



### Guidelines for Photographers

Our assignments are broad indeed. As the DOCUMERICA fact sheet states, the project is based on EPA's acceptance of Dr. Barry Commoner's First Law of Ecology: "Everything is connected to everything else."

We've asked you to undertake a DOCUMERICA assignment because we believe you have the intellectual ability to comprehend the First Law of Ecology, and yet to sort out and focus on the significant connections as well as on the things.

Even so, you will need some guidance. The subjects are so broad you can easily get involved in one aspect and miss subject matter that is essential if we are to honestly document the environmental happenings and non-happenings of this decade.

Much of the subject matter is dull visual material. Construction of a new municipal sewage treatment plant is hardly an exciting picture possibility. Yet, such pictures must be taken. Our waterways can only be cleaned as these new plants are completed and begin to discharge almost drinkable water. Therein lies a challenge to your talent.

Each of you will receive detailed direction to this subject matter. It is the first priority of your work. It is important for all of us to remember that the first year of project DOCUMERICA must establish a baseline of documentary photography--a baseline from which we will work in the years ahead. In 1972, we must concentrate on documentation of specific environmental problems which have been identified by EPA. Each of EPA's ten Regional Offices has its own set of problems which not only have been identified, but planned "accomplishments" have been designed for them.

We will arrange a briefing for each of you by the experts in the Regional Offices responsible for the geographical area of your assignment. They will provide the information you need to know when and where these accomplishments are to occur and help you get access to them.

During this briefing you will also receive the guidance you need to carry out your assignment independently, but with the approval of the Regional Administrator.

So, your principal guideline is to establish a 1972 baseline of the environmental problems and accomplishments in the geographical area assigned to you. While the baseline *must* include the subjects for which EPA has a legal mandate, you are free to add environmental subjects *outside* EPA's charter. "Everything is connected to everything else." Urban clutter is connected to air pollution, to noise, to foul water. Agri-business is connected to use of pesticides. Lifestyles are connected to solid wastes. And, so on.

The assignments are geographical because environmental problems have been caused by man's assault on the natural features of this nation. Most areas include cities plagued by air and water pollution, solid waste problems, and noise. From the over-crowded cities, the sprawling suburbs, and intermingling industrial plants come the pollutants fouling nearby waterways. To provide power for the whole, fossil fuel and nuclear plants are under construction in most areas. And in the rural areas--as well as in most backyards--pesticides threaten the connections between man and his habitat.

We have defined specific problems of water and air pollution, of solid waste management, of radiation and pesticide control, and of noise abatement. While these are to be documented, it is important to remember that they are interrelated problems. It's no solution to stop water pollution by causing air pollution, for example. That's what EPA is all about. The Agency was established to take an integrated approach to your assignment.

However, because of the differences in Federal-State laws for dealing with these problems, EPA must achieve its planned 1972 accomplishments in different ways. You should know something about how the job is to be done, and as you go along you should learn more.

For example, 1972 is to be a key year in air pollution control. The Clean Air Amendments of 1970 required EPA to set national air quality standards in 1971. The Agency did so in April. Since then the states have been developing plans to implement the requirements of those standards. They call for maximum levels of six common pollutants. The state plans require control of sources of emission, both mobile and stationary. This means that some cities will have to control the number of vehicles within the city limits, and they will have to shut down industrial air polluters when public health is threatened by air inversions. If they don't, EPA can take action; that's what happened in Birmingham, Alabama, in November 1971.

So, your baseline for air pollution is the state air pollution control implementation plan. Whatever it calls for in the way of control should

be documented. You will be provided the pertinent sections of the plan covering your geographical assignment.

Water pollution control takes another route, under present legislation. (A new Federal bill may or may not be enacted in 1972.) An old law, the Refuse Act of 1899, was dusted off in 1971 giving EPA and the Army Corps of Engineers authority to issue permits for discharge of industrial wastes into navigable waterways. As a result of a recent court order, no permits are being issued. Applications are continuing to be processed, however. The application for a permit is a planned abatement schedule. You will be given copies of the schedule for industries in your area. We must document compliance or non-compliance with these schedules, and that's your assignment.

Municipal water wastes are to be controlled through a massive investment of monies in construction of waste treatment plants adequate to handle the load from the urban area it serves. As it is, in 1972, many sewer lines are so overloaded they bypass the plant and dump untreated waste directly into waterways. About \$2 billion of EPA's \$2.5 billion budget is earmarked in 1972 for municipalities providing matching funds for construction of these plants. Again, we'll give you a list of plants in your area and a schedule for construction.

