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AMERICAN SOCIETY OF
MEDIA PHOTOGRAPHERS

LIFE INSURANCE:
A PHOTOGRAPHERS GUIDE



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PLUS:
Going Portal
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The Functional
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YEAR END 2004

ASMP BULLETIN

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Eddie Adams Captures
a Legend in Sound

ON OUR COVER: Photo by Roger Wyan of Merced, Calif. Wyan relies on ASMP's Find a Photographer (FAP) directory for help in getting clients across the country to call with assignments. Pictured here: a waitress arrives with some home cooking at a local café. THIS PAGE: Photo by Carolyn Bates of Burlington, Vt. Bates scored this assignment for the café Radio Bean through the FAP directory. Shooting with a Hasselblad and Imacon back, she smoothly delivered a final product within six hours of getting the job.

For more on ASMP's Find a Photographer, see our portfolio section beginning on page 30.

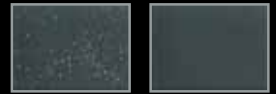
ITS IMAGES LEAVE OTHER CAMERAS IN THE DUST.
(WHICH, INCIDENTALLY, IT REPELS WITH A
SUPERSONIC WAVE FILTER.™)



E-1 Every week, more professionals discover the power of the Olympus E-System. Only the E-1's Digital Specific Lenses™ were designed to channel light directly onto the image sensor. Only the E-1 was designed to feature a patented Full-Frame Transfer CCD. And only the E-1 delivers images of such breathtaking, edge-to-edge clarity. Discover why so many photographers have switched to the Olympus E-System. Visit olympusamerica.com/discover or call 1-800-260-1625. The Olympus E-System. **Designed to Do More.™**



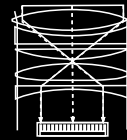
The Supersonic Wave Filter™ in action:



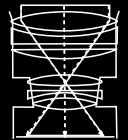
Before.

After.

The E-1's unique Supersonic Wave Filter™ was designed to protect the imager and your images. Amazingly, the system's ultrasonic technology causes dust particles to fall away. The result, no damaged images, no lost time. Change lenses at will.



Zuiko Digital lens.



Film lens.

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OLYMPUS

Your Vision, Our Future



ASMP general member Robert Reck captured Susan Carr in conversation with Penny Gentieu and Betsy Reid during ASMP's 60th Anniversary Party at Jay Maisel's Studio in New York. Reck is an award-winning architectural and interior design photographer based in Santa Fe, N.M. A review of *Facing Southwest*, his latest book project, is on page 12. For more party pictures check out the Anniversary Update on pages 16-17.

PRESIDENT'S LETTER

ENVISIONING OUR BUSINESS OUTSIDE OF OUR PAST

In my last President's Letter, I discussed the need for each of us individually, and for ASMP as a society, to develop a vision for our future and to work confidently towards that goal. The difficult part of this vision is that we all must think outside the norms of what our businesses "used" to be. Times are tough and the business climate we work in shows few signs of improvement.

Photographers all over the country are facing tough decisions about their futures. I am no exception. My business of eighteen years involves a business partner and a studio in the Midwest. While architectural photography has always been our primary interest, along with that specialty we operate a generalist studio serving area ad agencies, designers and manufacturers. For many years the work was good and it was steady. Then everything changed.

Royalty Free stock emerged and all of our work that wasn't subject, location or product-specific dried up. Mergers and buyouts gutted our local manufacturers and these product-specific assignments disappeared. Digital cameras became affordable, leading our architectural clients to only want us to photograph their best project of the year rather than all of them.

As much as I may want my business to return to where it was five years ago, it isn't going to happen. The economy will improve, but the business climate we all work in is irrevocably changed. I must create a new future for my business by evaluating the type of work we want to do, who our clients will be and where we need to be located. This evaluation must take into account the realities of photography that in many cases is sold as a commodity rather than as a service. It must embrace digital technology while simultaneously understanding its pitfalls. It must acknowledge my reduced negotiating power against an increasingly consolidated client base.

