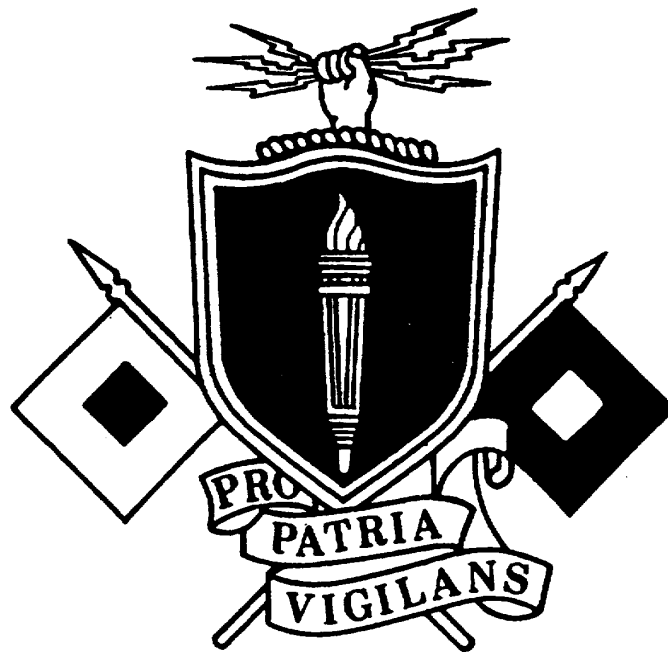


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**PHOTOGRAPHIC DOCUMENTATION-  
ADMINISTRATION AND  
PREPARATION**

**(DEVELOPMENT DATE: 30 SEPTEMBER 1987)**



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**THE ARMY INSTITUTE FOR PROFESSIONAL DEVELOPMENT  
ARMY CORRESPONDENCE COURSE PROGRAM**

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**A  
I  
P  
D**

**READINESS /  
PROFESSIONALISM**



**THRU  
GROWTH**

US ARMY STILL PHOTOGRAPHIC SPECIALIST  
MOS 84B SKILL LEVEL 1

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PHOTOGRAPHIC DOCUMENTATION-ADMINISTRATION AND PREPARATION  
SUBCOURSE NO. SS0574-7  
(Developmental Date: 30 September 1987)

US Army Signal Center and Fort Gordon  
Fort Gordon, Georgia

Three Credit Hours

GENERAL

This subcourse is designed to teach the knowledge necessary for performing tasks related to documentation photography. It provides information on techniques for planning and preparing to document a subject in garrison and under tactical conditions. In addition, it describes the methods of preparing captions and numbering negatives. This subcourse is presented in four lessons, each lesson corresponding to a terminal objective as indicated below.

Lesson 1: PREPARE FOR A PHOTOGRAPHIC ASSIGNMENT

TASK: Describe the steps and procedures necessary to prepare for a photographic assignment.

CONDITIONS: Given information and diagrams describing preparation for a photographic assignment.

STANDARDS: Demonstrate competency of the task skills and knowledge by correctly responding to 80 percent of the multiple-choice test covering the procedures for preparing for a photographic assignment.

(This objective supports SM Task 113-578-1019, Prepare for Photographic Assignment)

Lesson 2: PLAN A PICTURE STORY SEQUENCE

TASK: Describe the steps necessary to plan a picture story sequence.

CONDITIONS: Given information and diagrams explaining planning techniques and picture stories.

STANDARDS: Demonstrate competency of the task skills and knowledge by correctly responding to 80 percent of the multiple-choice test covering planning a picture story sequence.

(This objective supports SM Task 113-578-1020, Plan a Picture Story Sequence)

Lesson 3: WRITE A PHOTOGRAPHIC CAPTION

TASK: Describe the components of and the different types of photographic captions.

CONDITIONS: Given information and samples of various types of photographic assignments. Given procedures for writing photographic captions.

STANDARDS: Demonstrate competency of the task skills and knowledge by correctly responding to 80 percent of the multiple-choice test covering caption writing.

(This objective supports SM Task 113-578-6015, Write a Photographic Caption)

Lesson 4: NUMBER A PHOTOGRAPHIC NEGATIVE

TASK: Describe the methods and equipment used to number photographic negatives.

CONDITIONS: Given information about the methods and equipment used to number different types of photographic negatives and film.

STANDARDS: Demonstrate competency of the task skills and knowledge by correctly responding to 80 percent of the multiple-choice test covering methods and equipment used to number various photographic negatives.

(This objective supports SM Task 113-578-6016, Number Photographic Negatives)

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Whenever pronouns or other references denoting gender appear in this document, they are written to refer to either male or female unless otherwise indicated.

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INTRODUCTION TO PHOTOGRAPHIC DOCUMENTATION -  
ADMINISTRATION AND PREPARATION

These four lessons on Photographic Documentation - Administration and Preparation are designed to teach you the methods of preparing to document and documentation administration within your unit. Army Visual Information units are becoming more tactically oriented and will require efficient photographic documentation. Most of this documentation will be performed in the field. Your ability to support the Army with usable documentation may well spell the difference between mission failure and mission accomplishment.

The term "visual information" has replaced "audiovisual" in the Army of Excellence.

LESSON 1  
PREPARE FOR A PHOTOGRAPHIC ASSIGNMENT

TASK

Describe the steps and procedures necessary to prepare for a photographic assignment.

CONDITIONS

Given information and diagrams describing preparation for a photographic assignment.

STANDARDS

Demonstrate competency of the task skills and knowledge by correctly responding to 80 percent of the multiple-choice test covering the procedures for preparing for a photographic assignment.

REFERENCES

TM 11-401

Learning Event 1:  
PLAN FOR A PHOTOGRAPHIC ASSIGNMENT

1. Introduction. When your commander has a briefing for an upcoming FTX, he is planning for that FTX. Your section chief does the same thing. Before you drive to your next duty station, you will look at a map to determine the best route. Before you shoot a photo mission, you must also plan what you are going to do, when you are going to do it, and how you will accomplish it. This learning event deals with planning, work orders, mission coordination, and selecting and inspecting equipment. All of these factors are important to your mission. Remember, plan ahead.

2. Coordination. Suppose you receive a request to shoot in a war zone. You need to know what equipment is necessary, where you will be in the battle, and will you be supported by the requester. When given an assignment for any type of photographic subject you must always prepare yourself and your equipment prior to leaving your unit.

a. The first thing to do is check your DA Form 3903 (Training-Visual Information Work Order); get as much information as you can from this form. If you have questions, ask your NCOIC to clarify those points. If your NCOIC is not available, or he does not have the information, then contact the unit or individual requesting the assignment.



TRAINING-AUDIOVISUAL WORK ORDER		WORK ORDER NUMBER	
For use of this form, see AR 108-2; the proponent agency is ODCSOPS.		SECURITY CLASSIFICATION	
<b>SECTION I - REQUIREMENT</b>			
TO: (Include ZIP Code)		FROM: (Unit or Activity)	
REQUESTOR (Name, Grade and Phone Number)		DATE REQUESTED	
ALTERNATE POINT OF CONTACT		DATE REQUIRED	
DESCRIPTION OF WORK (Attach diagrams, script, sketch, etc., and list inclosure(s).)			
<input type="checkbox"/> STILL PHOTO <input type="checkbox"/> GRAPHIC ART <input type="checkbox"/> TV <input type="checkbox"/> AUDIO <input type="checkbox"/> MOTION PICTURE <input type="checkbox"/> FABRICATION AIDS & DEVICES <input type="checkbox"/> OTHER SERVICES (Specify) _____			
<b>EXAMPLE</b>			
JUSTIFICATION FOR REQUESTED SERVICE		VALIDATION SIGNATURE Requested service is for official purposes and is required by stated deadline.	
<b>SECTION II - JOB ASSIGNMENT (SECTIONS II THRU VII FOR AUDIOVISUAL OFFICE USE ONLY)</b>			
DATE RECEIVED	DATE ASSIGNED	AUDIOVISUAL FACILITY APPROVAL (Signature)	
SPECIAL INSTRUCTIONS			
<b>SECTION III - PRODUCT RECEIPT</b>			
ITEM		SIZE	DATE COMPLETED
CUSTOMER NOTIFIED	RECEIVED BY: (Signature)		DATE

DA FORM 1 SEP 76 **3903**

REPLACES DA FORM 3903-R, 1 JUN 76, WHICH IS OBSOLETE.

Figure 1-1. Training - Visual Information Work Order



b. All coordination, either with your NCOIC or the requester, should cover the following:

(1) Verify the date, time, and place of the assignment.

(2) Confirm transportation arrangements. Will you provide your own transportation or will the requester provide transportation? If you are providing transportation, and the assignment will last a week or more, will the unit provide fuel and required maintenance? This is extremely important if you are operating under tactical conditions. In most cases your unit SOP will provide for these contingencies. At any rate, you must consider them in your planning.

(3) Recheck the type of shots requested. Are they for tactical documentation, or training and historical purposes? Find out how long the unit will allow you to stay in the area or how long your NCOIC will allow you to stay.

(4) Check on the location conditions. If it is a tactical situation, check with your threat officer and the G3 or S3. This would normally be done by the NCOIC. However, it is part of your preparation and you must make sure it is accomplished. Also, check weather conditions. This will help you decide what type of film to use.