Then, there is the problem of oil spills and the intentional or unintentional dumping of other hazardous materials into the oceans and waterways. EPA has an emergency plan that goes into operation whenever these are detected. You will be alerted when a spill occurs. Obviously, you should document what happens.

In the area of solid waste management, there is no Federal law for control. This is covered by state and local legislation which is mostly ineffective. EPA provides technical and financial assistance, and, at the Federal level, conducts a research program for resource recovery. You will find considerable local interest and activity in "recycling" programs. However, much of this is misdirected since there is currently little economic incentive for reuse of materials recovered from solid waste.

In 1972, the most important EPA solid waste program is the closing of 5000 open dumps. This must be accomplished by local demand which EPA hopes to generate through public education and information techniques. We've identified the open dumps in your assigned area; they should be documented for what they are.

The siting of nuclear power plants comes under the licensing authority of the Atomic Energy Commission, but EPA has some influence in the decision



through the Agency's comments on AEC's environmental impact statements. EPA also has an important role to play under its water pollution control authority when a nuclear plant may cause a thermal pollution problem. In most of the assigned areas several plants are in operation, some are under construction, and more are planned. You will be provided EPA's comments on the AEC impact statements for the plants in your area. Be so guided in documenting the construction, operation, or planned construction of these plants.

The pesticide and noise problems are the least visible, and, therefore, the most difficult to document. Under present Federal law, EPA has control only over the registration of pesticides. Great attention is paid to the labeling of pesticides in the hope that these directions will be followed so their use will not harm man or animal. (An Administration bill giving EPA control over the use of pesticides is pending, but may not be enacted in 1972.) EPA does establish safe tolerances for pesticide residues on food, and food with over-limit residues can be seized. Yet the pesticide "problem" is mostly one of public anxiety about unknown, future consequences of long-term, wide-spread use of pesticides. The best guidance we can give you is to be on the lookout for pictures documenting the application of pesticides. If you can determine what pesticide is being used, on what crop, in relation to harvest time--that information may lead us to conclude whether or not the pesticide was misused in that instance.

Noise is invisible, but its impact on man is not. In late 1970, Congress asked EPA to study the psychological and physiological effects of noise on man and report back with recommendations for control of noise pollution. During 1971, hearings were held across the nation and the report to Congress is now being prepared. You will be provided a copy. Meanwhile be guided by what you hear and try to document your observations of how people react to--or ignore noise. The latter is one of the interesting things we've learned. People tend to ignore noise because they think it is only temporary. We are not yet aware that noise is a problem that not only can result in loss of hearing, but also contributes significantly to emotional stress with mental and physiological consequences.

We don't want DOCUMERICA to be a collection of construction pictures. People, is what the movement is all about. All kinds are involved in many ways because they are concerned, if not downright worried. Many are involved in the civic and political processes which are causing change. They are prompting responsible officials to act. They are getting laws enacted at every governmental level. They are changing lifestyles. They are closing the generation gap with the emergence of a new environmental ethic.

So, we look for some great photographic documentation of what the people of the nation do, or are, or think, or feel, or whatever it is that's "...connected to everything else."

Your secondary guideline, then, is to look for these pictures wherever you are, for whatever purpose. Wherever you see people, there's an environmental element to which they are connected. The great DOCUMERICA pictures will show the connection and what it means.

DOCUMERICA is not to be a dismal record of America's environmental problems and what EPA and others do to solve them. DOCUMERICA must also record what is still good and beautiful in our environment, what delights the eye and satisfies the soul. After all, a powerful force in the environmental movement is dedicated to preservation and conservation of the natural environment. Another, equally powerful force is working to beautify the man-made environment--particularly in our cities. Whether it be a pocket park or a mountain valley--DOCUMERICA should include it.

To sum it up, DOCUMERICA is to include three kinds of pictures in the following priority of work:

1. Photographic documentation establishing a baseline of environmental problems in 1972 and what EPA accomplishes toward solutions.
2. Pictures of people doing their environmental 'thing' in ways that have significant connection with change.
3. Positive pictures which speak of environmental appreciation and preservation.

Remember, you're not on an assignment that has to be neatly wrapped up in a story with a beginning, a middle, and an end with a publication deadline. You're certainly not on an assignment to produce pictures with a "story line". Any bias is your own.

