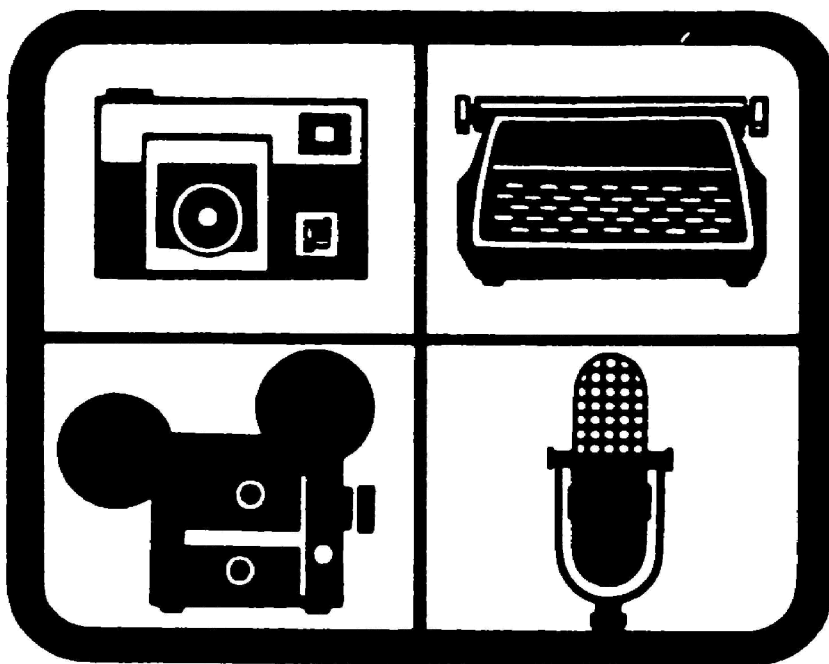


PHOTOJOURNALISM III

PUBLIC AFFAIRS



THE ARMY INSTITUTE FOR PROFESSIONAL DEVELOPMENT
ARMY CORRESPONDENCE COURSE PROGRAM

A
I
P
D

READINESS /
PROFESSIONALISM



THRU
GROWTH

PHOTOJOURNALISM III
Subcourse number DI0253
EDITION 9

Army Public Affairs Center
Fort George G. Meade, Maryland

5 Credit hours

Edition Date: March 1989

SUBCOURSE OVERVIEW

This subcourse contains three lessons, giving the trained photojournalist advanced information in photojournalism.

These lessons will provide an understanding of sports photography, shooting a spot news photograph and shooting a personality feature photograph.

There are no prerequisites for this subcourse, but it is suggested that subcourses DI0250 Basic Photojournalism, DI0251 Photojournalism I and DI0252 Photojournalism II be taken to get background information before taking this subcourse.

This subcourse reflects the doctrine current at the time it was prepared. In your own work situation, always refer to the latest publications.

The words "he," "him," "his," and "men," when used in this publication, represent both the masculine and feminine genders unless otherwise stated.

TERMINAL LEARNING OBJECTIVE

Task: In this subcourse you will learn how to shoot a sports photograph, shoot a spot news photograph and shoot a personality feature photograph.

Conditions: You are given the material presented in this lesson.

Standards: You will demonstrate a basic understanding of shooting a sports photograph, shooting a spot news photograph and shooting a personality feature photograph.

TABLE OF CONTENTS

<u>SECTION</u>	<u>Page</u>
SUBCOURSE OVERVIEW.....	i
Lesson 1: SHOOT A SPORTS PHOTOGRAPH.....	1
INTRODUCTION.....	2
RESEARCH THE SUBJECT.....	2
SHOOT THE SPORTS PHOTOGRAPH.....	6
RECORD OUTLINE INFORMATION.....	9
Practice Exercise.....	11
Answer Key and Feedback.....	12
Lesson 2: SHOOT A SPOT NEWS PHOTOGRAPH.....	13
INTRODUCTION.....	14
KEEP A PREPARED CAMERA BAG.....	14
GET THE FACTS.....	15
AT THE NEWS EVENT SITE.....	18
Practice Exercise.....	21
Answer Key and Feedback.....	22
Lesson 3: SHOOT A PERSONALITY FEATURE.....	23
INTRODUCTION.....	24
RESEARCH THE SUBJECT.....	24
AT THE SHOOT.....	25
Practice Exercise.....	29
Answer Key and Feedback.....	30

LESSON ONE

SHOOT A SPORTS PHOTOGRAPH

46Q Soldier's Manual Task: 214-176-1320

TASK DESCRIPTION:

In this lesson you will learn basic principles of shooting a sports photograph by researching the subject, planning the coverage., and using composition, lighting, and exposure settings to shoot a variety of horizontal and vertical photographs and recording the caption information.

LEARNING OBJECTIVE:

- ACTIONS:** Obtains background information, plans for coverage, shoots a variety of photographs and records cutline information.
- CONDITIONS:** You are given the material presented in this lesson.
- STANDARDS:** You will be able to perform all the duties described in this lesson.
- REFERENCES:** The material contained in this lesson was derived from the following publications:
- STP 46-46Q14-SM-TG
 - DINFOS Journalism Handbook
 - AR 360-81
 - AR 360-5
 - FM 46-1

INTRODUCTION

Good sports photographers should know the sports they cover inside and out. They should demonstrate a keen ability to spotlight the key plays and players. While luck helps, more often anticipation and knowledge of the event are the foundation of a good sports photograph. Sports photography captures action; however, researching the sport prior to the event prepares you for some of that action.

RESEARCH THE SUBJECT

When you get your sports photography assignment from your editor, be sure to get the five W's and H; the Who, What, When, Where, Why and How. Prepare yourself for the event (if you've never covered the sport before) by conducting research. Go to the library to read up on the sport and, if possible, watch a game, whether a game on TV or one played by local teams. Understanding the rules and set plays will help you plan to capture the important moments of the game.