3. Work orders. In the military photographic laboratory a step-by-step written record of work progress must be kept. From the time a request for any type of photographic work is received in the lab, until the finished prints are delivered, a step-by-step record is maintained. This written record is known as the photographic work order. It is your responsibility to record each step as you fulfill the assignment.

a. When a request for the accomplishment of photographic work is received in the lab, a work order is initiated. The work order, which is numbered for reference and filing, contains a complete description of the photo work requested. In a base lab, after the work order is initiated, a photographer is assigned and he records the necessary information in the designated spaces as he completes each step.

b. Mission planning is one of the most important functions of the work order. From information gathered from the work order, you will be able to determine the equipment needed to accomplish the assigned mission and also the amount and types of materials. Through careful planning, you can prepare yourself for full and accurate coverage of any assigned photographic mission with little or no difficulty. Your lab chief will insist that adequate planning be accomplished to assure a timely and successful mission. If a mission must be rescheduled, it is generally the result of poor planning techniques. In the interest of efficiency, mission planning cannot be overemphasized.

4. Mission conditions. When preparing for an assignment, you should consider three additional factors -- the product desired, the shooting conditions, and the time requirements.

a. Your choice of camera and film will be determined by the final product desired by the requester. For example, the requester may want both color and black-and-white prints. Color negative film can give you both products and it is available in a wide variety of formats, so your choice of a camera is much greater. There are other considerations if the requester is the Public Affairs Office (PAO).

(1) A public relations photograph must combine the storytelling requirements of an editorial with the appeal of an advertising picture. Good examples of these are the recent films used by the Army to promote recruiting. These films present soldiers at work during the day at their military posts (editorial, storytelling); then, for relaxation in the evening, touring famous spots near their stations (advertising or selling the Army). This film creates a favorable impression of the Army for the Army.

(2) Although most of your work will be documenting the Army for training, tactical employment, medical, intelligence, and decision making, some of your work will be used for public affairs. In this case, all pictures will be cleared by the PAO prior to release to the media or other public organizations.

b. The who, what, when, where, and why of your assignment will be a big factor in your equipment and film choice. An architectural assignment normally calls for a view camera and the necessary cut film. An accident can be best handled with a medium or small format camera. A football-game is easiest to shoot with a 35mm reflex camera and a variety of lenses. Whether the event is indoors or outdoors, daylight or nighttime, on a beautiful sunny day or in downpouring rain, it will call for decisions on film speeds and accessory lighting.

c. Time constraints may influence your choice of camera equipment. For example, a quick identification picture may be satisfied with polaroid film and a supporting camera. It must be stressed that you should develop a standardized check list so that you will have the equipment you need with you. Such preparation will save you time in the long run because it will reduce the number of reshoots.

## 5. Mission parameters.

a. In terms of equipment, the majority of military photographers use the 35mm reflex camera and a variety of lenses. This gives the flexibility, large film capacity, and quickness necessary to handle a variety of situations. High-speed black-and-white film is often preferred to provide the necessary sensitivity for a variety of lighting conditions. For color work, a medium speed reversal film is often used. A small electronic flash, tripod, filters, notebook, and a carrying bag can complete your outfit. As we have stressed, knowledge and confidence in the handling and use of your equipment is important.

b. When shooting, work the subject from as many angles as possible, to capture the "key" shot that identifies the subject and its relationship to the theme. Usual angles ("bird's eye" or "worm's eye"), different lighting effects (silhouettes, crosslighting), or poses, are all required to document the subject completely.

## Learning Event 2:

### PREPARE EQUIPMENT AND FILM

1. Equipment. You must not only get yourself ready for a mission, you must be sure your equipment is ready. You must perform checks, maintenance, and cleaning operations.

a. Each job should be analyzed in terms of additional equipment as well. A view camera, for example, requires a sturdy tripod and a cable release. Filters are often required for accurate tonal rendition or color balance. You should always carry a properly working light meter. Remember, there is nothing more embarrassing than to travel to the shooting location, get set up, and then realize that you have forgotten a piece of equipment that will make the difference between success and failure.

b. Will this job require 35mm or 120mm or 4- by 5-inch film? Will you need a tripod or flash unit? What about a light meter? Should you bring an extra body for the 35mm camera?

c. Will you use black and white or color film? Should you use fast, medium, or slow speed film?

d. It is best to carry the type of film you will need for the assignment, then bring along other speed film in case something unexpected occurs. Remember to always have at least one roll of film left when you return from an assignment. You may come upon an incident that requires photographing.

2. Clothing. Depending on where you are located in the world, appropriate clothing could save you a lot of discomfort or inconvenience. Never depend on the unit you are covering to supply you with clothing and equipment. Visual information units are equipped with all the clothing and equipment you need to survive the elements in your operating area.

a. For arctic conditions, make sure you have all required protective clothing. Don't forget a pair of cotton gloves to wear under your mittens. These will allow you to operate the small dials and buttons on your camera without having your fingers stick to the metal parts.

b. Under desert conditions, make sure your clothing conforms to local conditions. Keep your clothing clean and it will "breathe" better. This will help keep you comfortable.

c. Tropical conditions are probably the most difficult conditions to operate in. Again, make sure your clothing conforms to local conditions. Keep your clothing clean and serviceable.

3. Visual checks. Visual checks of camera equipment give a good indication of condition and usability. This visual check shouldn't be a quick glance but a thorough examination of condition. For example, suppose you are checking a camera bellows. A casual examination of the item may indicate that the bellows is in perfect condition. Instead, extend the bellows to its maximum and, in a darkened room, place a light inside. If you cannot see any light leaks, the bellows is in good condition. Examine all items with the thought in mind that something is wrong and prove to yourself that they are all in satisfactory condition. It is surprising how many pitfalls you can avoid by looking for trouble in advance.

4. Operational checks. Operational checks should be performed as part of peacetime maintenance on each item of equipment. There is a danger of losing a photograph by a mechanical malfunction. This applies to the camera and all its accessories.

a. Any item that must function to contribute to the final product should be considered as a possible trouble spot. For example, without a functioning focal plane shutter, a 35mm reflex camera can become a useless object. Therefore, you should check the camera very carefully prior to going out on a mission.

b. There is a tendency to let seldom-used items, such as tripods and filters, slip by in the initial test. We may use a 35mm camera daily and the filters or tripods less often. Don't let such usage lead you into a sense of false security. Check each item against a check list that you have prepared.

#### Learning Event 3:

#### DESCRIBE DIFFERENT TYPES OF PHOTOGRAPHIC ASSIGNMENTS

1. Introduction. Each visual information (VI) facility has its own set of conditions, such as personnel, workload, and equipment. Photography is not a field where there is one set method to accomplish each task. Many factors must be considered in determining how a job is to be accomplished. It is important that when you are called upon to carry out a mission, you are aware of what is required. In this way, you can apply the skills you are mastering to get the necessary results. In this section we will discuss various types of missions that you may be assigned to do and some of the basic techniques you may want to use.

2. Tactical documentation. The main purpose of tactical ground documentation photography is to provide the commander and his staff with pertinent visual information to be applied to specific military uses.

a. Some of the subject areas particularly suited for this type coverage include:

(1) Identification and evaluation of natural and artificial terrain features.

- (2) Location and study of natural and manmade obstacles or barriers.
- (3) Location and identification of key terrain features.
- (4) Location and study of enemy positions.
- (5) Location and study of routes of advance and withdrawal.
- (6) Location and identification of targets, including enemy weapons.
- (7) Site location for tactical, operational, or target purposes.
- (8) Study of details of captured enemy installations, personnel, and documents of a tactical, but not of a technical nature.
- (9) Evaluation of comparative photographs of enemy activities.
- (10) After-action evaluation and damage assessment.

b. In addition to the subject areas listed above, tactical aerial documentation should include:

(1) Identification and evaluation of natural and artificial terrain features that cannot be recorded from the ground.

(2) Evaluation of friendly camouflage discipline.

3. Terrain photography. Requests for terrain coverage are usually concerned with landmarks, general topography, major stream routes, critical slopes, stream crossings, type of field boundaries, swamps, marshes, and various kinds of terrain obstacles. Photographic requirements consist primarily of panoramics from selected high points. However, closeups will often provide valuable information on the porosity of soils, degree of erosion, condition of beaches, and similar details of tactical importance. This coverage is further supplemented by details of soil and rock texture, soil firmness or lack of firmness, and terrain slope.

a. Appropriate photography is accomplished through medium and closeup views, both single frame and stereoscopic. Stereo pairs are produced to show rock outcrops and soil conditions. Soil texture can be indicated by photographing a handful of soil.

b. Photography, both aerial and ground, can be used to determine trafficability. For example, the tracks of a vehicle with varying loads can be photographed on a representative road or cross-country area for purposes of comparison. The impressions made by the wheels will indicate wheel-bearing characteristics of that type road or soil. A ruler should be included in each photograph to illustrate the depth of the impression. The amount of loading carried by the vehicle must be stated on the data control sheet of every photograph.

c. Closeup photographs can be supported by one or more long shots to establish the location of the pictorial target with respect to pertinent environmental terrain features.

4. Aerial photography. Aerial photography, provided by Army photographers with hand-operated cameras, extends coverage beyond the limits of ground photography.

a. The principal purpose of aerial photography is to get detailed pictorial information, tailored for specific requirements, in a minimum of time. Resulting negatives, transparencies and prints augment aerial photography produced by the Air Force and Army surveillance organizations.

b. The G2 has staff responsibility for all aspects of aerial surveillance and reconnaissance, including aerial photography. Such photography may be produced by Air Force reconnaissance units, Army surveillance and reconnaissance units, and Army photographers using hand-held cameras. The communications-electronics staff (CES) officer is responsible for the technical details of aerial photographic support provided by Signal Corps units. The intelligence gained from an analysis of aerial photographs by image interpreters is furnished to the commander and G3 by the G2.

5. Operational record photography. All pertinent military activities require coverage for operational record purposes. A complete list of subject matter would include the activities of all units of a command - before, during, and after action - together with the effect of the operations on enemy and friendly personnel and materiel in the area of operation.