We've asked you to work on DOCUMERICA because we know you understand and believe in documentary photography. It speaks of truth, honesty, and objectivity. Yet, we also know you bring your own talent to bear on these abstractions in the presence of a reality--sometimes highly charged with emotion. All we ask is that you do not contrive or distort--that the image be a document as well as the best visual statement you can make it.

EPA Administrator William Ruckelshaus, in an address to the National Press Club last December, said: "The fact is sinking in among all elements

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of our society that, sooner or later, everything *is* an environmental issue. Dr. Commoner is right: 'Everything is connected to everything else.' I believe we are beginning in this country to realize the validity of that proposition, but more importantly, we are beginning to search out the connections and we are striving to understand them."

Through your participation in DOCUMERICA you can help "search out the connections" and in documenting what you find, help all of us "to understand them."

Gifford D. Hampshire  
January 1972





## Guidelines for Photographers--No. 2

This is the second in a series of guidelines which will be issued from time to time to help you find useful DOCUMERICA images. The first, issued in January, set forth the framework within which you will work and the priorities for all assignments. This one deals with specific DOCUMERICA objectives, as will subsequent guidelines.

Attached is an address, "New Questions in Land Use", which William Ruckelshaus, EPA administrator, presented earlier this year to the National Association of Homebuilders in Houston, Texas. It underscores the need for state and local planners to take into account the environmental aspects of land use. It points up the need for Federal leadership and support of wise land-use planning. And, it points out the responsibility that the building industry should bear in preventing ecological disaster zones.

It is also a call to all photographers working on DOCUMERICA assignments to look for images which will help us to understand the connections between land use and environmental quality in urban, suburban, rural and wilderness land use or misuse.

Please seek out and document this subject matter while covering your assignment. We will welcome any suggestion you may have for an assignment dealing exclusively with a land-use subject of regional or national interest.

Gifford D. Hampshire  
March 1972



# DOCUMERICA

UNITED STATES ENVIRONMENTAL PROTECTION AGENCY

## Guidelines for Photographers # 3

### Starting the Assignment:

A DOCUMERICA assignment starts officially when a photographer who has signed our Basic Ordering Agreement receives a Task Order signed by the Project Director.

Prior to this we have had meetings and discussions and we have come to an agreement--together with Regional and EPA Headquarters program experts--about the subjects to be documented, how and when it will be done. The Task Order makes it official.

Please read this document which, together with the Basic Ordering Agreement, is our contract.

Before you start shooting there are certain supplies you need which are provided by DOCUMERICA. If you have not received them, please order from this office:

1. Two sizes of "jiffy" bags for shipping exposed film to DOCUMERICA. No. 0 holds ten rolls and two of them fit into a No. 5--you should have three sets for a ten-day assignment.
2. Franked (postage paid) Government labels addressed to DOCUMERICA to apply to all mail and shipments. You should have ten for a ten-day assignment.
3. Our distinctive DOCUMERICA pressure sensitive label to apply to all mail and shipments to this office so they won't get lost in another EPA office. You should have fifty of the small one and ten of the larger size.
4. Pocket-size DOCUMERICA caption pads--20 original sheets with carbons per pad. Figuring four sheets per roll--one pad for five rolls--five rolls a day, you should have at least a dozen pads for a ten-day assignment.



5. An ID card identifying you as a contract photographer on a DOCUMERICA assignment for the United States Government. You will fill in the physical description and attach a mug shot. Use only in connection with your assignment.

6. A set of guidelines for photographers.

Of course you need an adequate supply of film. When you call, write or appear in person at the following Eastman outlet nearest you, you will be required to give your social security number and your Task Order number to the named Eastman personnel who have been provided this information by DOCUMERICA. Having thus identified yourself, you may order the quantity of Kodachrome and/or Ektachrome rolls you feel you need for the assignment. Do not skimp on film. Eastman's bill to us will give us a record of the quantity and type of film delivered to you. When your assignment is completed unused rolls are to be returned to DOCUMERICA.