Plan for the Coverage

There are two main considerations when planning for photographic coverage of sporting events: action and people.

- o Action. Physical activity is the key ingredient of a sports photograph. Your photograph should not be static; sports action must be taking place. For example, in football, the running back might be breaking a tackle, the quarterback releasing a pass, the linebacker making a sensational, back-breaking tackle. In basketball, the strong forward might be taking the ball to the rim, the center slam-dunking his point home, the shooting guard nailing a three-pointer. In baseball, the designated hitter could be sending a pitch into orbit, the base runner stealing second, the pitcher throwing a 90-mph fastball past the batter.

The point is, know and think the sport you're photographing, and key in on the action that sells that sport. Anticipate the action; you can squeeze the shutter on the camera a split second before the receiver catches the football. In this way, you capture the catch, rather than what happens just after. Shoot lots of film when covering sports. Many times a shot you think will be good turns out to be unusable, while one you think you missed will be a great shot. You seldom know when you shoot the photo. Only after

the film is developed can you tell for sure what you have captured on film.

Good photographers stay in front of the action. In basketball, good photographers work the ends, because the action is usually near the baskets. By moving to the right corner, they may gain a perspective on the under-the-basket pushing and shoving. Under the basket, they get lay-ups and slam dunks. From the sides, they can pan for shots, so long as they're prepared. And shooting from in front of the action makes identifying the players easier.

- o People. Amateur Army athletes are personalities within their communities. Your readers enjoy reading about them and seeing photographs of them in your newspaper. Because the players are personalities, you should photograph them so they can be recognized in the picture. The best sports photographs identify key players. Identifying the players means presenting the athlete from a profile to full-frontal view, if possible, that would show the number on his uniform. A three-quarter to full-frontal view is best but cannot always be managed. In fact, sometimes getting a full-frontal view may not be the best angle, and an otherwise good shot can quickly turn into a disaster.

Special Considerations for Popular Sports

Each sport has some peculiarities you must consider when you cover it. On the next few pages are some rules that will help you cover softball, baseball, football, basketball and other sports.

Softball/baseball



If you arrange it beforehand with the local sports director, you can usually get into the playing area to shoot, but you must still ask permission from the home plate umpire.

If you're on the field outside the foul lines, move around only between innings to change shooting locations.

Right-handed hitters can best be photographed from the first-base side of the field.

Left-handed hitters can be photographed from the third-base side. Right-handed pitchers can be best covered from the third base side of the field. Left-handed pitchers can be best covered from the first base side of the field. Home plate action is best covered from the third base side of the

field. Be careful, though. If you get in the way of any plays, you'll probably be unwelcome at future events.

Because you may need to photograph key plays on the opposite side of the field from where you are standing, be sure to use long lenses. Do not stand in the same spot when taking all of your photographs; get a variety of angles by moving around, getting up in the stands, lying on the ground, looking over a shoulder, or any other creative angle, as long as you use common sense and don't interfere with others. Using a long lens (135mm-400mm), you can shoot through wire fences without distortion.

Football



If you're covering the post team, as a general rule, stay on that team's side of the field and follow the action from there. Move up and down the field with the action. You want to photograph your players as they run, pass, kick, tackle and score.

Football photography focuses on the offensive and defensive lines and the star players making or breaking plays. The end zone provides the photographer his best opportunity to capture the keyplays, offensively and defensively. Scoring takes place at the end zones, and a lot of heated action and exchanges takes place inside the 10-yard line. On the sidelines, bench shots sometimes dramatically tell the winning or losing tale; the frustration painted on a coach's face, or the fatigue illustrated in a lineman's slumped body.

Night games make football photography extremely difficult unless the facility has state-of-the-art lighting. An electronic flash normally won't provide enough light to shoot subjects more than 10 to 20 yards away. You will probably need to "push" your film to shoot night games (See Page 8 to learn how to push film).

You should use long, fast lenses to cover football, but you should also have a wide-angle or normal lens available for sideline and goal line shots.

Basketball



Basketball action normally takes place within 18 feet of the basket. Position yourself near your team's basket so you can capture the shots they make. You may want to concentrate on taking pictures of the "stars," the players who get the ball when the clock is running out. A 50mm lens is a safe bet for basket-area photography. Longer lenses can make for dramatic photos, but they make following the action and focusing more difficult. You may, however, get good shots by focusing a long lens on the net, then waiting for action to occur around it --a lay-up or a rebound, for example.

This is perhaps the most difficult sport to photograph because of the lack of lighting, the fast action and the inability to always predict where the action will take place. To make up for these problems, you should push process the film, use a high-speed film like T-Max, or use an electronic flash unit. Direct flash creates harsh shadows and could blind the athletes; instead, use diffused flash.

Special sports



Sports like golf, tennis, racquetball, boxing, volleyball, swimming, soccer and bowling also are quite popular at most military installations. There are special considerations for each sport and, as a journalist, it's your job to learn about each. Learn who the best players are; where you can get statistics or other information about the sport; whom to talk to, like coaches, to get inside information about the players or the sport, and any other information that you think might help you to cover a sports assignment. Knowledge often makes the difference between an average and a great photograph.

To be able to identify team players, record their names and numbers in the caption log and get the team rosters. That way, as you write outline information for each frame, you can identify the players by their numbers. Be sure to double-check names and numbers in programs or rosters. Misspelling or number changes are common.