6. Intelligence photography. Photography for intelligence purposes is categorized as: general intelligence photography, technical intelligence photography, and strategic intelligence photography. Intelligence requests outline the photographic requirements and, normally, appropriate military intelligence or technical intelligence personnel direct or supervise photographic coverage. Accordingly, Army photographers will become involved in this photographic area only to the extent directed by intelligence personnel. Each category covers a specific area of activity.

a. General intelligence photography is limited to support required by activities of the G2 section and supporting military intelligence units at division and corps levels. Individual assignments deal with such functions as the photographing of prisoners of war, captured enemy equipment, aerial or ground coverage for image analysis, reproduction of enemy documents, detailed coverage of captured enemy installations, and other special targets.

b. Technical intelligence (TI) photography consists of photographing all items of materiel and equipment of intelligence value. This type of photography supports the work of TI teams and their analysis by supplementing finished reports. Whenever TI photography has tactical as well as technical significance, the OIC informs the communications-electronics staff officer and the G2 to ensure establishment of a complete distribution list for resulting prints.



c. Strategic intelligence photography deals with every facet of strategic subjects, both military and political. Army photographers support the overall strategic intelligence effort when location, time, and opportunity favor such pictorial involvement.

7. Record photography.

Army operational record photography is the routine coverage of military organizations and units in terms of organization, training, support, and eventual employment in the field. Since this type coverage may eventually be used to serve historical record requirements, photography must be complete and must preserve the reality, spontaneity, authenticity, and informality of the military situation. A typical operational record photograph shows elements of an infantry unit deployed in a "sweep" operation in an area that has been infiltrated by enemy guerillas. Photographs prepared for other military uses may, in many instances, be used to serve Army operational record purposes.

8. Variety of applications of visual information products. Still and motion picture coverage of military operations are indispensable for the study and evaluation of the performance of personnel, equipment, and tactics under different circumstances and conditions.

a. Applicable photographs clarify after-action reports and provide realism when used in military publications.

b. The public is made aware of the continued operations of the Army when pictorial material, released by public information officers, appears in newspapers and magazines.

c. Motion picture footage is widely used in the production of film releases for staff studies, training, and television.

d. Much of the photographic work in this category achieves special value as part of the historical record of military operations of the nation.

9. Action photography. As a photographer, you can expect to shoot action shots many times. Successful action photography demands highly developed techniques and ingenuity.

a. The word "action" means that the subject is moving. In action photography, you will have a decision to make: Should I stop the action or emphasize it, that is, how should I show the action? Two ways to stop the movement of an object on your film are using fast shutter speeds and panning.

(1) Use a fast shutter speed to stop the action of the object. A slow shutter speed will make the object appear to be blurred.

(2) To pan, you follow the movement of the subject with the camera. During the pan, you trip the shutter. This method will produce a subject that is in sharp focus and a blurred background. Shutter speeds are slow to medium settings.

b. Three other things to consider when shooting action photography are the speed of the subject, its angle to the lens, and its distance from the camera. If an object is moving fast, you will need to use a fast shutter speed to stop its movement. The closer the object-lens angle is to right angles, the faster the shutter speed you need to stop its action. The closer the moving subject is to the camera, the faster the shutter speed required.

(1) For example, if an object is moving very fast, it will be in front of the lens only momentarily, so obviously you need a fast shutter speed to capture it on your film. If an object is moving directly toward you, a slow shutter speed will suffice, but if the object is moving at a right angle to your position, you will need a fast shutter speed to stop its movement. An aircraft at a great distance can be captured with a slow shutter speed but not one which is nearer the camera.

(2) By remembering these techniques, you can stop or emphasize the action. You know that a slow shutter speed will make the object appear to be blurred. A shot of a firefighter getting into his boots and coat, shot with a slow shutter speed, will make the firefighter appear to be blurred. This shot will emphasize the action even if the firefighter is a bit slow.

(3) When we think of action photography in the military, combat action comes immediately to mind. Combat action may be air-to-air or air-to-ground. It may be some form of ground support action. But no matter what form the action takes, it demands that you cover it from all angles or positions, in all kinds of weather, and under all light conditions. A combat photographer takes the risk of war to inform his commanders, comrades, and the American people what the military is doing. It is the most challenging and demanding of any assignment a photographer can get. Yet, it is the ultimate purpose of every military photographer's training.

10. Sports photography. Most every base newspaper has a sports section to display top photographs. Both players and spectators enjoy action-packed shots that sum up the excitement of the various events. Whether it is shooting a company softball game, an interservice track meet, or the Olympic Games, there are plenty of opportunities for the knowledgeable sports photographer.

a. The first step in a sports assignment is preparation. You must research the sport. Usually, the sports assignment goes to the cameraman with an interest and knowledge of the event, and you may meet these requirements. But regardless of your knowledge of the sport, it pays to refresh your knowledge by researching the players. Players are specialists in their field. Some break fast and move with deceptive speed. Others excel under the basket or at bat. Know the players and their characteristics. With this knowledge, you can get the jump on the action when it is at its peak. For example, if a ballplayer known for his base-stealing prowess is on first base, you should be ready for the action of a steal. You should also know the stadium where the event will take place so you know the best possible shooting positions.

b. The speed of action demands choosing equipment that is designed for stop-action photography. Whenever available, use a 35mm reflex camera, a

variety of lenses, high shutter speeds, strobe lighting, fast film, and a motor drive. An exposure that is a little too late or a little too early isn't good enough. The punch in sports photography lies in recording the instant when the player's intensity of expression and effort are at their peak.

(1) A telephoto lens is indispensable for bringing the action in close. The camera position and angle, as related to the action, often prevent getting the shot with a normal lens. A telephoto lens lets you get into the action and catch the intensity of the players.

(2) Many sports activities take place under conditions that require supplemental lighting. Under these conditions, the use of strobe lighting has become almost universal. The strobe is also ideal for stopping fast action at its peak.

#### NOTE

Remember that a strobe has only one-fourth of its normal effect when used in a large arena or outside. In addition, make sure that your lighting does not interfere with the performance of the players.

c. Shooting a sports assignment requires mental and physical agility to stay ahead of the play. You must anticipate the action. Be prepared. Move fast. Be alert for human interest shots off the playing areas as well, such as the expression on the face of the coach; or the excitement or despair of the crowd.

11. Spot news. Spot news is events that are happening now and must be covered immediately. Spot news coverage can be summed up in one word -- URGENCY. You must arrive on the scene, get the coverage, and return to the lab to process and print your photos. All of this must be done in time to meet the deadline, sometimes a matter of minutes.

a. An arriving dignitary, an airplane accident, or weather damage to your base are all spot news events. If you didn't get the shots during the event, you'll have a tough time getting your memories published in the paper. If you did get some shots, but too late, you didn't get news, you got history.

b. In addition to being on time, spot news photographs must have impact - both visual and emotional. They must tell a story that is complete and to the point. They do not have to be tear-jerkers, they can be humorous or informative. Whatever mood your pictures portray, it is only temporary. But you must capture the mood and get it to the audience immediately. If it's not out immediately, it isn't news.

c. Spot news assignments require that you give your best effort. You will not have time for researching, planning, organizing, or time-consuming

preparation. Furthermore, spot news events are uncontrolled action situations and your success depends on your ingenuity and awareness.

d. About the only preparation you can do is to be ready. Have your camera in top operating condition at all times. You must get to the scene now -- not after you have checked out your camera.

e. When you get to the scene, start shooting. While you are there, be aware of what is happening around you. Visual awareness will let you see the shot that makes the story. Be ready to capture it.

f. Your personal preparation will also help you in spot news assignments. You should be able to compute exposures, distances, angles, and positions almost automatically. While you are fumbling with an equivalent exposure, your counterpart is winning the Pulitzer Prize.

g. You will probably be on your own at the scene. Therefore, you are responsible for getting the shots. Keep your viewers in mind. They will see only what your pictures show them. So show them what happened.

h. When you have covered the news, get back to the lab, process the film, and print your best shots.

Lesson 1  
PRACTICE EXERCISE

1. Criteria for releasing pictures off post is determined by \_\_\_\_\_.
  - a. Executive policy
  - b. PAO
  - c. NCOIC
  - d. Public opinion
  
2. If your NCOIC is not available or can't assist you, whom can you contact for additional information on the assignment?
  - a. Your commander
  - b. Your NCOIC
  - c. PAO office
  - d. The requester
  
3. What is the main camera that military photographers use?
  - a. 35mm
  - b. 120mm
  - c. 4- by 5-inch
  - d. Twin lens reflex
  
4. Besides selecting your camera equipment and film, what is something else you must consider?
  - a. Time of day
  - b. Quarters availability
  - c. Food availability
  - d. Clothing requirements
  
5. What is the purpose of having film with you at all times?
  - a. To capture scenic shots
  - b. To capture nice women
  - c. To shoot unexpected events
  - d. To keep your camera loaded
  
6. Operational checks should be performed on what items of equipment?
  - a. On all equipment that is used
  - b. Only on equipment used the most
  - c. Just on the camera used
  - d. No operational checks are required

7. If you are unable to record terrain features on the ground, what can you use?
  - a. Tactical aerial photography
  - b. Use color film
  - c. Use a larger format camera
  - d. Use different filters
  
8. What are the three categories of intelligence photography?
  - a. Common, technical, and strategic
  - b. Technical, strategic, and color
  - c. General, technical, and strategic
  - d. Camera, central, and tactical
  