New York City Region--(212) 879-1500

Mr. Frank Dooley or Mr. Dick Manchee

Mid West--Oakbrook, Illinois (312) 654-5300

Mr. Mike Clifford or Mr. William Watson

Hawaii--(808) 531-6565

Mr. Donald Furusho

Pacific Northwest--San Ramon, California (415) 828-7500

Mrs. Nelda Leonard or Mr. Bob Crowley

Southeastern Region--Chamblee, Georgia (404) 457-5211

Mrs. Ann Dunagan or Mr. Ernie Woods

Southwestern Region--Dallas, Texas (214) 241-1611

Ms. Nellie Southern or Mr. Walt Shey

Pacific Southwest Region--Whittier, California (213) 945-1255

Mr. Cliff White

Exposed film is to be sent to DOCUMERICA for processing. This is necessary for control and other administrative requirements. We have the film processed by Eastman's lab in Rockville, Maryland. When the slides are received they are identified as DOCUMERICA images by the name of the photographer and each one bears the assignment and roll number.

When the photographer's shipment has been processed and identified, it is returned to him for editing (See Guideline on Picture Editing).

DOCUMERICA photographers are expected to carry out their assignments in a highly professional manner, and independent of direct supervision or participation of EPA personnel. However, photographers should keep the Project Director and Regional Public Affairs Officer advised of developments. Particular attention should be given to any guidance

regarding cooperation with state and local officials. The Regional Public Affairs Officer should be consulted in any circumstance in which the photographer finds himself involved in problems with persons whose cooperation is needed.

Before the assignment is started the photographer should familiarize himself with all the Guidelines issued to date.

Gifford D. Hampshire  
Director  
Project DOCUMERICA

October 1972



## Guideline for Photographers # 4

### Roll Numbering

After six month's experience with photographers on DOCUMERICA assignments we have decided to change the numbering system.

Originally, we had envisioned the need for a numbering system which would be convenient (once mastered) for photographers on, say, an assignment authorizing 30 shooting days to be used intermittently over, say, a six months period. Under the original system the photographer would use consecutive roll numbers for each "take" or shipment. That is, he would number the ten rolls of his first "take" from one to ten and ship them to DOCUMERICA for processing. When he completed the eight rolls (or whatever number) of the second "take", he would number them from one to eight and ship them to us.

This system required the photographer to keep track of his shipments and that number became crucial to our identification of slides. Thus:

0001-001-04 and 0001-002-04 = roll 4 from "take" one, and roll 4 from "take" two.

It didn't work because some very professional photographers could not break away from their long experience in numbering *all* rolls taken on an assignment consecutively. Besides, it turned out that we could not handle long intermittent assignments. So, with our decision to make shorter assignments, and to send the processed and identified slides to the photographer for his first edit (See new Guideline on Picture Editing), we decided to require all DOCUMERICA photographers to number all rolls taken on any one assignment consecutively.

This will eliminate the three digit shipment number from our identification system. We have instituted the change here at DOCUMERICA by assigning consecutive roll numbers to all boxes of processed film received from each photographer (who has been trying to follow the original system) who has received an assignment prior to the date of this Guideline.



#### Guideline for Photographers # 4

All photographers starting assignments after this date are to use the new system.

Thus, the code number identifying each DOCUMERICA image will consist of the four digit assignment number, a three digit roll number, and a two digit frame number:

0000-000-00

The assignment number is unique to the specific assignment issued by Task Order (same number) to a photographer. This number will never be used again, either for the same subject or the same photographer.

The roll number, of course, will lead writers to the caption information--as will the frame number.

Each mounted slide in every box is identified as soon as it is returned to DOCUMERICA by the processor. The assignment and roll numbers, EPA-DOCUMERICA, and name of photographer will be printed on the mount.

Gifford D. Hampshire  
Director  
Project DOCUMERICA



# DOCUMERICA

UNITED STATES ENVIRONMENTAL PROTECTION AGENCY

## Guideline for Photographers # 5

### Picture Editing

DOCUMERICA photographers have not only an opportunity to participate in the selection of their images for the collection, they also have an obligation to see that their best work is selected and properly identified.

As of this date (previously the system was reversed) the photographer does the initial editing. The photographer will be responsible for selecting the best images from each box of transparencies, for selecting the best from the best of the entire assignment, and for organizing and captioning his final selection. The final selection by the photographer *and all outtakes* are sent to the Project Director who will make a final editing for the collection. The photographer will be advised if there is any serious disagreement, or if the assignment is deficient in any respect according to requirements of the Task Order.

Here's how the procedure should work.