ASMP must rise to this crisis by providing our members with the tools they need to navigate this new environment. ASMP, through our Web site and our seminars, must become the information resource on the business of photography. ASMP must work harder to connect our members to buyers through Find a Photographer and Find a Photo. And, ASMP must fight for photographer's rights on legal, legislative and business issues. We need ASMP more than ever to act as our unifying force and to be our advocate.

Again, we can benefit by looking to our past for encouragement and guidance. The recent passing of Henri Cartier-Bresson, Ben Ross, Eddie Adams, Richard Avedon and Chuck Keeler has been a significant loss for ASMP and the photographic community at large.

Henri Cartier-Bresson's "decisive moment" has inspired countless photographers and his timeless images will continue to inspire long into the future.

Ben Ross was a photojournalist and early member of ASMP who fought diligently for photographer's rights.

Eddie Adams was a Pulitzer Prize winning photojournalist whose arresting images of war, politics, fashion and show business will remain an inspiration to generations of photographers. Not only have

Richard Avedon's images changed how we look at fashion and portrait photography, but his business acumen serves as a model for all of us. And **Chuck Keeler** was an early member of ASMP's Minneapolis-St. Paul chapter and a tireless advocate for his photographic community throughout his career.

These distinguished and diverse photographers are unified by their longstanding and loyal memberships to ASMP. Their successful balance of the independent artist's nature with an understanding of good business practices, plus the recognition of the need for solidarity and collective action was admirable. We honor their contributions to our profession and will long remember and appreciate the beautiful images they leave behind.

Photographers are sitting at a crossroad and our members are dealing with difficult business decisions every day. If your choice is to remain a photographer, I celebrate you and challenge you. I applaud your passion to continue to do what you love, but in order to make that sustainable you must confront our industry's dilemmas head on. Develop a plan for your business that acknowledges our new realities and seek out the necessary skills and markets to bring your plan to fruition. Take advantage of all that ASMP offers, and challenge us by telling us what you need. With carefully planned and deliberate steps, we can make our visionary profession, which both records and changes our world, a meaningful choice for a life's work. Continue to take joy and pride in the images you create.

Susan Carr
President, ASMP

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-LONDON FLANAGAN

London Flanagan



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ASMP was founded in 1944 to promote high professional and artistic standards in photography and to further the professional interests of its membership by disseminating information on a range of subjects and concerns. ASMP has a membership of more than 5,000 of the world's finest photographers.

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E-mail: waterman@asmp.org. Unsolicited material will not be acknowledged or returned. All submissions are printed at the discretion of the Society and are subject to editing. Signed letters and editorial contributions must include a phone number.

Articles appearing in the ASMP Bulletin reflect the opinions of the writer. They do not necessarily reflect those of the editors, any officers of the Society, the Board of Directors, or the National Office. The Society does not assume responsibility for the individual writer's opinions as expressed in the article.

Dear ASMP Members,

I want to bring you up to date on a variety of joint initiatives involving ASMP. These items speak volumes about the new level of cooperation between photography trade associations. This work has been a high personal priority and I hope that you are pleased with the progress being made.

In addition to our anniversary celebrations, ASMP was involved in many other actions at PhotoPlus Expo including:

- A joint advocacy effort with the following organizations: Advertising Photographers of America (APA), Stock Artists Alliance (SAA), Professional Photographers of America (PPA) and Editorial Photographers (EP) responding to the new "custom stock" business model. All of these photo organizations agree that this new business model is not in the best interests of photographers or our industry. SAA crafted the statement, ASMP edited and formatted the piece, APA made buttons that say "No Spec Ever" and these materials were distributed at all of our booths. The unified voice of all five groups gave a clear resolute message about how we feel about "custom stock." For more information on "custom stock," go to www.asmp.org/customstock.
- Photo trade association leaders joined in our first *Digital Summit*. Representatives from the Association of Photographers, APA, ASMP, British Association of Picture Libraries & Agencies, EP, National Press Photographers Association, PPA and SAA were in attendance. ASMP was instrumental in pulling this effort together and we are optimistic that this small group of dedicated tech experts and leaders will be a productive alliance in promoting digital standards and good business practices for all of us.
- ASMP and EP co-sponsored a panel discussion, *Digital Issues in the Editorial Market*. The meeting was attended by approximately 100 photographers and produced a lively discussion. A summary will be available soon on www.asmp.org.
- ASMP has joined the advisory counsel of the Picture Licensing Universal System, PLUS. This important initiative will establish a universal glossary of licensing terms and has the potential to build systems for embedding a specific image's licensing agreement into the image. ASMP supports this effort and has agreed to help PLUS build alliances with other international trade associations.
- ASMP secured regular complimentary space in PDN for photography associations to jointly address issues affecting working photographers. This space will be called "Association Views" and our first half page will be used to post our comments on the negative impact of the "Custom Stock" business model.

Thank you all for your support with this important effort.

Sincerely,
Susan Carr
ASMP President

GETTING THE MOST FROM YOUR MEMBERSHIP

There are many ways to increase the value of your ASMP membership. As a trade association, ASMP's mission is to protect and promote the interests of publication photographers. This is accomplished primarily through information, education and advocacy. What exactly does this mean for the individual member and how can you maximize the return on your investment in ASMP?

1. Use the Web site. The ASMP Web site is a fantastic resource for industry news, events, business and legal information. Be sure to visit the new copyright tutorial located at www.asmp.org/copyright. The News & Events and Advisories links at the top of the Home page connect you to the latest information on key issues of concern within the industry.

2. The ASMP Forums are perhaps the most underutilized resource easily accessible to members. Got a technical question? Need some travel advice? Concerned about market trends? Bring it to the Forum! The accumulated knowledge of the ASMP membership is our best resource. The Forum is the place to share information. Go to www.asmp.org/forum

3. It's Your Business Seminars. In their second year, the It's Your Business Seminar series offers information and education on important issues faced by working publication photographers. Go to www.asmp.org/education for details. Be sure to look at the new Thinking Stock seminars delivered by Betsy Reid of SAA in conjunction with ASMP/It's Your Business.

4. Findaphotographer.org. Find a Photographer (FAP), featured in the portfolio section of this issue, is the client searchable database of General members that facilitates searches by specialty, location and name; allows clients to see up to seven images per photographer selected; provides links to personal Web sites and e-mail; and gives ample space for a description of the services you offer. In the past year 11,500 images have been uploaded to the site, however, many General member photographers still do not have images featured with their free listing. Go to the Members Area from the Home page and follow the Update Your Membership Profile link or just go to www.asmp.org/u_find_photographer/member_update.php. Login and use the Photos link on the Member Update Form. Follow the easy instructions to upload images.

5. Subscribe to Find a Photo client requests. Go to the ASMP Forum, click on "Queries from 'Find a Photo' Page", then click on the topic title "Link to the List of Photo Requests from Buyers" and finally click on "Track This Topic" at the top or bottom of the page. You will receive an email with every new photo request submitted!

6. Member Discounts and Special Offers. Looking for health or commercial insurance, computer and electronic equipment, software, Web services, a subscription to Photo District News, rental cars or expedited shipping? ASMP has negotiated special discounts for all of these products and services. Go to www.asmp.org/membersarea/benefits.php for details. In particular, get great prices from MacMall/PCMall; see Teigit, Working Today or Association Health Programs for health insurance and go to Taylor and Taylor to review the exclusive ASMP Prosurance commercial insurance package.