9. You have been requested by G2 to take some general intelligence photographs. What are some of the shots that may be required?
  - a. POWs, enemy equipment, telephoto, surveillance
  - b. Captured enemy equipment, POWs, aerial shots, ground coverage
  - c. Awards, presentations, surveillance, equipment
  - d. Tactical shots, camouflage, and promotions
  
10. What is the main purpose of Army record photography?
  - a. Cover awards and promotions in the unit
  - b. Provide esprit de corps in the unit
  - c. Provide routing coverage of military organizations and units
  - d. Provide photographic support for organization day
  
11. When photographing record photography, you must maintain what?
  - a. Date, time of photos
  - b. Spontaneity, authenticity, and informality
  - c. Who, what, when, where, and why
  - d. All phases of the operation
  
12. What are two ways to stop subject movement?
  - a. With a fast film and flash
  - b. Fast shutter speeds and panning
  - c. 35mm camera and tripod
  - d. Color film and panning
  
13. What are three things to consider when shooting action photography?
  - a. Camera, film, and processing
  - b. Speed, angle, and lighting
  - c. Sport, time, and location
  - d. Speed, angle, and distance

14. What is the most challenging of photographic assignments?
- a. Sports
  - b. Combat
  - c. Technical
  - d. Intelligence
15. What would be the best camera to use for sports photography?
- a. 4- by 5-inch
  - b. 120mm
  - c. Twin lens reflex
  - d. 35mm
16. When shooting outside, a flash unit loses how much of its normal effect?
- a. 3/4
  - b. 1/2
  - c. 1/4
  - d. 1/8
17. In addition to being on time, spot news photographs must show what?
- a. Color
  - b. Angles
  - c. Leading lines
  - d. Impact

LESSON 2  
PLAN A PICTURE STORY SEQUENCE

TASK

Describe the steps necessary to plan a picture story sequence.

CONDITIONS

Given information and diagrams explaining planning techniques and picture stories.

STANDARDS

Demonstrate competency of the task skills and knowledge by correctly responding to 80 percent of the multiple-choice test covering planning a picture story sequence.

REFERENCES

None

Learning Event 1:

DESCRIBE PHOTOJOURNALISTIC TECHNIQUES

1. Introduction. Photojournalism is, in short, a procedure for telling a story with pictures. As a profession, it has survived the sensationalism common in earlier days. Today, photojournalism enjoys a top spot as a means of pictorial communication. The circulation-building possibilities of pictorial material are recognized and respected by both newspapers and magazines. Of the two, only magazines have fully exploited the appeal of this product. The magazine was the medium that elevated photojournalism to the status of a professional skill. It provided the reproduction and the publication needed to bring the photojournalist's product before the public.

2. Growth of photojournalism. Initially, certain types of news media used photography in lavish quantities to boost circulation. Some resorted to photographic sensationalism to shock and startle the reader, often distorting the truth. It was found, however, that photojournalism's longevity depended upon reporting with sincerity. The more aggressive publishers began using pictorial documentaries, picture stories, and picture essays. Syndicated picture services and wirephoto networks were established to meet the demands for timely picture reporting. Professional integrity was emphasized by the respected newspapers and prominent magazines. Today, they rely largely on the wire services to supply their picture and feature requirements.



3. Today's photo reportage. The daily newspapers' greatest need is spot news coverage. In addition, they sometimes carry full-page picture stories and features. The reading public is attracted to these full-page spreads, and it is just good business to supply them. Technical advances have made it possible for pictures of news events to flash across the continent and around the world, making photo reportage available to the public within minutes after an event has taken place.

4. Staffers and free-lancers. Stories on war or social and economic problems throughout the world are often covered by professional "staffers." Because of their skill as photojournalists, these events are brought before the public with tremendous emotional and visual impact. The mud, blood, and guts, as well as a jubilant victory, in a war being fought on the other side of the world, are often brought before the public the same day the battle is won. But whether the professional photojournalist is a "free-lancer" or a "staffer," his pictorial reportage has become a part of our daily lives.

5. Photojournalism -- a science. Indeed, photojournalism has attained the status of a unique and indispensable science; the skills are well defined. The goal every photojournalist strives to attain is graphic communication exemplified by the phrase, "A picture is worth a thousand words."

6. Effective photographs. In your photography the subject is the given element; the approach and handling are the variables. These variables are what makes the same subject, photographed by different photographers, appear either effective and significant or meaningless and dull. Effective photographs are not accidental. They are created by the personality, attitude, approach, imagination, and resourcefulness of the photographer, plus a great deal of hard work. Know-how is of very little use unless guided by know-why.

#### Learning Event 2:

##### LIST PICTURE STORY STEPS

1. The picture story steps. A picture story is, as the name indicates, a story expressed in pictures. All picture stories are essentially the same, although each may vary slightly in form, time, style, or content. All have a beginning, peak of interest, and an ending. In many ways, a picture story is comparable to a written essay or full-length feature. The big difference is that a picture story tells the story with pictures instead of words.

a. The picture story lends itself to many styles. It can be a brief sequence of shots or an extensive picture essay. It can be carefully arranged and posed to achieve a desired effect, or it can be recorded naturally and informally. Because of the versatility of the picture story, the photographer is afforded considerable freedom of expression.

b. A picture story can be used to present information, ideas, emotion, or action in a way that allows the viewer to choose his own pace. Whether the series of events depicted took place over a long period of time or occurred instantaneously, the viewer is able to study the various photographs at his leisure. Nothing is more effective than a photograph in recreating an event.

The viewer's attraction to a picture display seems to be a natural human response. Why are people attracted to TV and motion pictures? Perhaps it is because the viewer has a sense of participation in the events taking place on the screen. In many cases, the action is so realistic that the viewer becomes emotionally involved.

c. Participation and emotional involvement is also true of the pictorial narrative in picture magazines and in newspapers. There seems to be a strong personal attraction that causes the reader to mentally participate and identify himself with the action in the presentation. The popularity of picture magazines proves this theory. Today, the more progressive newspapers are using an adapted pictorial narrative. In all areas of modern photojournalism, the picture story plays an increasingly important role.

2. Develop the idea. In most cases, stories develop from an idea. In your case, the story and idea will probably be assigned to you, rather than coming up with them yourself. However, you must know how to develop the story idea.

a. The idea includes a specific story topic conceived to appeal to the reader audience. Unlike a spot news item, the picture story is actually designed to convey a message intended to appeal to the experiences and feeling of large masses of people. However, you must take care to keep the idea within well-defined limits. For example, to make an in-depth photographic narrative on the U.S. Army worldwide would require a lot of planning and a considerable amount of time for execution. Such a giant task may not be suitable for a picture story.

b. However, covering a specific area (such as one armor unit) would reduce the complexity of the task. You may even reduce your effort further by covering just one tank or person. Each of these steps down is designed to keep your idea within workable limits. This first step in story development cannot be taken lightly. Keep in mind that you must plan your idea to stay within workable limits.

3. Development of a theme. Most picture stories have a theme; that is, they present an argument or idea with pictures that are logically related to each other. Whenever possible, picture stories should feature a theme that directly or indirectly reflects or supports one or more of the Army's missions or objectives. The theme in a picture story can be recognized easily when it conveys the idea intended when the story was in the planning stage. Good planning will ensure that all the pictures relate so the idea can be developed.

a. The next step is research. Become familiar with the background of your subject and try to learn what can be expected in the future. Talk to the people involved. Know what to expect on the scene so that you can plan your shots. By identifying key reader interests, you may reveal various lead pictures. Research can open up an avenue of approach for execution.

b. The shooting script is the third step in developing your picture story. A shooting script is a source of valuable information. It should specify camera angles, lighting, and subject arrangement. A script may contain detailed instructions for staging an event, or it may contain general

information about an uncontrolled event. In either case, the script is a guide that may be changed when necessity dictates. When on assignment, you can "wager your lens cap" on the possibility of an unplanned incident occurring. Therefore, you should be alert and aware of everything going on around you all the time. An unplanned incident may give you the best shot of the assignment. To catch an unplanned shot, and then continue with the script, is the mark of a professional.

c. To maintain continuity in your stories, you should always plan shooting scripts. A shooting script provides added assurance for the experienced photojournalist. A script can serve you in much the same way that a planned route through a busy metropolis serves an unfamiliar traveler. A script is a lifesaver in a maze of action and activity.

4. There are three types of picture stories.

a. Illustration for text is a type of story using photographs to illustrate main points of the article. The article should be able to stand by itself if the photographs were eliminated. The photographs supplement the written story. In illustration-for-text picture stories the text takes more space than the photographs.

b. Picture-text combination uses a combination of words and photographs to tell the story. The story requires both text and photographs to be fully told. The photographs should be related to each other so the reader can get the idea being presented by looking at the photographs. The space is more or less equally divided between words and pictures.

c. The all-picture story tells the story completely with photographs. Words are kept to a minimum. All-picture story articles work best on simple, single ideas or concept stories. The reader must be able to look from one photograph to the next, right on through the series, and see the story develop smoothly.

### Learning Event 3: PLAN FOR THE MISSION

1. Planning. Planning a story sequence before you go on the assignment will prevent a lot of disappointments. "I had no idea what to expect on this job." is a statement made by many new photographers. Certain types of documentation cannot be "planned" ahead of time. However, a knowledge of what the final story should look like is possible. Even under tactical conditions, a plan is required. You may have to change the plan as you go along due to conditions on the battlefield, but some idea as to a final story should be in the back of your mind.

2. Nontactical stories. You have more time to plan for a nontactical story than with a tactical assignment. First, check your DA Form 3903 to find out what the story or assignment is about. Most stories can be broken down into three types; illustration for text, picture-text combination, or all-picture stories. Since Visual Information (VI) personnel have separated from Public

Affairs (PA), the VI soldier will not be involved in storywriting as much as in the past. However, since VI personnel will support PA in the field, an understanding of all types of picture stories is required.