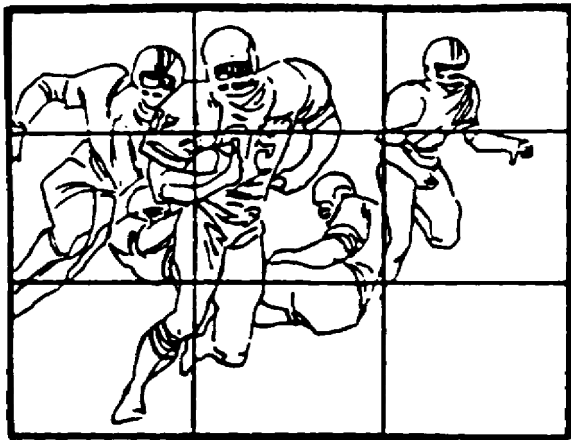
SHOOT THE SPORTS PHOTOGRAPH

When at the sports event, there are some aspects of photography that you should keep uppermost in your mind as you shoot; composition, shutter speed, depth of field, f/stops, light levels, and shooting both horizontals and verticals.

Composition

Sports photography is action-packed, which means it may be difficult to compose the picture in your viewfinder. However, sports photography demands that you constantly think composition.

Avoid too many players in the frame --normally, no more than three. If you cannot eliminate players from the shot while shooting, do it when you print.



If the action allows you to fill the frame, you should use the Rule of Thirds to compose a picture. To do this, draw imaginary vertical and horizontal lines on the photograph as shown in Figure 1-1. You want to position the subject and action at one of the four intersections (where the lines cross) depending on the direction of movement and sight. If you cannot fill the frame, use leading lines and central composition.

FIGURE 1-1. RULE OF THIRDS

Think of the lines of force and anticipate vertical and horizontal shots. A poorly composed, caught-on-the-fly photograph is often better than nothing, but that's not what you're after.

Shutter Speed

An adjustable shutter speed allows you to either blur motion or freeze action. A shutter speed of 1/60 or slower will allow you to blur motion. A shutter speed of 1/250 or

faster will freeze the action. In most cases, freeze the action. Your editor may not appreciate your attempts at blurring motion because the end result may not be what he needs. You should experiment with blurring motion before trying it at the game, to make sure you can really do it. And, even then, don't blur the action in all your shots. Shoot some at higher speeds to freeze the action.

Sometimes a low light level will force you to shoot at slow shutter speeds. In this case, try to catch the subject at peak action --a point where the athlete is at or near a stop, the apex of his jump or as he makes a sharp change of direction while running. That way, you reduce the chance of ruining the shot because of too much movement.

Depth of Field

Depth-of-field manipulation is important in sports photography because it allows you to isolate your subject. The smart use of aperture controls allows you to widen or narrow your range of focus.

Subjects or action can be isolated by using a larger aperture, which will cause the background and foreground to blur while your subject will remain sharp. If an athlete is running the 110-meter hurdles and you are shooting from his left or right, you may want to isolate the subject using a larger aperture. You could also enhance the blurred background effect, while also creating the illusion of speed, by panning the camera. Panning involves moving the camera horizontally with the subject while taking the photo.

If a subject is running or jumping in your direction, a wider range of focus is preferable, if for nothing more than to ensure the subject is in focus. A wider range of focus can be achieved by using a smaller aperture.

Light Levels

If the light level is too low even when the shutter is on the slowest possible setting, you will need to use an electronic flash or push the film. This may occur during dimly lit sporting events such as basketball or night baseball and football. If you must use a flash, get the approval of the coaches and officials. Then use it in a diffused mode of operation to reduce the chance of blinding players. Blinding the players could influence the outcome of the game or result in injuries.

"Pushing" film

There is an alternative to using a flash, called push processing high speed film. To "push" is the best way of obtaining extra f/stop settings, or a higher shutter speed. Film with light sensitivity ratings of 400 ASA/ISO have great latitude. With modified processing, it can be exposed at 400, 800, 1600, 3200 or even higher settings and produce acceptable photographs. If you double the film's rating of 400 ASA/ISO to a setting of 800, you can either increase the shutter speed a setting (from 1/80 to 1/125, for example) or close up the aperture one f/stop setting (from f/5.6 to f/8, for example).

Another example: An exposure of 1/30th of a second at f/1.4 is indicated. A shutter speed of at least 1/250th is required. Since f/1.4 is the maximum aperture that the lens may be opened, the only alternative is to push the film speed to obtain the necessary shutter speed to record the action. In order to manipulate from 1/30th of a second to 1/250th, the film must be pushed an equivalent of three shutter speeds. Push the film from 400 to 800 (one push), to 1600 (two pushes), to 3200 (three pushes). Simply set the camera's ASA/ISO dial to 3200 and start shooting. Each time you double the setting, you've either picked up an f/stop setting or a shutter speed setting. The following graph may help:

<u>Speed</u>	<u>Desired Speed</u>	<u>Film rating</u>	<u>Push to:</u>
1/30	1/60	400	800
1/30	1/125	400	1600
1/30	1/250	400	3200

<u>f/stop</u>	<u>Desired f/ top</u>	<u>Film rating</u>	<u>Push too</u>
1.4	2	400	800
1.4	2.8	400	1600
1.4	4	400	3200

Developing Pushed Film

It's important to note that pushed film must be developed differently than normally exposed film. It's especially Important to note at which ASA setting the pushed film has been exposed. Mark the rolls with a grease pencil or cover them in masking tape and note the ASA setting in ink or permanent marker. Don't start shooting a roll of film at 400 ASA and halfway through the roll switch it to 1600 ASA. If the pushed film is later developed as 400 ASA film, it will be one to several stops underexposed.

To push Tri-X to 1500, you use D-76 undiluted at 75 degrees. Develop it 75 percent longer than the time recommended on the chart for normal development. You can also push film using special developers. With some of the new films, like Kodak's T-Max 3200 Professional film, speeds of up to 25,000 are possible. Follow the directions supplied with these new films when pushing.