7. Use the ASMP logo in your e-mail and correspondence. Let your clients know that you are a member of the premier association for

publication photographers. Logos are located at: www.asmp.org/membersarea/member_logos.php

8. Donate to the Legal Action Fund. ASMP needs your support in order to continue the important advocacy work of the Society. Follow this link to make a contribution online: www.asmp.org/commerce/legal.php

9. Use Your Local Chapter or Specialty Group. ASMP's many chapters offer members within a given geographic area or specialty the opportunity to gather to discuss issues and local business trends, participate in local programming and provide support for advocacy efforts. Go to a meeting, meet old and new friends, exchange ideas and have a good time. Chapters also provide a tremendous resource for location photographers. Need a lab, a local assistant, rental equipment or a good location? You can rely on your fellow members for good advice wherever you travel. There are currently three specialty groups within ASMP primarily functioning on a virtual basis – Architecture, Underwater and Fine Art. For more information on Specialty Groups go to: www.asmp.org/community/specialty.php7. Finally, GET INVOLVED. The best way to get the most out of your membership is to be an involved member. Head up a committee, run for the local or national board, write for the Web site and/or chapter newsletter. Use the power of networking; it's the best way to stay ahead!

Eugene Mopsik
Executive Director, ASMP

The Winning Family

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[YEAR END 2004]

Check out the new and extensive online guide to copyright that recently debuted on the ASMP Web site. Visit www.asmp.org/copyright for full details.

NEWSLINE



© Tony Gale

COPYRIGHT UPDATE STRAIGHT FROM THE SOURCE

The 21st century is here, and the U.S. Copyright Office is racing to play catch up with the challenges it presents. On October 23, Marybeth Peters, Register of Copyrights, updated ASMP membership on the Copyright Office's recent achievements and plans for the future. First on the agenda was the Copyright Office's six-year move to bring its operations into the digital age. By November 2006 all copyright applications will be processed electronically. The switch won't come soon enough, according to Peters. Terrorism concerns prompted by anthrax and rein mail scares have slowed the receipt of copyright applications considerably. At one point, Peters said, the Copyright Office didn't receive mail for nine months. Peters encouraged photographers to send submissions to the copyright office in a box rather than a flat envelope. Boxes are sturdier and undergo just one screening process, as opposed to flat mail, which is subject to both irradiation and chemical testing.

Peters also recapped a number of recent legal cases involving copyright issues, including attempts to overturn the Digital Millennium Copyright Act and the Sonny Bono Copyright Extension Act. According to Peters, the number of lawsuits being brought challenging copyright rules is unprecedented. "One of the things that's happened is that for the first time we're in a totally new environment with the public," Peters said. "People nowadays think that copyright is bad." Among her goals for the Office is to launch a program to educate the public on how copyright benefits individual artists.

For more details on Peters' copyright update, check out the article, "Peters Frames Current Copyright Issues at Member Meeting," on the ASMP Web site or click on the following link, www.asmp.org/60th/mbpeters.php. And for a complete tutorial on navigating the copyright process, be sure to use ASMP's new copyright guide on www.asmp.org/copyright.

Register of Copyrights Mary Beth Peters addresses a rapt audience during ASMP's members meeting in New York on October 23rd.

—Amy Blankstein

POINT-COUNTERPOINT ON "CUSTOM" STOCK

Competing photographers shoot stock on spec to fit client requests within a 72-hour time frame. This is not the premise of a new reality television show; it is an emerging stock photography business model. OnRequest Images is one of the newer services in the field, and its "custom" stock concept has raised a red flag among proponents of photographers' rights.

Eugene Mopsik of the American Society of Media Photographers and Betsy Reid of Stock Artists Alliance recently went head-to-head with David Norris, CEO of OnRequest Images in a Point-Counterpoint discussion for PDNOnline. Norris presents the argument that "custom" stock provides advantages for creatives and photographers alike, while Mopsik and Reid assert that photographers devalue their services by participating.

OnRequest claims to take the guesswork out of stock photography by supplying photographers with "requests directly from advertising agencies and corporations, with detailed descriptions of the images they need to buy now."

Mopsik and Reid point out that this is not "market information," but rather what, until now, would have been called an assignment description. It is misleading to suggest that shooting to one client's specific layout would be a smart strategy for creating "stock" images. Experienced stock shooters know that these kinds of "needs lists" are rarely the basis for producing the most marketable and thus successful stock images.