3. Tactical stories. You must find enough time to plan your story. If you are shooting a series of shots for a technical intelligence documentation or other purpose, you must decide how many shots will provide the commander with all information needed.

a. Here is an example. You must cover a captured building that contains guns, ammunition, and other munitions which are still in the original boxes or containers.

b. Your plan should show the following list of shots:

(1) Overall shot showing size of building and location in relation to surroundings. Some kind of scale must be used to relate to size. This could be a vehicle of known size alongside the building.

(2) Next, closer shots showing the building from all four sides plus 3/4 views. These must show the size and location of doors and windows. Don't forget the need for a scale.

(3) These shots are followed by interior views showing the contents of the building.

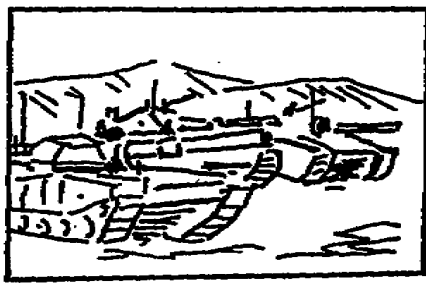
(4) Now comes the part that most photographers forget. A shot is required of the cases with any markings and next, a shot with the case opened showing the contents. This is followed by a shot of an individual item such as a weapon or round of ammunition showing its size and markings, and again, from all sides.

(5) Finally a closeup shot of such things as markings, serial numbers, or proof marks is taken. In all cases, a scale must be included. This could be a ruler or other known size object. A good high contrast ruler is best.

(6) Since some of your pictures may be used for PA, you will want to duplicate certain shots for that purpose. Use foreground and background treatment, composition, and no scales.

(7) Now your plan is complete. In some cases, normally after an action has occurred, you may be able to storyboard your outline. This is normally not possible under tactical conditions. However, don't automatically disregard the chance to use this technique.

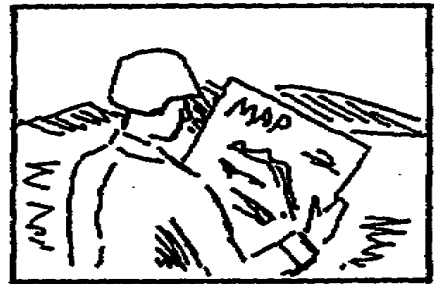
4. Storyboarding. Storyboards help put on paper your idea of what the final picture should look like. It is best to use 3- by 5-inch cards or 8- by 10-inch sheets of paper. Draw a rough sketch of the picture. You do not have to be an accomplished artist. A simple stickman drawing will do (fig 2-1.)



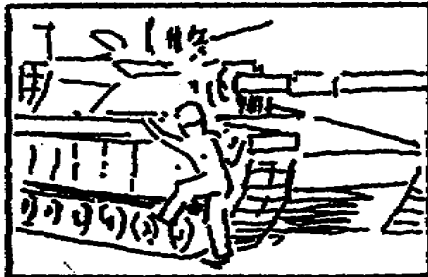
**OVERALL VIEW OF  
TANKS PARKED**



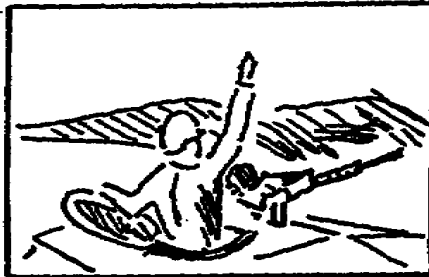
**BGD CDR  
BRIEFING TANK CDR'S**



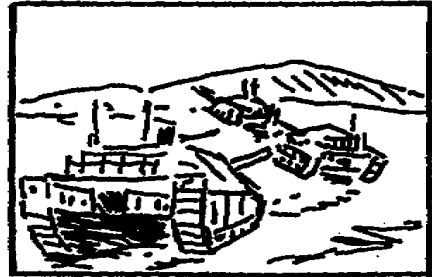
**(CU)BGD  
CDR W/MAP**



**TANK CDR  
BOARDING TANK**



**TANK CDR GIVING  
MOVE OUT ORDER**



**(LS) TANKS  
IN COLUMN**

Figure 2-1. Sample storyboard

Learning Event 4:  
PREPARE PHOTO LAYOUTS

1. Layouts. The term "layout" is used to identify a pictorial and text arrangement that contains all elements of acceptable graphic presentation. As a photojournalist, you may on occasion assist, advise, or provide information to the layout man. Since your product as a photojournalist must go through the layout process before it is published, you should understand the layout process. If you know how a pictorial presentation is made effective by intelligent layout techniques, you are better equipped to be an effective photojournalist.

a. The layout man is responsible for the visual organization of the pictorial presentation. He knows how much space is available for pictures, captions, text, and headlines. He organizes the layout to conform to a predetermined space, which could be anything from a double page spread to a single column cut. The available space determines how many pictures and how much text can be used. Since publication space is a prime asset, the investment in that space should result in the greatest return of reader-interest.

2. Once a story has been recorded on film and the photographic prints have been made, the shots which best depict the story may be selected and arranged into a pictorial display. First, the key or lead picture, the eye-catcher,

must be selected. This is the picture that should excite the viewer's interest and lead him to look at the remainder of the display. This picture must have high impact and should express the central theme of the story. In most cases, the key shot is the most powerful and dramatic shot in the story. It is placed in the most prominent position in the display and is generally larger in size than the other pictures. The remainder of the shots are selected to elaborate and expand upon the idea established by the lead shot. They are included in the display to give the finished product a harmonious appearance.

#### NOTE

Now that you have completed this lesson, go out and practice. Pick a simple story and shoot, process, and print it. By doing this over and over, you will develop the skills necessary for the "big job."

Lesson 2  
PRACTICE EXERCISE

1. Photojournalism can be defined as what?
  - a. A type of photograph
  - b. A type of assignment
  - c. Telling a story with pictures
  - d. A means of providing information
  
2. The greatest need of a daily newspaper is what?
  - a. Spot news
  - b. Photographs
  - c. Personnel
  - d. Printers
  
3. You have been assigned to shoot a picture story of a new tank. What would be your next step?
  - a. Shoot the subject
  - b. Prepare a script
  - c. Research the subject
  - d. Draw your equipment
  
4. To maintain continuity in your stories, you should always use what?
  - a. Shooting scripts
  - b. Variety of lenses
  - c. Easy subjects
  - d. Color film
  
5. You are assigned to shoot a story by using a combination of words and photographs to tell a story. What type of story would this be?
  - a. Illustration for text
  - b. All picture story
  - c. Picture-text combination
  - d. Combination of all picture story and illustration
  
6. You are assigned to shoot a story. What will prevent a lot of disappointments on the assignment?
  - a. Being on time
  - b. Having correct equipment
  - c. Having film
  - d. Planning

7. If some of your shots will be used by the PA office, what should you do?
  - a. Take duplicate shots
  - b. Use color film for the paper
  - c. Take duplicate shots without the scale
  - d. No change is required
  
8. What is meant by the term layout?
  - a. Identifies the film and paper to use
  - b. Identifies photos and paper to use
  - c. Determines the angles and developer to use
  - d. Identifies the pictorial and text arrangement
  
9. What must your "key picture" contain?
  - a. Impact
  - b. Balance
  - c. Format
  - d. Leading lines
  
10. You have selected your lead photo with impact, what else must you consider?
  - a. That it can be printed
  - b. That it is properly exposed
  - c. That it expresses the theme of the story
  - d. That it's in color



LESSON 3  
WRITE A PHOTOGRAPHIC CAPTION

TASK

Describe the components of and the different types of photographic captions.

CONDITIONS

Given information and samples of various types of photographic assignments.  
Given procedures for writing photographic captions.

STANDARDS

Demonstrate competency of the task skills and knowledge by correctly responding to 80 percent of the multiple-choice test covering caption writing.

REFERENCES

TM 11-401-2 Section III Writing Captions

Learning Event 1:

DESCRIBE THE USE OF DA FORM 3315 PHOTOGRAPHER'S CAPTION

1. Preparing captions. A very important part of your job will be preparing complete and accurate captions for the photographs you have taken. Before discussing the actual writing of the captions, let's discuss how to use DA Form 3315.

a. Every photograph should be accompanied by a complete caption. Military photographs without a caption have less value and limited use. Captions should include such information as location, significance of objects, and pertinent information concerning the recorded image as is necessary to its purpose. Further, captions should identify personnel appearing in the picture with full name, grade, service, branch, and other relevant data. All statements should be clear, concise, and accurate.

b. DA Form 3315 is the official form used by the photographer for caption preparation. Preferably, the factual caption should be prepared right after the film is exposed. If circumstances make this impossible, photographers should keep brief notes and, on the basis of these notes, prepare captions as soon as possible after coverage has been completed.

2. Although DA Form 3315 (fig 3-1) looks pretty simple, you will have to keep in mind that after the film is developed you may never see the job again.

The picture you have taken and the caption data will be used together and must tell the whole story. Let's see what's required on the first part of the form.