As in the past, the photographer will ship exposed film to DOCUMERICA for processing. This is necessary because of administrative requirements and it is imperative for identification control. After the film is processed each and every mounted slide (nothing will be removed from the boxes) will be identified as a DOCUMERICA image by the name of the photographer, and with assignment and roll numbers. This information will be printed on each slide.

We will ship the slides to the photographer by certified mail. Normally the shipment will correspond to the shipment of exposed film received from the photographer, but it may include several of the photographer's shipments. A copy of our record of this shipment will be enclosed.

The photographer is not expected to edit immediately and return shipment. He is expected to make a final selection within a reasonable period (10 days?) after receipt of the last processed roll taken on the assignment. Obviously, then, the photographer should retain and work with all of the images produced on the assignment in making his final selection.

## Guideline for Photographers # 5

We expect the photographer not only to pull the best images from each box, but also to organize all the best images of the assignment according to some format or sequence which allows the photographer to properly caption the images (See Guideline on Caption Information).

It is in the photographer's interest to organize the selection and captions so the Project Director can make a quick and intelligent evaluation. If he can see that the images meet the expectations and requirements of the Task Order, if he can see that there is adequate caption information, then he will know there will be no problem in making a final edit for the collection. Most importantly, to the photographer, the Project Director will then not hesitate to approve the invoice (See Guideline on Invoices and Such).

The photographer's final selection should be packaged together and identified as "selects". The caption information should accompany the selection, and, of course, be referenced by roll and frame number (see new Guideline on Roll Numbering). Usually there will be a number of images which the photographer pulled from the boxes, but which were not included in his final selection. These should be labeled "seconds" and referenced as such by roll and frame number in the caption information.

When the photographer has made his final edit, he will package the "selects", the "seconds", the caption information, and *all boxes of outtakes* and ship the package by certified mail to DOCUMERICA.

We assume that the photographer is liberal in his selection of the best images from the boxes, and that he is not conservative in his final selection. Photographers should remember that we are not editing for a tight picture story; we are editing for a collection in which picture researchers or editors should find the variety of good images a photographer has produced on any one subject. The collection does not need inferior duplicates of the same subject from the same perspective. It does need verticals and horizontals, and the perspectives of different lenses and angles, when this is possible. If the subject could only be photographed one time in one way, then we can only hope it was done and that one image has been selected.

If these assumptions are correct, and if the photographer has adequately organized and captioned the selects, the Project Director should be able to make a final selection for the collection soon after the package is received. If not, it will be because the photographer did not produce the images expected and required for the assignment or because the photographer did not provide adequate caption information. In that event the Project Director will determine whether the inadequacy



## Guideline for Photographers # 5

is due to circumstances under the photographer's control, or not. If it is work the photographer can and should rectify, he will be asked to do so under the terms of the contract. If not, we will make the best possible use of the work performed.

When the final selection is put in the collection, a reproduction duplicate of each image in the system will be sent to the photographer together with the original slides left in the boxes. (See Guideline on Selects-Seconds-Outtakes.)

Gifford D. Hampshire  
Director  
Project DOCUMERICA

October 1972



## Guideline for Photographers # 6

### Caption Information

DOCUMERICA photographers are responsible for providing adequate, accurate caption information. Under our contract (Task Order and Basic Ordering Agreement) an assignment is not complete and payment cannot be authorized without the basic information answering:

*When?* The date the picture was taken.

*Where?* The place the picture was taken. Be as specific as possible. Try to provide the information you would want if you were asked to photograph the same subject from the same place five years from now.

*What? and Who?* What would any good writer or editor need to know about the subject? What is in the picture that cries for identification? Name objects that have names. Name individuals only if they are prominent visually and important to understanding the image (*i.e.*: a mayor posed before his city--a plant manager in his plant). Explain action when it is not obvious from the image (*i.e.*: photo of girls in bikinis carrying a basket--"these girls are looking for litter after the picnic"). Describe important conditions not apparent in the picture (*i.e.*: photo of clear, bright river water--"this clean looking river is actually 'dead' because of unseen chemical discharges").

You are not required to answer *Why?* or *How?* and you are not expected to editorialize. However, if you do, please provide the identity and address of your source.

In brief, we need the facts.

DOCUMERICA photographers are provided with caption information pads suitable for use in the field. Each page has its carbon so the photographer who makes adequate notes on location can merely detach the original and send it in with the roll. Those who elect to use their pads for notes to write adequate caption information to accompany their shipment are encouraged to do so.