For the complete discussion and to read Norris' claims, check out "Point-Counterpoint: The Two Sides Debate The "Custom" Stock Photography Model" on the ASMP Web site at www.asmp.org/news/spec2004/customstock.php.

—Amy Blankstein

NEW WEB MAGAZINE FOR PHOTOGRAPHERS

October 15th marked the launch of *VisionAge*—a brand-new monthly Web magazine created by PDNEvents which takes an in-depth look at the most innovative photographers, technology and techniques on the radar today. For its premiere issue, *VisionAge* followed two world-weary Magnum photojournalists on one of their most brutal assignments ever—New York City's Fashion Week. In the current issue, *VisionAge* catches up with ASMP members Judy Herrmann and Mike Starke, whose digital studio is as innovative as it is lucrative. *VisionAge* also covers the latest photographic news, gear and trends. Sponsored by Olympus, it combines real-world experience with cutting-edge technology. Log on to www.pdnonline.com/visionage.

—Michelle Golden

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Others asked us to push the limits of film.

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AMERICAN SOCIETY OF
MEDIA PHOTOGRAPHERS

Call for nominations

The nomination period for the national board of directors will be open from December 1, 2004, to December 31, 2004.

Any general member may declare his or her candidacy for the directorship. The election will be held from February 15, 2005, to March 15, 2005. Winners will begin their term at the next regular board meeting following their election (expected to be scheduled for April or May 2005). Five (5) directors will be selected for a three (3) year term.

A director's term is three (3) years. Each candidate must be willing to attend a minimum of two (2) board meetings per year, which usually involves a Friday, Saturday, and Sunday. Other duties are assigned by the board to individual directors.

If you wish to declare candidacy, please complete the following and fax or mail to:

ASMP National
150 North Second Street
Philadelphia, PA 19106
Fax: 215-451-0880

I declare my candidacy for a seat on the national board of directors. I am a general member of ASMP and understand that the commitments of a director of ASMP include having to attend a minimum of two (2) board meetings a year, as stated above.

Print Name

Signature

Date

[YEAR END 2004]



© Gerardo Somoza

Model on the runway wearing Zac Posen

OLYMPUS AT FASHION WEEK

I walked into the lounge to escape the crush at the tents during New York's Fashion Week. After passing tables filled with water, cookies, coffee and fruit, placed there for our enjoyment, I found a soft cushioned chaise and took a breath. Though the schedule is demanding and the crowds often intense, there was little to complain about—we had a car service to chauffeur us to shows off-site, storage for our personal items, a masseuse to help ease tired muscles and martinis for everyone the night before. I had to wonder

how the patrons attending the fashion shows felt, since Olympus was certainly treating the photographers right.

As part of their push to promote their new E-1 digital SLR to professionals, Olympus has been working hard to recognize photographers and the work they do. As the main sponsor of Fashion Week over the past two years, Olympus has been spotlighting the E-1—the first digital SLR with a body and lens system built from the ground up specifically for digital use. Photographers working Fashion Week were able to reserve the system and put it through its paces during a days work. Olympus also provided on-site cleaning services for cameras by any manufacturer, free of charge.

Olympus has created, and continues to improve, the E-1 system based on the needs of and feedback from working professionals. The VIP treatment during Fashion Week was certainly welcome, but it's the company's focus on improving its tools that lets pro-shooters know Olympus is serious about meeting their needs.

—Thomas Werner



© Gerardo Somoza

Fashionistas at work and at rest in the Fashion Week lounge

EZRA STOLLER, 1915-2004

Ezra Stoller, whose photographs helped to define modern architecture, died of a stroke in Williamstown, Massachusetts on October 29. Stoller documented the works of such ground-breaking modernists as Frank Lloyd Wright, Marcel Breuer, I.M. Pei, Eero Saarinen, Richard Meier and Mies van der Rohe.