<b>PHOTOGRAPHER'S CAPTION</b> (AR 108-3)			<b>DATE AND TIME</b> 25 Oct 87 0900
<b>PHOTOGRAPHER'S NAME</b> SP4 John Doe			<b>PHOTO UNIT</b> 3rd Visual Info Co
<b>PURPOSE FOR COVERAGE</b> FTX Documentation			<b>FILM TYPE</b> 35mm Color Neg ISO 125
<b>PROJECT OR JOB NUMBER</b> 87-448			<b>COMPLETE</b> <input checked="" type="checkbox"/> YES <input type="checkbox"/> NO
<b>LOCATION OF PHOTO COVERAGE</b> Hill 704 Ft. Irwin, CA			
<b>SUBJECT</b> A Co 1st Bn 23 Inf 19 Inf Div (Light)			
<b>ROLL</b>	<b>FEET</b>	<b>SCENE</b>	<b>DESCRIPTION OF EVENT</b>
<b>PACK</b>	<b>FRAME</b>		

**DA FORM 3315** 1 MAR 88  
REPLACES DA FORM 11-178, 1 FEB 84, WHICH IS OBSOLETE AND DA FORM 11-191, 1 DEC 47, WHICH WILL BE USED.  
\* U.S. GOVERNMENT PRINTING OFFICE : 1988 O-289-114

Figure 3-1. DA Form 3315 (Photographer's Caption)

- a. Date and time. This is the date and time the picture was taken.
- b. Photographer's full name and rank.
- c. Photo (Visual Information) unit. Write your unit designation.
- d. Purpose for coverage. For example, it could be one of the following:
  - (1) Training exercise
  - (2) Tactical deployment
  - (3) Awards ceremony
  - (4) Weapons demonstration

- e. Film type and size (negative or transparency and ISO).
- f. Project or job number.
- g. Complete. Check whether the assignment is complete or not. If more film will be sent on the same subject, mark "No."
- h. Location of photo coverage (where you took the photograph).
- i. Subject. What's in your photograph, e.g., unit, person, weapon, building, etc.

3. It is important to remember that the information in the first part of the caption is crucial to the development of a complete caption. It identifies you, the unit or subject photographed, and the action. The data must be clear, concise and legible. Remember that in most cases you will not write the caption that goes on the picture.

#### Learning Event 2:

#### DESCRIBE THE USE OF THE DESCRIPTION OF EVENT SECTION OF DA FORM 3315

1. Correct captions, As we have already discussed, your photographic documentation coverage will be of no value unless the pictures are identified by correct captions. A simple approach to complete captioning is to ask, who is it, what is it, where is it, when did it happen, how did it happen, and why did it happen? Having arrived at these answers, determine if additional data is required to complete the analysis of the situation, leaving no significant questions to be asked about the coverage.

a. WHO is it. For this information, list the full name, rank, organization, home town, and duty position of the individual or individuals involved. If you are shooting a company of troops it is not practical to obtain this information from each person. The name of the most prominent person in the photograph such as the commander, platoon leader, or squad leader, is sufficient. If one or two people are dominant in the photograph, then those names should be obtained. Under pure tactical conditions, this may not be possible. Every effort should be made to obtain the data even though it may be difficult.

b. WHAT is it includes, e.g., a specific weapon, type of vehicle, new equipment, or a building. Describe the action, situation, conditions, or methods employed. Give the numbers, sizes, shapes, and distances involved. As much information must be put into the caption as is possible. This is especially important if you are documenting a subject or object that is not familiar to you or other soldiers.

c. WHERE is it. This information must include the city, town, or village, and the county, state, or country, if it is not in the United States. If you are in open country, name the terrain features, distance, and direction to the nearest identifiable permanent object. As an example; 50 meters northwest of intersection of US 52 and State Highway 43, 16 miles east of Moad, CA.

In some cases it is advisable to use map coordinates. Make sure you give the map sheet identification number. A grid coordinate by itself is not sufficient.

d. WHEN did it happen. Give specific times and days. Your photograph may have been taken at 1000 hours on 3 Aug but the overall action or event may have started on 2 Aug and will last until 4 Aug.

e. WHY did it happen. This may not be appropriate. Why something happened could be due to an accident, mistake, a new method, or good leadership. If the WHY applies, use it.

f. HOW did it happen. This may not always be possible or practical to answer. If action was accomplished in a certain way, or in a way that was different than usual, the HOW would be required.

2. Individual captions. You must fill out an individual caption for each exposure. You might want to write a master caption to relate important information common to a series of pictures, such as a field training exercise or tactical operation, but you still have to prepare a caption for each individual exposure (fig 3-2).

a. When shooting a group of people, always identify them from left to right as you look at them or as a viewer would look at the photograph. This is standard practice in photography and publishing.

b. Whenever possible, obtain the hometown and state of personnel in the picture. This will make the photograph suitable for the Hometown News Release program. Your local Public Affairs office handles the release of this type of picture. Even though your primary mission is to document military actions for command use, the pictures can be used for other purposes after the initial requirements are met.

c. Make sure the subject is completely identified. Be very specific as to make, model, caliber, or military name. As an example, write M60A3 tank; not just tank or M60. Also; write M16A2 rifle, not just rifle or M16.

PHOTOGRAPHER'S CAPTION (AR 100-3)		DATE AND TIME 28 Nov 87 1100
PHOTOGRAPHER'S NAME SP4 Sam Smith		PHOTO UNIT 4th Visual Info Co.
PURPOSE FOR COVERAGE FTX Documentation		FILM TYPE 35mm Color ISO 125
PROJECT OR JOB NUMBER 87-575		COMPLETE <input checked="" type="checkbox"/> YES <input type="checkbox"/> NO
LOCATION OF PHOTO COVERAGE Hill 75, Ft Hood, TX		
SUBJECT B TRP 1st Bn, 7 Armd Cav, 2 Armd Div		
ROLL / PAGE / FRAME	SCENE	DESCRIPTION OF EVENT
1 / 1		M1 tanks of 1st Plt B TRP take on a resupply of Ammunition during an FTX. Lt. John Jones, Tank Plt Ldr. of Tyler, TX directs the loading.
3		PFC Tom Doe 1st Plt B TRP from Seattle, WA hands 120mm rounds to Pvt James Brown, of Newark, NJ. to place in Ammunition holder.

DA FORM 3315 1 MAR 69  
REPLACES DA FORM 11-175, 1 FEB 66, WHICH IS OBSOLETE, AND DA FORM 11-151, 1 DEC 47, WHICH WILL BE USED.  
U.S. GOVERNMENT PRINTING OFFICE: 1969 O-330-115

PHOTOGRAPHER'S CAPTION (AR 100-3)		DATE AND TIME 28 Nov 87 1100
PHOTOGRAPHER'S NAME SP4 Sam Smith		PHOTO UNIT 4th Visual Info Co.
PURPOSE FOR COVERAGE FTX Documentation		FILM TYPE 35mm Color Neg ISO 125
PROJECT OR JOB NUMBER 87-575		COMPLETE <input checked="" type="checkbox"/> YES <input type="checkbox"/> NO
LOCATION OF PHOTO COVERAGE Hill 75, Ft Hood, TX		
SUBJECT B TRP, 7th Armd Cav, 2nd Armd Div		
ROLL / PAGE / FRAME	SCENE	DESCRIPTION OF EVENT
1 / 3		Pvt James Brown, 1st Plt of Newark, N.J. Places 120mm rounds in Ammunition holder inside an M1 Tank.
		Master Caption
		At 0600 hrs 28 Nov 87 the 1st BN 7th Armd Cav. Regt. 2nd Armd Div. moved to positions near Hill 75 Ft Hood TX. They participated in an FTX to test loading of 120mm Ammunition into new holders in the M1 tanks.

DA FORM 3315 1 MAR 69  
REPLACES DA FORM 11-175, 1 FEB 66, WHICH IS OBSOLETE, AND DA FORM 11-151, 1 DEC 47, WHICH WILL BE USED.  
U.S. GOVERNMENT PRINTING OFFICE: 1969 O-330-115

Figure 3-2. Individual captions

3. Intelligence captions. In addition to the information that you are always required to give, you must give the following information when you caption intelligence photography:

a. The time of the exposure.

b. Camera location to include grid coordinates, map identification, and height above mean sea level or the hill number as given on your map.

c. Magnetic compass bearing of your photographic target.

d. A sample of an intelligence caption follows:

Photos are of OPFOR troops moving up the north side of hill 407 in Toko-ai, Korea. Grid coordinates of troops is SW96277549. Magnetic compass reading is 68° NE. The photos were taken 10 October 1986 at 2300 hours with 35mm infrared film. Camera location is NW18095675.

4. Final captions. The final caption for a photograph is attached to the back of each print and accompanies the negative. It is prepared by the Documentation Processing team based on your field caption. This is why it is so important to include all possible information in your caption. If the data is not in your caption, it is difficult to prepare accurate information without the basic facts.

a. The final caption as prepared by the processing team would look like this. Keep in mind that each unit would have specific requirements for identifying data. The basic information would be the same. A sample caption is shown in Figure 3-3.