Shoot a Variety of Photos

Shoot both horizontals and verticals so that your editor has a number of photographs to choose from. Sometimes you may not have a choice; the event will dictate what format to use. For example, a shot under the hoop in a basketball game usually dictates vertical format.

RECORD OUTLINE INFORMATION

To make sure your identification of a photograph is correct, record photo outline information as you shoot each frame, if possible. The outline information, the five W's and H, should be written in a photo caption log, along with the frame number showing in the counter window of your camera. At the very least record the action taking place (i.e., "*12 sliding home, 3rd inning, called out."). Obtain team rosters before the game with names and numbers; it will be easier to record information if you can match a name with a uniform number.

Sometimes events in a game happen so quickly that you cannot stop to write information down. In this case, it's sometimes wise to shoot the scoreboard, especially after a key play. Doing so can keep you on track if you can't keep a running caption log to record the time remaining and score when the play occurred. Use time-outs, breaks between innings or other slack times to go back and write out your notes.

PRACTICE EXERCISE

LESSON 1

SUBCOURSE NO. DI0253

SHOOT A SPORTS PHOTOGRAPH

INSTRUCTIONS:

Review the material in this lesson. Answer the questions below by circling the "T" or "F" next to each question. Compare your answers with the answer key on the next page.

T F 1. If the light level is too low even when the shutter is on the slowest possible setting, you will need to use an electronic flash or to "push" the film.

T F 2. Depth of field manipulation is important in sports photography because it allows you to isolate your subject.

T F 3. When you "push" film you adjust exposure but use standard development.

T F 4. Basketball action normally takes place within 18 feet of the basket.

T F 5. When composing the photograph, you should include a lot of players in the photograph.

T F 6. Looking on the chart on Page 8, if the f/stop is 1.4 and you want to shoot at 2.8, you push the 400 film rating to 1600.

T F 7. When planning sports coverage, consider action and people.

T F 8. When photographing players, a three-quarter to full-frontal view is best for identification.

T F 9. A shutter speed of 1/250 or faster will blur action.

T F 10. If you cannot stop shooting to record cutline information, shoot the scoreboard.

ANSWER KEY

LESSON 1

SUBCOURSE NO. DI0253

SHOOT A SPORTS PHOTOGRAPH

1. True (Page 7)
2. True (Page 7)
3. False (Page 8)
4. True (Page 5)
5. False (Page 6)
6. True (Page 8)
7. True (Page 2)
8. True (Page 3)
9. False (Page 7)
10. True (Page 10)

LESSON TWO
SHOOT A SPOT NEWS PHOTOGRAPH
46Q Soldier's Manual Task: 214-176-1321

TASK DESCRIPTION:

In this lesson you will learn basic principles of shooting a spot news photograph by keeping a camera bag prepared, answering the five W's and H, using correct shutter speed and aperture control, and obtaining outline information.

LEARNING OBJECTIVE:

- ACTIONS:** Prepares a camera bag, answers at least the What and Where, uses correct exposure and obtains outline information.
- CONDITIONS:** You are given the material presented in this lesson.
- STANDARDS:** You will be able to perform all the duties described in this lesson.
- REFERENCES:** The material contained in this lesson was derived from the following publications:
- STP 46-46Q14 SM-TG
 - DINFOS Journalism Handbook
 - AR 360-81
 - AR 360-5
 - FM 46-1

INTRODUCTION

Unlike feature photos or picture stories, spot news photography captures unrehearsed action. You may manage to do only minimal research prior to photographing the spot news event. Usually, you have time to find out little more than the What and the Where of the event. Spot news photography is simply reacting to the event, trying to capture the action right the first time because you cannot stage a news event.

You cannot plan spot news. It happens. You react. Most frequently, spot news photography involves accidents or incidents, but also may include visits by VIPs or a demonstration of a new weapons system. You do not control these events.

In covering a spot news event, whether it's an aircraft accident or a visiting celebrity, you must be continually aware of the newsman's greatest enemy --time. No matter how dramatic the photograph may be, it has little value if it does not meet the publication's deadline. The value of news decreases with each passing minute.

KEEP A PREPARED CAMERA BAG

Because you have so little time to react to a spot news assignment, you should always be prepared. The key to preparing for a spot news assignment is to have a camera bag ready with film and clean equipment.

Clean the Equipment

When you prepare the camera bag, start by cleaning the camera equipment. You should always keep camera equipment clean and serviceable. It is especially important to have clean, serviceable equipment ready for a spot news event, because time is not on your side. Time spent cleaning and maintaining camera equipment in the office prior to a spot news assignment is time well spent.

Load the Camera(s)

If possible, keep two cameras ready for spot news. One camera should be loaded with black and white film and the other with color slide film (for release to electronic media). Always select film appropriate to the situation. Use only one ASA/ISO rated film, such as 400. The reason is if you have more than one ASA/ISO rated film, you may grab a roll of film during a shoot and forget to switch the ASA/ISO

dial. This can be avoided by using the same speed film throughout the shoot.

Prepare the camera bag by placing in it several rolls of black and white and color slide film of the same ASA/ISO that you have loaded in the camera. You will also want to keep in the bag a complement of lenses, from short (28 to 35mm) to long (80 to 200mm zoom), that are clean, serviceable and mounted with protective filters. Make sure the camera and electronic flash batteries are charged before placing them in the camera bag. To make your packing complete, include pens, a notepad, an organization chart and anything else you may need in a separate pocket in the camera bag.

GET THE FACTS

Frequently, the initial information about a news event is sketchy. For example, your office receives a call about something that happened on your post, but the information is limited. You must try to find out as much as you can about the incident before you go to the site.