In addition to serving as ASMP's president from 1971 to 1973, Stoller helped to create standard practices for credits and licenses in



Bill Maris © Esto

Ezra Stoller, 1961

the publication of architectural images, as well as for architectural competitions. The American Institute of Architects awarded its first medal for architectural photography to Stoller in 1961. In 1966, Stoller founded the architectural assignment and stock agency, Esto Photographics. A wide selection of his work, as well as photographs by other leading architectural photographers, can be viewed on the agency Web site at www.esto.com

—Amy Blankstein

A special issue

of the ASMP Bulletin is coming in

Summer 2005

Look for the best of 60 years
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More details to follow

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[BOOK LOOK]

DISCOVERING ARMENIA & KARABAGH

It's as difficult to pigeonhole their ancestral land as it is to summarize the abilities of Matthew Karanian and Robert Kurkjian. They are photographers, environmental experts, photo archive owners, writers, publishers and marketing experts. All these elements interact in their recently self-published *The Stone Garden Guide: Armenia & Karabagh*. The book will likely sell out its first printing of 5,000 copies by the end of 2004—testament to the authors' multiple talents.

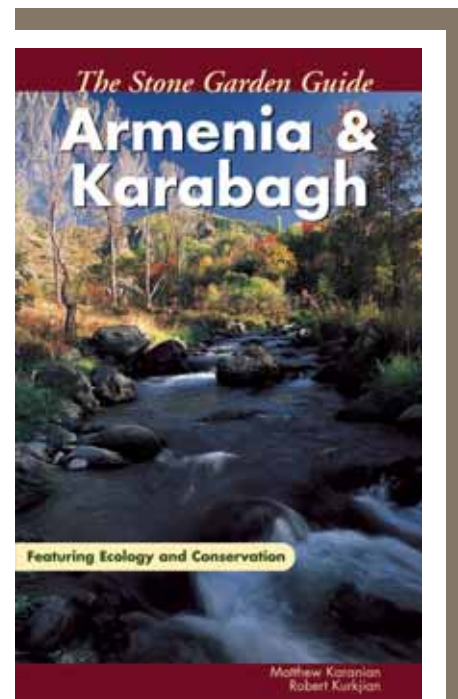
Karanian is an environmental lawyer and Kurkjian is an environmental consultant, so the guide's strong emphasis on ecology is fitting and informative. The book features their stunning photography and informational tidbits that only a decade of extended trips could provide. For example, who knew that Armenia has a 47-mile-long alpine lake? Who would expect that men should bring hats from home in winter because "stores frequently do not sell hats and gloves in men's sizes."

ASMP chapter board member Kurkjian speaks from experience when he says that, because stock and travel photography are so competitive, "you need to find a niche market and excel at it. Even a huge archive won't have the quantity, variety and quality [of images] that we have."

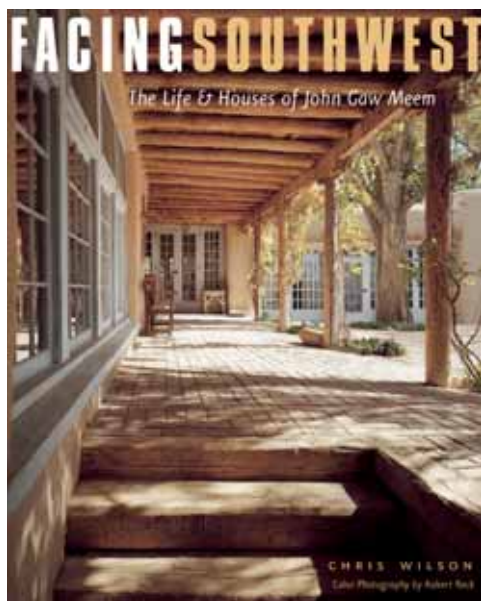
Financing and marketing have also played key roles in the authors' success. The two diaspora Armenians sought funding for the travel guide through grants from like-minded individuals to help to defray costs. To promote the book, the authors wrote articles for British Airways' in-flight magazine and the Canadian magazine *Photo Life*, and they also courted Armenian-American media outlets.

While Karanian and Kurkjian want to help their ancestral land by promoting responsible tourism, these countries are still off the beaten path. Yet, if enough people see their beautiful images, this might very well change.