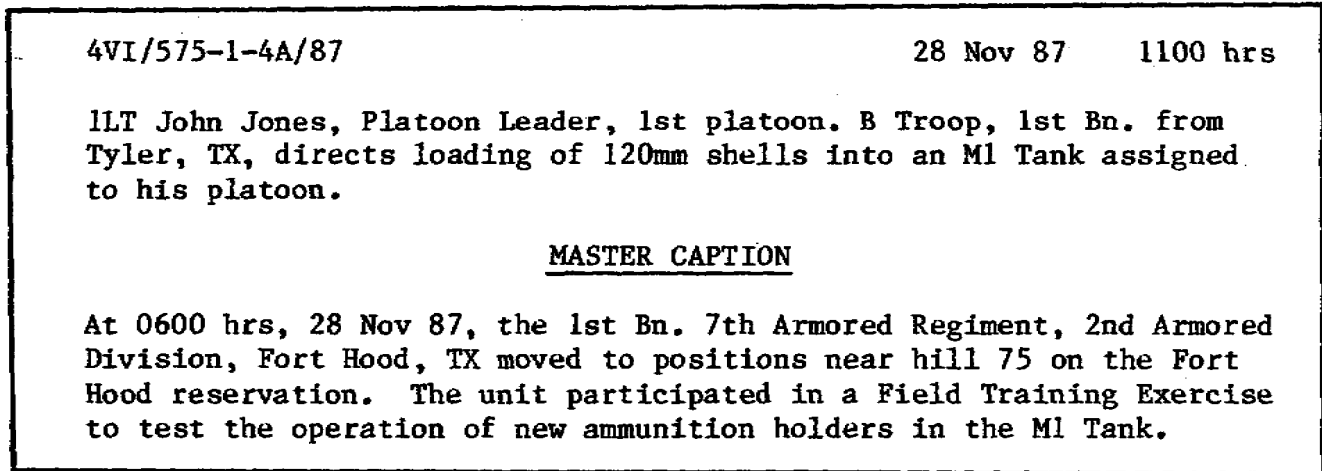


Figure 3-3. Final caption

b. The master caption would be on each photograph in the series. The caption may be printed on the back of each photograph or typed on paper and taped to the back of each photograph.

Lesson 3  
PRACTICE EXERCISE

1. In what area of the DD Form 3315 should you describe the picture?
  - a. Photo unit
  - b. Scene
  - c. Subject
  - d. Event
  
2. You have completed your caption. Who is usually responsible for completing the final caption?
  - a. The photographer
  - b. Processing team
  - c. The NCOIC
  - d. The requestor
  
3. You have shot a group photograph. How should you identify the people in the photograph?
  - a. Up and down
  - b. Left to right
  - c. Right to left
  - d. Front to rear
  
4. You have shot a roll of film. How many captions would be required for the roll of film?
  - a. One caption per roll
  - b. No caption is required
  - c. One caption for entire mission
  - d. One caption for each photograph

LESSON 4  
NUMBER A PHOTOGRAPHIC NEGATIVE

TASK

Describe the methods and equipment used to number photographic negatives and film.

CONDITIONS

Given information about the method and equipment used to number different types of photographic negatives and film.

STANDARDS

Demonstrate competency of the task skills and knowledge by correctly responding to 80 percent of the multiple-choice test covering the methods and equipment used to number different types of photographic negatives and film.

REFERENCES

TM 11-40, AR 108-2, Para 4-6, Identification of Audiovisual Products

Learning Event 1:

DEFINE THE METHODS AND EQUIPMENT USED TO NUMBER A PHOTOGRAPHIC NEGATIVE

1. Need for pictorial recording. To portray the primary mission roles and support activities in the military services, pictorial records are required. The continuing need for pictorial recording includes the production, collection, and retention of still, video, and motion picture photography. Photographic documentation should:

a. Depict significant function and activities of all major command and command-level agencies.

b. Visually record the chronological progress of the service.

c. Make available in a single location good quality photographs of key personnel, weapon systems, ordnance, combat, and training operations.

2. Definition of negative. For Army use the term "negative" includes still films, rolls of motion picture film, video cassettes, and black and white or color, positive or negative film. Each technically acceptable negative, motion picture roll, or video cassette will be assigned a number by the originator. Numbers will be written legibly in india ink, and in the case of motion picture or video film, "slated" is put on the beginning of the roll.



3. Purpose of numbering. The purpose of numbering negatives and other photographic materials is so that the original can be located easily in the files and reproduced on request. Also negatives will only be numbered on the acetate (back) side and along the widest margin.

Learning Event 2:  
DESCRIBE NEGATIVE NUMBERING SYSTEM

1. Numbering negatives.

a. All photographic negatives must be correctly numbered. This includes individual sheets of film, single exposures of still roll film and rolls of motion picture film, in black-and-white or color, positive or negative.

b. Each usable negative or motion picture film roll will be numbered. Numbers will be written, punched, or slated, without interfering with the picture area of the negative.

c. Except for aerial film negatives, each still film negative or roll of motion picture film will be given a negative number, including the following in the order listed:

(1) Station or unit designation, followed by a dash.

(2) Letter C to designate color, if applicable, followed by a dash.

(3) Individual negative or motion picture roll number, followed by a slant bar.

(4) Area of command designation symbol and the last two digits of the calendar year.

d. The following negative number is a sample. It includes all essential elements (figs 4-1, 4-2, and 4-3).

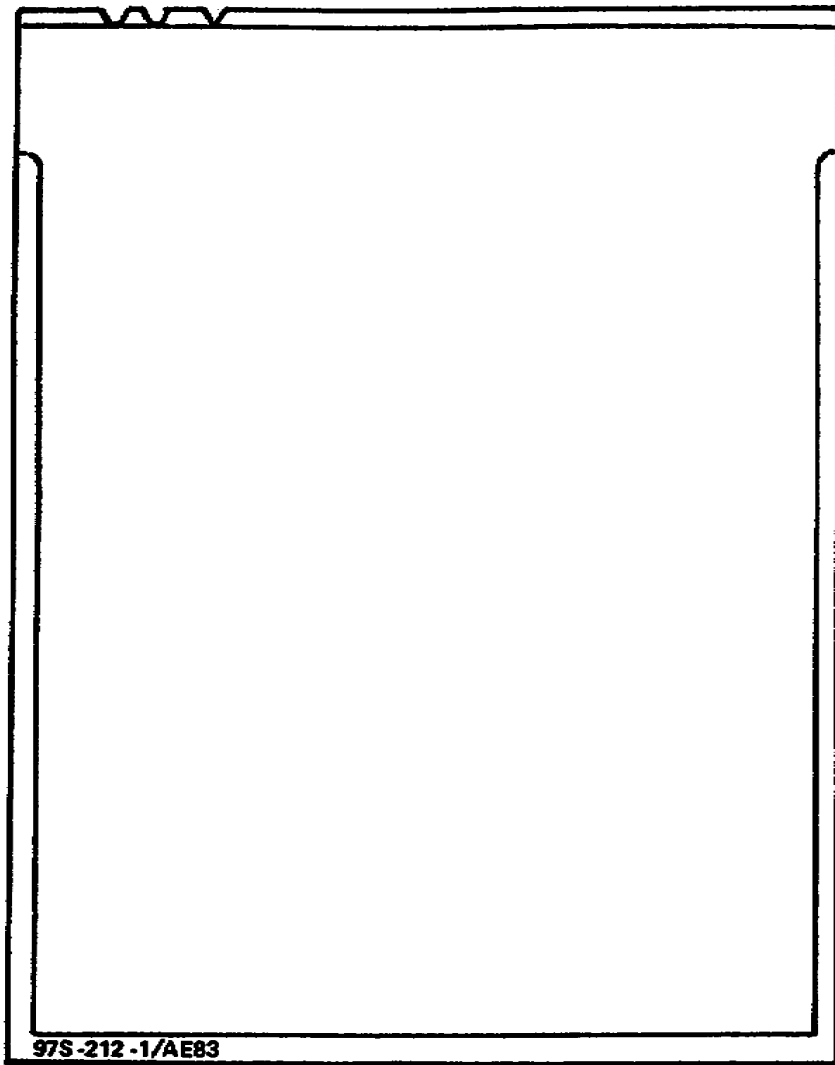


Figure 4-1. Correctly numbered 4- by 5-inch negative

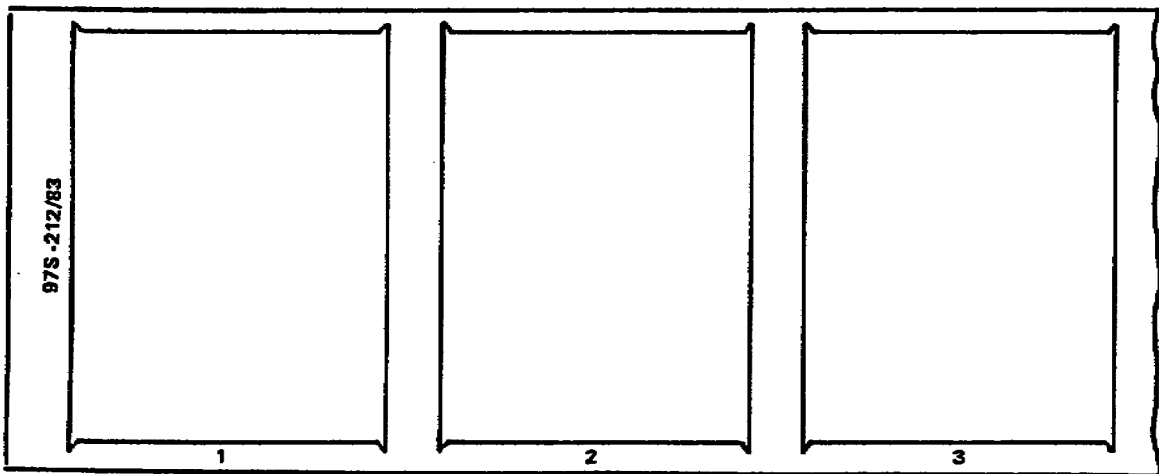


Figure 4-2. Correctly numbered 120mm negative

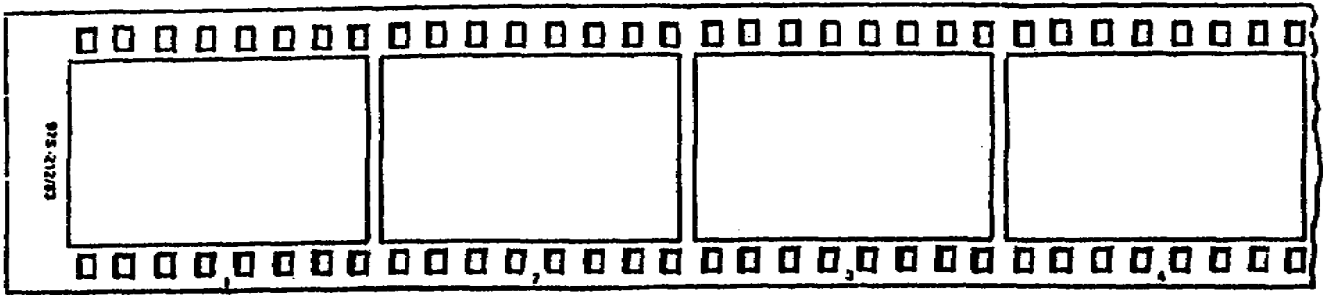


Figure 4-3. Correctly numbered 35mm negative

e. Motion picture film, after it has been processed, will have the negative number written or punched over the initial three to five frames of the slate scene.

f. For permanent record purposes, record numbers will be added to the negatives by the US Army Visual Information Center or the US Army Motion Picture Depository and Records Center.