When notified of a spot news event, try to get immediate answers to the five W's and H. At a minimum, obtain the What and Where. This way, you will know what to take pictures of and where to go to get them. If you do not have enough time to wait to get more information than this arrange for others in the office to gather information while you go take the pictures. In the case of a training accident, G-3 (Operations) might be able to answer questions and provide grid coordinates.

AT THE NEWS EVENT SITE

Because of the confusion that may occur at a news site, make perfectly clear who you are and what you are doing there. Wear a brassard, if you have one, while on assignment (See Fig. 2-1). Wear or carry your office press pass. Make sure you identify yourself to the on-the-scene commander or senior military official prior to photographing anything, especially in the cases of incidents or accidents. You want to make sure that you are not mistaken for a sightseer, thrill-seeker, reporter, or other unauthorized persons at the news site.

Get the rest of the five W's and H. or verify those you have. Be sure to get the correct name or nomenclature of vehicles, weapons or equipment appearing in the photo. Write the information in the caption log, making sure to identify the information needed for each frame.



FIGURE 2-1.
WEAR A BRASSARD

Consider Security and Propriety

While at the shoot, you must consider security and propriety.

Security. Make sure that what you are about to photograph does not violate security, such as classified maps in the background or a new classified weapon, if you intend to use the photographs for release. If the film does contain classified material, safeguard the film until you can get it developed. Be sure to have G-2 screen the film to make sure you do not release classified material. Also, certain VIP visits are kept quiet for security reasons. For example, although a visit to your post by the Secretary of Defense may be newsworthy, DoD may wish that you do not cover it. Check with protocol or G-2 regarding VIP visits.

Propriety. Sometimes, you will be assigned to photograph an accident where people have been killed or injured. Although you are free to take photographs, there are certain types of photographs your office should avoid releasing. Especially in accidents, use photographs that are in good taste and will not insult the public (See Fig. 2-2). Refer to AR 360-5 "Public Information" for propriety guidance on accidents and incidents.



FIGURE 2-2. ACCIDENT PHOTOS SHOULD BE IN GOOD TASTE.

For example, certain photographs of soldiers in hostile areas or involved in accidents cannot be released. The photos include, but are not limited to, soldiers with expressions of agony or severe shock, mangled bodies, and recognizable but not identified dead soldiers. Additionally, the regulation contains specific guidance on under what conditions your office can release photographs of soldiers undergoing medical treatment, courts-martial and in hostile areas. Subordinate commands may have local regulations related to AR 360-5 that give local guidance addressing public information concerns and photography. In the Appendix at the end of this subcourse is an excerpt from AR 360-5.

Take the Photographs

When at the site, you must figure out what shutter speed and aperture control to use. If the lighting is low, slow the shutter speed and open the aperture. Check the light meter with each exposure and adjust the speed or aperture control as needed.

In the excitement of a spot news event, photographers often forget to regularly check their light meter settings and are upset to learn their negatives are too thin (underexposed) or too dense (overexposed) after processing. As photographers move around at the site, at one moment the subject may be lit from the front, and the next moment it may be backlit. Backlit subjects must be compensated for either by opening up one to several f/stops or by using an electronic flash. That is why, as you move around the subject, and the lighting on your subject changes, you want to check shutter speed and aperture control and adjust as needed.

Also, if you have reason to doubt your light meter, bracket your exposures to ensure at least one proper exposure. Bracketing is achieved by setting the camera for the

exposure the light meter indicates, taking that exposure and then opening up one f/stop setting. Take that exposure, then open up another f/stop and take another exposure. Return to the normal exposure setting, then close down one f/stop setting and take an exposure. Close down another f/stop setting and take another exposure. This would be "bracketing two stops" on either side of what you think is a good exposure.

A light meter may get tricked when photographing people with a dark complexion, especially if there is a light background. If possible, obtain a light meter reading off the subject's face, rather than the light background. Failing that, try to obtain a light meter reading off something the same skin tone as the subject, such as a shadow from a building. Or, you may have to open up an f/stop or two. Just remember that your light meter may give an incorrect reading of darker-skinned people, and you must compensate for it.

You should also consider composition as you shoot your pictures. Crop within the camera to remove distracting elements, but don't crop too closely (See Figure 2-3). Remember, you cannot restage a spot news event, so leave room around the image that can be cropped in the darkroom later. Consider the lines of force in the image (the direction of movement of the eye as it looks at the photograph). You have only one chance to capture the images; make sure you do your best.



FIGURE 2-3. AN EXAMPLE OF CROPPING TIGHTLY AND LOOSELY. THE IMAGE ON THE LEFT IS CROPPED TOO TIGHTLY IN THE CAMERA. THE IMAGE ON THE RIGHT IS CROPPED LOOSELY IN THE CAMERA'S VIEWFINDER. THE PHOTOGRAPH CAN THEN BE CROPPED LATER IN THE DARKROOM.

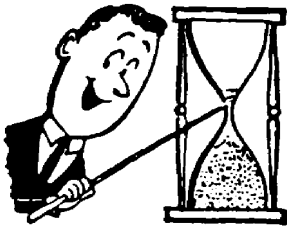
Keep a caption log

As you take each photograph, you must also write down outline information in the caption log. Although you may feel too rushed to take the information down for each frame as you shoot, you may regret not writing it down later by discovering that you are missing some important W's or the H.

The Need for Speed

Speed is the most vital element of spot news coverage. The value of news decreases with each passing hour. so you must make sure the news reaches the reader as quickly as possible. This goes for "bad" news as well as good news.

Remember, Maximum Disclosure with Minimum Delay.



If you are assigned to news work you should be prepared for the rush job. It is impossible to predict just when the need for news coverage will arise. Requests come in from many sources with little or no notice; many require shooting, processing, printing, and release, all in the course of a morning. This is not impossible, but it does require some fast action on your part.

