courses online. with the folks there in Oklahoma City at the Embassy Suites. It is a marvelous, huge event. My good friend Mike will be there from Nikon. He's going to be talking some great stuff about outdoors, wildlife. And I'm surprised he's still around. He's not burnt to a crisp with all the work he does with volcanoes. But it's just going to be a marvelous event. So you want to check it out. Bedford's Photo Con, Oklahoma City. And of course, you need to tell them that Moo sent you because they're going to have some great what are they, conference, convention, Photocon deals. And on top of that, you're going to save another 5% after you pay the bill by mentioning the old Moose-a-roo. So, hey, Bedford's.com, thanks for sponsoring the Moose Podcast. Security in numbers. Boy, did I have a bunch of conversations this past week after last week's podcast. Yes, I realize, and I'm all too well aware, that photography is math-centric. I understand that. And I kind of personally enjoy that part of it. It helps. It really helps when some things go totally askew to be able to do the math to kind of like back-engineer where you took the wrong turn. I can understand that. But I found out and have seen many times over my career that the numbers tend to be this security blanket. where, you know, and reading some of the books I've recommended, you know, people get really defensive. They say, well, I did this, and they follow the numbers as if, the photographs that you desire, the ones that really turn heads, the ones that you know I'm talking about that you would really love to have, you know, numbers. It has to do with the numbers. I've got the numbers. As I've mentioned many times before, though, there is no slider in Lightroom or Adobe Camera Raw, or any other post-processing software, there is no menu setting in the camera for romance, for passion, or, most importantly, for reaching out and grabbing heartstrings. But we tend to really grasp onto those numbers. As I alluded to in the last podcast, had someone really just was, I'm going to say,

fervently just really upset with me, Because I didn't give the numbers as if it's some secret. The person said, you know, I watch all these movies. programs that, you know, secrets of the pro they don't want to give out. And in places to go, the pros I want you to know about, are you one of those people? And I'm like, well, first of all, that's bullshit as in bullshit. Okay. Because, first of all, someone who calls himself a pro, you have to kind of be wondering about their qualifications. Look at their photographs. Two... Why not share the secrets? If you're truly someone who is in the know, You know that if I tell you to go to a certain place at a certain time of day with certain settings, you'll get the shot that that's bullshit too. It doesn't work that way. Life changes too fast. Photography doesn't. Even faster. Yet, photographers find safety in numbers. Now, we could be talking about, if you're going out shooting, shooting with other photographers. That's the first safety in numbers, right? You're out there with your good friends. You're having a great time, which is really, that's right off the bat. That's the reward of the whole thing. If you get a photograph, that's like the icing on the cake. But you're out there with those friends. Those numbers in itself gives you security to think of, okay, if we're all out here and we're all pointing the lens at the same thing, it must be a great photograph. when probably sometimes it's not. But since everybody else is doing it, must be working. So then when you get back to the computer and you see that photograph, you say, oh, We're all pointing at it. We're all clicking away. It must be me. Because safety in numbers says we all liked it. Must be me who doesn't like it now. That's not the case. What's another example? Probably one of my favorites. And to be honest with you, I'm going to come clean. One that drives me bloody nuts, it has forever, is that But what lens did you use? As if my using a particular focal length, if you use the same one, it guarantees the same results. Come on, really, you guys are so intelligent. You should know that is not the case. I remember all so clearly long, long, long, long, long, long time ago, had a real good friend who threw me under the bus, wrote a book, and said, Moose Peterson talks about shooting with the 800 all the time. As if that's the magic lens. As if if we all owned an 800 millimeter, which none of us can afford, we'd get the same photographs. And he did it in such a derogatory term, he didn't realize that He was telling the truth. You can't just because I have an 800 and I got this shot guarantee that if you have an 800, you're going to get that shot. The security in numbers, you know... It's not really secure. One of the big things I really love is, well, there's two. That is f-stop and number of images taken. Now that f-stop thing, right? The first and foremost thing about that f-stop thing is what? Well, the more I crank it down, the more depth of focus I have, the better... the better, the most magnificent the photograph is going to be. That's not the case. It's not even close. It's not even in a whisper of a reality. Yet, yet, what happens? People go, oh, I need to use hyperfocal distance so everything in the photograph is sharp. That's not how you move the eye around. That's not how you get things going. Not even close there, Harry. I mean, you gotta have, you know... Sharpness, that's the second thing the eye comes to. But it's not a number that's going to bring you any security in a successful photograph. Zero, none, zippo. The other thing is, well, I'm going to shoot. So right now, I'm a little distracted because I'm looking at the pileated woodpecker out there at the feeder munching away. I'm in here yakking to a mic, and there's that bird, that opportunity. And it's busy, its head's going back and forth, back and forth, back and forth as it feeds. Natural instinct goes, well, if I want the one tack sharp photograph, I'm going to shoot a thousand because in a thousand images, and let me tell you, that's really not hard to do anymore. thousand images, one of them has to be sharp.

Again, security in numbers take a whole lot. It's what they call that, pray and spray or spray and pray, however you want to define it. Yeah, no, that doesn't... The security in numbers is something that, well, I think Ansel kind of really just right? When he simply said, and he answered the question, how many photographs does it take to get a good one? One. So in that one, how do you get That one. What a beautiful number. If you want a security in a number, try one. One body, one lens, one shot. Perhaps zero post-processing. If you want security in numbers, I would start with that and then work forward. It was interesting to listen and there was a great conversation on Photoshop World. about the legalities of AI generation. And the one takeaway that I got that really made an impression, there was a lot of them, the one that made a huge impression is to this date, okay, so whether it is the 30th of September, right, as of this date, The U.S. Copyright Office will not copyright or grant copyright to any AI-generated art. Now, this is not to say something like you use Adobe Camera Raw and you use a mask and you select the subject and you brighten or whatever. We're not talking about that. We're talking about where the whole thing is generated by AI. So there's no basically original content. Now I'm not a lawyer and I'm not sure how you define all that, but the bottom line is to this point in time, The U.S. copyright does not think that's original and cannot be copyrighted to the creator of that AI-generated artwork. So that number... that number, I think is really important to understand. That means that even, well, at least as of this date, Copyright comes from original ideas generated by a human. So that's a... You can take... real security and comfort in that number that you are the most important one. You, the photographer. That's the number that's going to bring security to you. The rest of it, I don't want to call it trivia because it's not. I don't want to call it not necessary because it is. But the rest of that stuff is not as important as you, the person behind that camera. That's the number. Number one, you. that should bring you security to where you are in your photography right this moment. Because as we all know, and as the last 416 podcasts have said in so many ways, you are the most important part of this visual storytelling machine. Yeah, there are numbers. Boy, we can go for hours talking about numbers. But those numbers is not what keeps you going. Okay, yes, there's blood pressure and resting heart and all that kind of stuff. Those numbers keep you from stopping, okay? But those aren't the numbers to keep you going as a photographer. a unique individual who goes out and sees and experiences and has emotional responses to this amazing world that then goes click and shares it with the rest of us. So if you want security in numbers, think of this, your number one. You guys have a marvelous week. Thanks for all the time you spend with me. I'm very grateful. And remember to make every click your story.