## Guideline for Photographers # 6

The photographer should always include brief caption information with shipments of exposed film to DOCUMERICA, and he should keep a copy of that information so he can prepare adequate captions to accompany his selection of images for the collection (See Guideline on Picture Editing). *It is at this final stage of the assignment that the photographer must fulfill his responsibility for providing adequate and accurate caption information.*

Actual caption writing for the collection will be done by writers working for DOCUMERICA. Hopefully the writer will be able to do this from the information provided by the photographer. If the information is not adequate, however, or if he has doubts about its accuracy, the writer is authorized to call or write the photographer who is expected to respond to the need.

It is to the best interest of the photographer and the Project that our captions are adequate and accurate. It should be clear that adequacy does not mean lengthy. An adequate caption is one which provides just enough words to identify and explain *what is in the image* when the picture does not do this. It is just enough information to lead the user to sources other than the photographer for any further information he may need.

An inadequate caption is a sad reflection on the photographer and the Project. An inaccurate caption is a disaster.

A final word about accuracy. If you are not sure of the facts, *please* say so in your caption information. Having said it, *please* give us a source for checking the facts. You were there. You must have met someone who knows, or who could tell us who does know. Please tell us who that is and how we can reach him or her.

Gifford D. Hampshire  
Director  
Project DOCUMERICA





## Guideline for Photographers # 7

### Invoices and Such

Under the Basic Ordering Agreement and Task Order photographers receive payment for DOCUMERICA assignment following their submission of an invoice to the Project Director who must certify that the assignment has been completed. These instructions are in Article II (page 4 of 5) of the BOA (Standard form 33 titled: "Solicitation, Offer, and Award") which selected photographers have signed, and which have been processed and returned with a contract number to the photographer by an authorized EPA Contracting Officer.

Only photographers who have a contract number may be issued a Task Order (assignment) and only photographers with a Task Order signed by the Project Officer may submit invoices.

This Guideline is intended to clarify the procedure for preparing and submitting invoices.

*When to Submit Invoices* -- The photographer may submit an invoice upon completion of ten-day's shooting and the editorial time necessary to complete that body of work. The latter includes time spent in meetings with EPA, on other research, and on picture editing and caption writing. (For every ten-days of shooting time we authorize 3-to-5 days of editorial time at the half day rate). An invoice should not be submitted until all of the work (see Guidelines on Picture Editing and Caption Information) on the ten-day assignment is completed.

*How to Prepare Invoices* -- Some time in the future we expect to provide a standard form for DOCUMERICA invoices. Meanwhile, please follow the format of the attached sample. Use plain white paper and prepare an original and three copies. On the lower third of the reverse side of each copy, type the following statement:

#### CERTIFICATE

I certify to the best of my knowledge and belief that the services shown on the invoice have been performed and accepted.

\_\_\_\_\_  
Date

\_\_\_\_\_  
Project Officer

Before payment can be made, the DOCUMERICA Project Director must sign the above statement on the back of each invoice. Before signing the statement, the Project Officer (Director) must determine that the assignment, or at least a ten-day portion, has been completed and he is in possession of (1) the photographer's selection and adequate caption information, and (2) all outtakes and unused film. He must also find that the work is satisfactory and that it meets the requirements of the Task Order.

One of the small DOCUMERICA labels should be applied to the face of each copy of the invoice. This identifies the invoice and will expedite its delivery to the persons responsible for making payment.

*Where to Send Invoices* -- Address as follows:

Project DOCUMERICA  
Office of Public Affairs  
United States Environmental Protection Agency  
Washington, D.C. 20460.

It is always a good idea to apply one of the small DOCUMERICA labels to mail addressed to this office.

The invoice will be received by the Staff Assistant responsible for DOCUMERICA record-keeping who will determine whether it is in order, and if it jibes with records such as the Task Order, film order, *etc.* A check will also be made of the days invoiced for shooting against the caption information and film exposed for those days. When the invoice is found to be in order, it will be presented to the Project Director for signature.

*How Invoices are Paid* -- When an invoice is approved by the Project Director it is sent to the EPA office responsible for processing it for payment. Actual payment is by a government check issued by the Treasury Department. At this time, when the approved invoice leaves DOCUMERICA, it takes about three days to get to the Treasury Department where it takes about ten days for the check to be prepared and mailed.