If you aspire to be tops in the field of press photography you should take this need for speed in stride. Through habit, you will repeatedly accomplish photographic tasks that sometimes seem impossible within the time constraints.

When developing negatives and prints, your public affairs darkroom procedures should follow the basic rules of all photographic laboratory procedures. Sometimes, however, you may be able to take shortcuts so that you will get the print sooner.

Film should always be processed and printed as soon after shooting as possible. After you process your film, immediately select only those negatives that are to be used for release. Wash and dry them as rapidly as possible, and start on the printing immediately.

You may crop news photographs ruthlessly on the enlarger in the darkroom. Sometimes, for a news photo to tell a story, you must crop the negative down to only a small part of the image. Take out anything that will distract the reader from what you want to report. When deciding how a negative should be cropped, envision the photograph as it will appear in the newspaper.

In order to save time, make only the size and number of prints required for release. Processing and washing time should be kept to the very minimum. DO NOT run your prints through the washing and drying stage with routine lab work. Otherwise it may be necessary to wait until all of the prints are done in order to get yours.

When making your print, strive for a sharp, snappy, normal contrast print quality with a full range of tones.

PRACTICE EXERCISE

LESSON 2

SUBCOURSE NO. DI0253

SHOOT A SPOT NEWS PHOTOGRAPH

INSTRUCTIONS:

Review the material in this lesson. Answer the questions below by circling the "T" or "F" next to each question. Compare your answers with the answer key on the next page.

T F 1. The key to preparing for a spot news assignment is to have a camera bag ready with film and clean equipment.

T F 2. You should crop news photos on the enlarger in the darkroom.

T F 3. AR 360-5 "Public Information" is a source for propriety guidance on accidents and incidents.

T F 4. When making prints for publication, low contrast is desirable.

T F 5. Propriety is the most vital element of spot news coverage.

T F 6. When getting the facts, at the minimum find out the Who and the What.

T F 7. You should check the shutter speed and the aperture control on your camera as you move about at a news event site.

T F 8. In the case of a training accident, G-3 (Operations) might be able to answer initial questions.

ANSWER KEY

LESSON 2

SUBCOURSE NO. DI0253

SHOOT A SPOT NEWS PHOTOGRAPH

1. True (Page 14)
2. True (Page 19)
3. True (Page 16)
4. False (Page 20)
5. False (Page 19)
6. False (Page 15)
7. True (Page 17)
8. True (Page 19)

LESSON THREE
SHOOT A PERSONALITY FEATURE
48Q Soldier's Manual Task: 214-176-1322

TASK DESCRIPTION:

In this lesson you will learn basic principles of shooting a personality feature researching the subject, preparing a shooting script, relaxing the subject, taking the photograph and keeping a caption log.

LEARNING OBJECTIVE:

ACTIONS: Researches the subject, prepares · shooting script, relaxes the subject, takes the photograph and keeps a caption log.

CONDITIONS: You are given the material presented in this lesson.

STANDARDS: You will be able to perform all the duties described in this lesson.

REFERENCES: The material contained in this lesson was derived from the following publications:

STP 46-48Q14 SM-TG
DINFOS Journalism Handbook
AR 360-81
AR 360-5
FM 48-1

INTRODUCTION

Sometimes you will be given the assignment of shooting a personality feature. A personality feature focuses on one person, usually showing what the person does at work or at home. For instance, a good personality feature subject is a soldier who is a medical specialist by day but is an actor in a local theater by night. You want someone who does something interesting and out of the ordinary, that others may want to read about.

RESEARCH THE SUBJECT

Usually, your editor will give you an assignment to photograph and/or write the personality feature, but sometimes you may discover a candidate for a personality feature yourself. The first thing you should do (after making sure that you understand the assignment) is to research the subject. Get the five W's and H, the Who, What, When, Where, Why and How. Get background information about the subject to be able to plan photographs showing all the aspects of what the subject is about.

To use the medical specialist who is also a actor as an example, you find out that he works in the hospital. He also happens to be performing in a local theater for the next few weeks. With this information, you could plan to take pictures of him as he performs his military specialty in the hospital, such as evaluating patients on sickcall Then, plan to go to a performance and photograph him backstage as he applies his makeup or puts on his costume.

The information that you gather when you research the subject could serve as a basis for writing a script or storyboard for the personality feature photographs.

Prepare a Shooting Script

A shooting script comes in two forms; the written shooting script and the storyboard. A storyboard is simply pictures drawn to show what you want to capture on film. A written shooting script is more detailed than the storyboard, and comes in two parts. The first part contains the five W's and the H, the Who, What, When, Where, Why and How. The How usually consists of a point of contact, to include the personality feature subject. The second part describes in detail the action you want to capture, the angles you want to use, the lighting you will need, leading lines, composition, and anything else you want to do on your shoot.

Meet the person before writing the shooting script, if possible, and see where they work or the place where you

would shoot the personality feature. Use the information you gather to plot out the photographs needed to capture their personality. Then prepare a written shooting script or storyboard for the personality feature (or at least plan the shoot in your head). Do not go into an assignment unprepared. Plan to shoot only medium and close-up photographs. Rarely is a long-shot needed to support a personality feature. There is more information about medium and close-up shots later in the lesson.

AT THE SHOOT

Memorize the storyboard or shooting script before going on the shoot. Once at the shoot, don't rely on the script, but rather, refer to it if needed. Stick to the script or storyboard as much as possible, but be sure to capture other photo opportunities as they are presented.

Relax the Subject

Be sure that neither you nor the subject is rushed during the personality shoot. Allow plenty of time; if either of you cannot spend the time, you should reschedule. This is especially true if the shoot is interrupted. When you do shoot, do not jump right into the photo session. Help the subject relax by talking about things of common interest. It takes a few minutes for the interviewee to feel comfortable about the situation.