## 2. Slating.

Slating is a procedure in which notations on a small slate (fig 4-4) are recorded at the beginning of each roll of film. The purpose of this procedure is to identify processed rolls of motion picture film. When no slate is available, a wall, board, box, helmet, equipment container, even sand, can serve as a surface on which essential data can be noted and then photographed. The following information should be included:

- a. Name of cameraman
- b. Visual information facility or unit
- c. Subject
- d. Date of exposure
- e. Locations
- f. Film roll number
- g. Special symbols or markings
- h. Project number, if applicable
- i. Camera and its identification number, if applicable

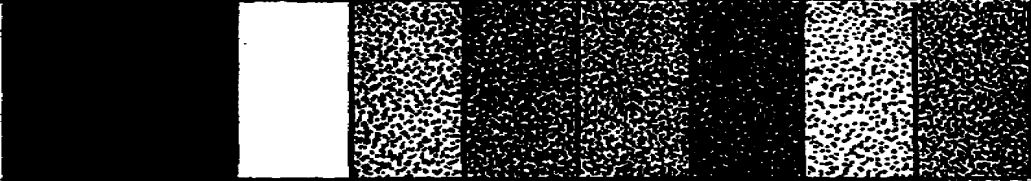
GRAY SCALE										SERIES																			
C	Red-Filter Negative Cyan Printer			M	Green-Filter Negative Magenta Printer			Y	Blue-Filter Negative Yellow Printer																				
.00	.10	.20	.30	.50	.70	1.00	1.30	1.60	1.90																				
VI UNIT										PROJECT NUMBER										DATE									
69th VI CO										SPX-129-87										3/4/87									
CAMERAMAN										CAMERA & NO.										FILM TYPE									
WALLER										A'FLEX-14										EMS-7256									
SUBJECT:					OPERATION "SHOE BOX"															ROLL NO.									
LOCATION:					W. BERLIN, W. GERMANY															8									
										<b>COLOR CONTROL PATCHES</b>										<small>These colors have been selected as representative of those films commonly used in photochemical reproduction</small>									

Figure 4-4. Motion picture slate

Learning Event 3:  
FILE NEGATIVES

1. Introduction. Each photographic laboratory maintains negative files for the unit it serves. These files contain the negatives, in correct order, to simplify reference. Individual negatives are kept in a jacket with a file print and a caption. Negatives are of two classifications: record and nonrecord.

a. Record negatives are selected by the unit for their value to higher headquarters. After selection they are forwarded through channels for screening and possible retention in the permanent files of the Department of the Army. Disposition of these photographic materials is covered in AR 108-2. Record negatives include:

(1) National interest. Photography which a head or commander of an Army agency or activity determines has impact on national policy, programs, and projects.

(2) Spot news. The photographing of an event or occurrence, often unforeseen, which demands immediate publication.

(3) Operational. Photographs are of significant operations, campaigns, exercises and maneuvers.

(4) Construction. Photographs are of major construction of systems, facilities, and installations.

(5) Instructional. Photographs of new training methods or techniques, field expedients, and other information of educational value.

(6) Materiel. Photographs are of new equipment and other material operating under normal and extreme climatic conditions.

(7) Outstanding photography. Photographs taken of military activities which are outstanding in photographic quality or effect.

(8) Any other official coverage considered appropriate for Department of the Army files.

b. Nonrecord negatives are those of local temporary value. They are retained in the unit negative file for a period of two years; however, earlier disposal is authorized. Examples of nonrecord photography are as follows:

(1) Photographs for minor damage investigations.

(2) Soldier of the month.

(3) Presentations of medals and awards ranking below the Legion of Merit.

(4) Charity drives, contributions, and blood donors.

(5) Enlistments, reenlistments, graduations from service schools and promotions below General and Flag Officer rank.

(6) Athletic awards, Army athletic groups, team trophy presentations except Army wide final competition. (See AR 108-5 for additional information.)

2. Classification of photographs. When classified subjects are photographed, the photographer must observe appropriate security measures (AR 380-5 and DOD 5200.1-R). Recommended procedures:

a. For prints, place the correct security classification at the top and bottom and on the back of every photographic print. Caution must be exercised when using self-processing film or paper to photograph or reproduce classified material, since a photographic image may remain on the paper negative in the camera or on the throw-away paper negative in pack camera. All film material will be removed and destroyed as classified material.

b. For negatives, place the security classification along either edge of the shorter margins of the sheet or on a single frame of film. Use india ink to print the classification, or tape paper (that bears the classification) securely to the negative. When paper and transparent tape are used, extend the tape over the edge of the paper and fasten it to both sides of the film. Store negatives in containers that are clearly marked with the appropriate classification.

c. Handle roll film as in paragraph b above, but place the security classification markings at both ends of the roll.

d. On motion picture film, place classification markings on clear leaders at both the beginning and end of each roll to ensure that they will be visible on the screen when the film is projected. Store motion picture film, on reels, in containers conspicuously marked with the appropriate classification.

e. For mounted transparencies, mark clearly on both the top and bottom of the mount, and also on the top and bottom of the transparency. If a transparency does not have a mount, mark the security classification on the top and bottom of the transparency.

f. Classified sound recording will be marked on readily observable portions, preferably at the beginning and end, with appropriate classification markings, and if stored in a container, the container will display similar markings on the front and back. When possible, the classification will be announced at the beginning and end of the recording.

3. Responsibility. The safeguarding of classified information is the responsibility of the command. Therefore, Army photographers photograph classified material, equipment, and military activities of the Department of the Army under the supervision of the appropriate commander. The visual information standing operating procedure (SOP) should contain, in the security portion, personal responsibility information as stated in this lesson. For specific provisions and related information, see AR 108-2, AR 380-5, and AR 380-7.

Lesson 4  
PRACTICE EXERCISE

1. You are numbering a 4- by 5-inch negative. Where should you place the numbers?
  - a. Emulsion side
  - b. Base or acetate side
  - c. In the exposed area
  - d. Wherever it fits
  
2. What type of photographic film must be numbered?
  - a. All
  - b. Only record negative
  - c. Only nonrecord negatives
  - d. Only the ones that you shoot
  
3. You are numbering a 4- by 5-inch color negative. What would you place on the negative to designate color?
  - a. Color
  - b. Letter B
  - c. Letter A
  - a. Letter C
  
4. Which of the following would be considered record material?
  - a. Charity drives
  - b. New equipment testing
  - c. Soldier of the month award
  - d. Medal presentations
  
5. Who has the responsibility of safeguarding classified information?
  - a. Command
  - b. NCOIC
  - c. Commander
  - d. Lab technician

ANSWERS TO PRACTICE EXERCISES

Lesson I

1.	a	LE 1	para 4a(2)	pg 5
2.	d	LE 1	para 2a	pg 1
3.	a	LE 1	para 5a	pg 6
4.	d	LE 2	para 2	pg 7
5.	c	LE 2	para 1a	pg 6
6.	a	LE 2	para 1	pg 6
7.	a	LE 3	para 4	pg 9
8.	c	LE 3	para 6	pg 10
9.	b	LE 3	para 6a	pg 10
10.	c	LE 3	para 7	pg 10
11.	b	LE 3	para 7	pg 10
12.	b	LE 3	para 9a(2)	pg 11
13.	d	LE 3	para 9b	pg 11
14.	b	LE 3	para 9b(3)	pg 11
15.	d	LE 3	para 10b	pg 12
16.	a	LE 3	para 10b(2)	pg 12
17.	d	LE 3	para 11b	pg 13

Lesson 2

1.	c	LE 1	para 1	pg 14
2.	a	LE 1	para 3	pg 15
3.	c	LE 2	para 3a	pg 16
4.	a	LE 2	para 3A	pg 17
5.	c	LE 2	para 4b	pg 17
6.	d	LE 3	para 1	pg 17
7.	c	LE 3	para 3b(6)	pg 18
8.	d	LE 4	para 1	pg 19
9.	a	LE 4	para 1d	pg 20
10.	c	LE 4	para 1c	pg 20

Lesson 3

1.	c	LE 1	fig 3-1	pg 23
2.	b	LE 2	para 3	pg 24
3.	b	LE 2	para 3f	pg 35
4.	D	LE 1	para 1a	pg 26



ANSWERS TO PRACTICE EXERCISES (continued)

Lesson 4

1.	b	LE 1	para 3	pg 27
2.	a	LE 2	para 1a	pg 27
3.	d	LE 2	para 1c(2)	pg 27
4.	b	LE 3	para 1a(6)	pg 29
5.	a	LE 3	para 3	pg 30