Gifford D. Hampshire  
Director  
Project DOCUMERICA

Attachment

October 1972



# DOCUAMERICA

UNITED STATES ENVIRONMENTAL PROTECTION AGENCY

## INVOICE

Name of Photographer  
Street Address  
City, State, Zip

Contract Number \_\_\_\_\_

Task Order Number \_\_\_\_\_

Shooting Days @ \$150.00

Editorial Days @ \$ 75.00

Date:	Location:
12/2/72	Portland, Me.
12/3/72	"
12/4/72	"
12/5/72	Machiasport, Me.
12/6/72	"
12/7/72	Searsport, Me.
12/8/72	"
12/9/72	"
12/10/72	Portland, Me.
12/11/72	"

Date:	Location:
12/1/72	Portland, Me.
12/27/72	Boston, Mass.
1/5/73	"

Total: \$1,500.00

Total: \$ 225.00

### EXPENSES

Per Diem @ \$25.00

12/1/72 thru 12/11/72 \$275.00

Mileage @ 10¢ per mile

Boston to Portland, Machiasport, Searsport, Portland, Boston

Total mileage 642 = \$64.20

### Other

Telephone (five LD calls to Boston) \$6.85

Boat rental (receipt enclosed) \$28.00

Total \$34.85

GRAND TOTAL \$2,099.05

SAMPLE





## Guideline for Photographers # 8

### Selects-Seconds-Outtakes

This Guideline is intended to clarify the status of DOCUMERICA images in physical possession of the photographer. It will also explain how the photographer can relate to and participate in the operations of the DOCUMERICA collection.

When the Project Director and the photographer agree on a selection or "body of work" it will enter the collection. The collection consists of (1) "selects" which are duplicated and entered into the computer system which will retrieve any one of 40,000 images in four seconds, and (2) a backup file of "seconds" which will not be in the visual side of the computer system, but can be retrieved through the data processing side.

Our original plan contemplated about 40,000 "select" images a year going into the system. All the others would be outtakes.

The present plan is to have a "select" file of about 10,000 images, and a file of 30,000 "seconds". We will duplicate the "selects", but not the "seconds". We have come to this plan because of the high costs of making reproduction duplicates, and because we believe 10,000 good images a year is a lot for anyone to choose from.

However, this means that the file of original "seconds" will not be available to anyone until there is a *need* for duplication. For example, an editor has looked at all the images in the system on a particular subject by a photographer. Then he asks: "Is this all you have?" We would respond by showing him the "seconds" and if he wants one of these we would order duplicates and put that image in the computer system. We really don't expect this to happen often.

The photographer, of course, would have access to the "seconds" in the same manner as the hypothetical editor.

Under the present plan we will send the photographer one reproduction quality duplicate slide of each "select" image put into the system. At the same time, we will return to the photographer all "outtakes". Therefore, the photographer will have physical possession of everything but the "seconds".

All of the slides in the photographer's possession will be identified as EPA-DOCUMERICA images bearing the photographer's name and assignment number. Just like the images in the system, these are in the public domain and may be used by anyone with the understanding they should comply with EPA's Conditions of Release as follows:

The United States Environmental Protection Agency has unlimited rights to the images produced under contract with the named photographers. These photographs are released for normal editorial and education purposes under the following conditions:

1. Each use of every DOCUMERICA image must bear the following credit:

EPA-DOCUMERICA-Name of Photographer

2. Users are advised that individuals who are the subjects of DOCUMERICA photographs have not granted consent for the use of such photographs for advertising, annual reports or such other commercial uses.

3. All uses of DOCUMERICA images must conform to the caption information released by the Government. Anyone found to be responsible for distorting or misrepresenting the facts associated with the photographs may be subject to legal action under 15 USC 53 and 54.

The photographer should feel free to provide his DOCUMERICA images to anyone who wishes to use them for informational or educational purposes. We encourage photographers to promote the use of their images, for that is the objective of DOCUMERICA when it serves the public interest. It is not necessary to obtain EPA's permission for release of the images. We will, of course, appreciate knowing when images are used or published.

In turn, DOCUMERICA will try to keep the photographers informed when we release their images for use or publication.

Photographers should also feel free to suggest to EPA how their images might be used in our information program, or to direct would be users to the collection.

In summary, when a photographer's work becomes a part of the DOCUMERICA collection, the photographer continues to be associated with that work and may participate as he wishes to see that the public benefits from it.

Gifford D. Hampshire  
Director  
Project DOCUMERICA