Once you begin to take pictures, you may want to ask the subject questions about himself or about what he does. If the subject will be photographed using machinery, tools, or other objects, you may want him to explain them to you as he uses them. It will add animation to your photographs, because they will not be posed.

Take the Photograph

Compose the photograph by considering the following: subject identification, action, the Rule of Thirds, cropping, close-up and medium shots, and angles and mobility.

Subject identification

Identify the subject by presenting him in three-quarter or full-frontal view. A way to judge this is, when looking at the subject, does his nose stick out further than the outline of his cheek? If so, he is presenting too much of a profile for good identification (See Fig. 3-1 and Fig. 3-2).

Be sure you can see his eyes. Glasses or sunglasses, closed eyes, shadows over the eyes, downcast eyes or the soldier looking down will not give good subject identification. However, do not let the subject look into the camera lens; rather, his eyes should be trained on the activity he is performing. Make sure the subject's eyes are open and in sharp focus; direct light from an electronic flash may make him blink, causing him to look like he is asleep.



FIGURE 3-1. GOOD SUBJECT IDENTIFICATION.



FIGURE 3-2. POOR SUBJECT IDENTIFICATION.

Action

Photograph the subject doing something. The subject's props add information about the person and provide a center of action. Props also give him something to do if he is still nervous, and will keep the picture from looking too posed. If he is working on something, make sure his hands are cropped inside (not outside) the viewfinder, so the reader can see what the subject is working on. Look for different facial expressions that contribute to the action and show his personality; for example, a photograph of a weight lifter pumping iron should show the strain on his face.

Rule of Thirds

The rule of thirds uses two horizontal and two vertical lines to divide the photograph into nine equal parts. The subject's eyes should be placed at or near one of the four intersections, and his hands at another (if the hands are featured). Leave space within the photo for the subject to move or look into (See page 6 for an example of Rule of Thirds)

Cropping

Focus on the subject with his props and crop out all distractions. The photo should have only one center of interest. If there are other people in the photograph, view them as props that help convey the subject's action. Don't focus on supporting people. Use props to frame the subject.

When cropping, do not eliminate necessary information. For example, if the subject is a potter, his hands are vitally important to showing him working at the wheel. You should look for leading lines that might cause a reader to look from the action to the subject.

Close-up shots

Close-up shots range from pictures taken to show the subject from the waist up, to those that move in to capture just the hands. Use close-up shots to show the subject performing the action. Close-ups can record concentration on the subject's face, but are often used to capture the hands at work.

Medium shots

Medium shots range from those taken of a person from head to toe, to a picture of an entire building. Use medium shots to capture the subject in his environment, perhaps framed by other people or his props.

Angles

You can creatively use a variety of angles during a personality shoot. Try different angles to capture the perspective and mood of the subject. If the subject is looking downward as he ties a slip-knot, kneel down and shoot up at the subject. Be careful not to distort the subject with an extreme angle; you can make his nose too long if you shoot looking down at him. Avoid extreme, "artsy" angles; they are considered amateurish and usually do not contribute to showing the subject's personality.



FIGURE 3-3.
USE CREATIVE ANGLES.

Be mobile

Move around the subject, examining all angles and getting a variety of horizontal and vertical shots in right and left directions. Your newspaper editor will appreciate this variety, because he will be able to create a quality layout from your pictures.

Lighting

Select the lighting, both available and artificial, that best fits the effect of the photograph you desire. Consider the mood that best shows the subject, and how lighting fits in. Serious stories, such as those involving drug addiction, spouse and child abuse, or combat can be conveyed using dark tones. Happier subjects -- soldiers returning from a field training exercise, the birth of a child or graduation -- may be better portrayed using brighter tones.

Take Plenty of Shots

Because you have scheduled the shoot so that neither you nor your subject feels rushed, you have the luxury of taking more than one exposure of each scene. Doing so greatly improves the odds of getting "the right shot at the right time." If the shot did not seem to look good one way, you can move around, adjust your angle, change the lighting, or anything else the subject will agree to get just the right shots. You want to capture the subject at his best moment. As you take your shots, you may want to keep a caption log to record information about what the subject is doing or what equipment he is using, especially if it is technical.

Keep a caption log

As you take your shots, you should keep a caption log. Information from the caption log is used to write cutlines for the photographs. Record in the log the five W's and the H. It may not be necessary to record the information for each frame you shoot, but be sure to record information about what the subject is doing or what equipment he is using, especially if it is technical.

PRACTICE EXERCISE

LESSON 3

SUBCOURSE NO. DI0253

SHOOT A PERSONALITY FEATURE

INSTRUCTIONS:

Review the material in this lesson. Answer the questions below by circling the "T" or "F" next to each question. Compare your answers with the answer key on the next page.

T F 1. There are three types of shooting scripts; a storyboard, a written script and a dialogue guide.

T F 2. Rarely is a long-shot needed to support a personality feature.

T F 3. A storyboard is more detailed than a written script.

T F 4. Compose the photograph by considering subject identification, action and cropping, among other things.

T F 5. A written shooting script is broken into two parts.

T F 6. For a good action shot, have the subject look directly into the camera's lens.

T F 7. You should memorize the shooting script before going on the shoot.

ANSWER KEY

LESSON 3

SUBCOURSE NO. DI0253

SHOOT A PERSONALITY FEATURE

1. False (Page 24)
2. True (Page 25)
3. False (Page 24)
4. True (Page 25)
5. True (Page 24)
6. False (Page 26)
7. True (Page 25)

APPENDIX

Section IV Visual Information

3-30. Support

Photography, television, audio, and graphic art to support public information programs and similar matters is authorized. Policies and procedures for audiovisual support to public information activities are in the AR 23-series.

a. Recording and reproduction for public affairs purposes will be limited to the minimum required to satisfy official needs.

b. Photographic and video coverage of VIP visits should be restricted to minimum essential requirements.

c. Civilian activities and social events normally are not proper subjects for military visual information documentation.