—Stacey Cramp



The Stone Garden Guide: Armenia & Karabagh
Stone Garden Productions, 2004, 304 pages, 75
photographs, 25 maps
ISBN: 0-9672120-8-1, \$24.95
www.StoneGardenProductions.com



Facing Southwest
The Life and Homes of John Gaw Meem
Chris Wilson with Photographs by Robert Reck
Boston: W.W. Norton & Company, 2002
Hardcover: 160 pages, \$66.00
ISBN: 0393730670

PICTURING A SENSE OF PLACE

Santa Fe style is an amalgam of Pueblo Indian, Spanish Colonialist and Modernist architectural design aesthetics that emerged in the early part of the Twentieth century. Its greatest proponent was the long time Santa Fe resident and architect John Gaw Meem (1894-1983), who designed many homes for the affluent and public institutions across the Southwest.

Meem is best known for his work in Santa Fe, New Mexico, from 1925-1941. *Facing Southwest* combines a history and analysis of Meem's key buildings by noted architectural historian Chris Wilson with the photographs of Robert Reck. Indeed, Reck's 20-year fascination with Meem houses was the springboard to his highly successful career as an architectural photographer. He has contributed to more than 25 books and magazines and has an international client base that has taken him from Shanghai to Morocco to Rome.

As a photographer, Reck expertly brings out the details in Meem's designs and pays careful attention to the aesthetic considerations involved in their siting and construction to illuminate Wilson's text. Reck's contemporary color images of Meem's buildings, the intricate woodwork, the artfully uneven adobe, the open-air patios and the massive-yet-airy, almost Cubist design forms hold up well against historical photography by Ansel Adams and Laura Gilpin, who photographed Meem houses at the time of their construction.

The seemingly effortless strengths of Meem's oeuvre made his buildings sing. As architect Douglas Kelbaugh notes in Wilson's text, "When design rhymes across time, it demonstrates a sense of history, and when it rhymes across space, it reinforces a sense of place." Robert Reck's photographs mirror the strengths and beauties of Meem's buildings, and they speak further to the timelessness of his own work.

—Bill Kouwenhoven

Eric Cohen is a partner in A2X Consulting, a consulting firm that helps small to medium-sized businesses realize success. He can be reached at biz@A2Xconsulting.com.

THE FUNCTIONAL BUSINESS PLAN

STEP ONE: DEFINE YOUR FUTURE

The first part of this series presented an overview of the business planning process. This article will provide additional detail on Step One, which involves planning for your future.

When planning for his business, Eric Swanson linked his Web site to ASMP's Find a Photographer network. The response from this link has surpassed any other promotion he has done and has resulted in regular editorial assignments. The image below was shot for a story in Travel and Leisure Magazine

The first step in creating strategy and operational plans for your business is to define what you want your business to achieve. Read five books or talk to five people and you'll probably find five ways to do this, complete with different definitions for the critical terms. Pick and choose the advice you like best and create a system that works for you.

To define your future you'll need a mission, a vision and a way to measure your success. Keep it simple. If you can't memorize a component quickly, then it is not simple!

Start with the mission statement. The mission statement is a description of your business's purpose. It should answer the question, 'why am I in business?' A good mission statement is honest, memorable and inspiring. It should not address a purely financial goal. Limit yourself to eight to ten words that speak from your heart about why your business exists. Sample mission statements include:

- Provide easy access to the best food photos in the country
- Show news that is meaningful in content and display
- Help clients to better appreciate the beauty in their daily operations

Once you have defined your mission, describe a goal that you would like to achieve in the next few years. This is your vision. The vision must be an overriding goal that if achieved, would represent success for your business. The first step in defining your vision statement is to dream. Ask yourself, "What would I love to achieve in the next few years?"

For example, if your mission is to "provide easy access to the best food photos in the country" your vision might be this: "Number one in market share for stock licensing of food photography by the end of 2007."