3-31. Recording of soldiers

Public affairs officers should use care in releasing visual information documentation of soldiers. Soldiers always should be shown in situations which reflect accurately Army activities, customs, and uniforms. Visual information media will not be used to ridicule an individual.

3-32. Recording at courts-martial

News media requests to photograph or record during a trial by court-martial will be granted by the following, unless more restrictive measures are necessary for security reasons to ensure a fair trial:

a. Photographing or videotape recording of the courtroom interior may be permitted when persons involved in the proceedings are not present.

b. During the trial, photographing or recording the accused may be permitted when he or she is outdoors in public view. Photographing or recording an accused at any time will be done only under proper circumstances and never in a courtroom, cell, cell block, prison yard, or similar area or in the presence of other prisoners. Progress of a trial must not be impeded by such actions.

3-33. Photographing military installations or equipment

Photographing, sketching, or making graphic representations, from the ground or the air, of military equipment classified under DODD 5200.1 and AR 380-5, or of installations designated Restricted Areas under AR 190-13, is punishable by law (18 USC 795). The reproduction, publication, or sale of this type of material is also punishable by law unless the photograph, sketch, or graphic representation indicates it has been reviewed and cleared for release by proper authority. (See 18 USC 795, 796, and 797, implemented by EO 10104, 1 Feb 1950.) If legal proceedings become necessary, guidance should be obtained from the staff judge advocate of the installation or activity concerned.

3-34. Release of unclassified official audiovisual information to foreign nationals

(This regulation does not apply to the re-

lease of information to Government representatives through intelligence channels.) The procedures and policies in this regulation on release of information to U.S. media, organizations, or individuals apply to the release of official visual information material to foreign nationals. However, requests of an unusual or sensitive nature should be referred to HQDA (3APA-PP), WASH DC 20310-1509, for coordination with proper agencies and approval.

3-35. Photographing and recording personnel in a hostile area

a. Care must be used in releasing information, photographs, and recordings of U.S. personnel and allied forces killed, wounded in action, hospitalized, detained as a result of hostile action, or missing in action. Every consideration must be given to the rights of the individuals concerned, the effect publication of information or photographs would have on families and friends, and the potential adverse effect on military morale. The PAO will control media access to locations where common sense, good taste, and civilian practice prohibit access by photographers (for example, medical field operating and surgical areas). In the case of wounded personnel, the provisions in b and c below apply while an individual is in an area of hostile action, at a point of embarkment or entry, at a hospital or other military coalescent installation, or in transit.

b. Release of the following is prohibited:

(1) Photographs or videotape recordings of recognizable wounded or dead personnel not identified by name.

(2) Photographs or videotape recordings of recognizable wounded personnel identified by name until next of kin have been notified, unless the release is approved by the wounded.

(3) Photographs or videotape recordings of recognizable wounded personnel who have requested that their next of kin not be notified.

(4) Surgical or other major medical care photographs or videotape recordings which identify the patient.

(5) Photographs or videotape recordings showing deceased and/or wounded personnel in large numbers. Official photographs of combat dead under field conditions normally will not be released to the public media.

(6) Photographs or videotape recordings showing mangled bodies, obvious expressions of agony, or expressions of severe shock.

(7) Photographs or videotape recordings of, information about, or interviews with, psychiatric or other mental patients.

(8) Photographs or videotape recordings of plastic surgery or severe disfigurement cases, unless restorative effects are so successful they create confidence by the general public in use of such techniques. In all such cases, the patient's permission to release the photographs must be obtained. Notations

on permissions will be placed at the end of the identifying captions.

(9) Photographs or videotape recordings of blind or deaf persons, unless permission for release is given by the patient. Notations on permission will be placed at the end of the identifying captions.

(10) Photographs or videotape recordings of amputees demonstrating prosthetic appliances, unless permission is given by the patient. Notations on permission will be placed at the end of the identifying captions.

(11) Photographs or videotape recordings of personnel missing in action or detained before next of kin have been notified and search-and-rescue operations have been terminated.

c. The following actions on war wounded and dead are also prohibited:

(1) Photographing, recording, or interviewing combat wounded in medical facilities in transit if the necessary intelligence briefing has not been completed. (In special cases, a wounded individual's files should contain documentary evidence that intelligence briefing, if required, has been accomplished.)

(2) Photographing, recording, or interviewing combat wounded in medical facilities in transit if the photography or the interview interferes with medical treatment.

(3) Photographing, recording, or interviewing combat wounded in medical facilities in transit if the physical condition of the wounded individual prohibits such activity.

(4) Photographing, recording, or interviewing combat wounded in medical facilities in transit if the wounded individual objects.

(5) Photographing or recording in preparation rooms of graves registration facilities or in temporary cemeteries (AR 638-30 and FM 10-63).

d. Unofficial photography or interviews by commercial media representatives of the persons and situations listed in b and c above should be discouraged. PAOs will inform the media representative of Army restrictions and of the impropriety of their actions. If a photographer persists in taking photographs, the PAO should not take any action to recover the film, but will immediately report the problem through public affairs channels to higher headquarters.

3-36. Photographing and recording personnel under treatment in Army medical facilities

Permission to photograph or record a patient in a U.S. Army medical facility will be given only when the prior informed consent of the patient has been obtained in writing. In addition, the attending physician and/or medical facility commander must determine that such activity will not jeopardize the condition or welfare of the patient or nearby patients. Patient photography will be prohibited when it infringes on the patient's right to privacy or causes embarrassment. At all times, photography of patients must meet accepted standards of propriety and be in accord with paragraph 3-35h.