Then make your dream SMART. A SMART objective is:

- **Specific:** Have you described a precise goal? For example, "strong sales" is not good. Better to say, "to acquire three national accounts..."
- **Measurable:** Have you attached a metric to the goal so that you can verify whether or not the objective

has been achieved?

- **Attainable:** Is the goal something that can be realistically achieved within the time period?
- **Relevant:** Is the goal important to the organization?
- **Time based:** Is there a clearly defined end date? Pick a date of at least six months. One-year goals tend to work best.

Mission and vision tend to exist already. The challenge is in articulating them and to make them concise. If you can't express them quickly, get some help. Often someone less familiar with your business can help to clarify your thinking and assure that your message is easily understood.

Next you need to define the strategy you'll use to achieve your vision. To create your strategy, ask yourself what your business needs to do in order to realize the vision. Express this in five to seven SMART objectives. Make sure they are easy to remember. Expect to spend one to four weeks on this step.

A high-level strategy for a company that licenses stock photos of food follows.

One-Year Strategic Plan for Stock Food Fotos

Strategy 1: Shorten sales cycle by 30 percent through improved internal operations.

Strategy 2: Improve customer satisfaction by assuring that 80 percent of first-time customers make a repeat purchase within one year of initial transaction

Strategy 3: Increase the quality of photos in the collection by 25 percent, as judged by a panel of experts

Strategy 4: Improve staff morale to a four out of five, as measured by internal survey

Strategy 5: Increase revenue by 35 percent from the prior year.

In the strategy above, the company has focused on internal operations, customer satisfaction, quality of assets, staff morale and financial performance. Of course additional details are needed for each strategy. Provide this detail by describing what the company needs to do to achieve each strategy. Ultimately the plan would be communicated to each person in the company, to encourage collaboration and to maximize results.

Next installment: Understand Step Two: Knowing where you are today.



© Eric Swanson

OUTSTANDING VOLUNTEERS

MITCHEL OSBORNE—NEW ORLEANS/GULF SOUTH CHAPTER

The history of the New Orleans/Gulf South chapter, not unlike the city itself, is a bit mysterious. That's why the rock solid reputation of Mitchel Osborne stands out. A member since 1977, Osborne resurrected a defunct chapter that had already gone through two iterations. ASMP life member Viron Kersh, who co-founded the original New Orleans chapter, observes, "There was always interest, but it was a matter of someone directing the interest." Osborne turned out to be that someone. The version of the chapter he founded was the one that finally stuck.

After taking a back seat for a few years, he returned to lend a hand about a decade ago. George Long, current chapter president, says Osborne "stepped in when we needed him and it really reinvigorated the chapter." He's held every board position and is currently treasurer.

Long-time ASMP member David Spielman says Osborne has "embraced and mastered all frontiers. He is a warrior on copyright issues and has been tireless in bringing people into the fold." Long concurs, saying that it's not one specific thing Osborne has done that merits the outstanding volunteer designation, but "his consistency over the years, the way he has offered himself to individual members, especially by providing information about negotiating and business practices."

Consistency marks Osborne's career. "When it comes to Mardi Gras, there is none better than Mitch," says Spielman of Osborne's photographic passion. "He's been shooting and updating his images for over a quarter of a century. It's just amazing how he remains driven and fresh on the subject."

Congratulations, Mitchel Osborne. Thank you for your steadfastness and generosity of time and spirit!

—Stacey Cramp



© Mitchel Osborne

Mitchel Osborne creates and sells an annual Mardi Gras calendar direct from his Web site: www.mitchelosborne.com

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RICHARD ANDERSON—BALTIMORE CHAPTER

ASMP members in Baltimore owe a lot to the expert guidance of Richard Anderson, who has helped countless area photographers to start their careers and to stay afloat.

“Richard has always shared what other people would call their secrets,” says David Whitcomb, an architectural photographer who has benefited from Anderson’s advice for nearly 30 years. “If you call him with a question you always get the feeling that what you are asking is on the top of his list that day,” adds Whitcomb.

“Whether it’s a technical trick or an insight about dealing with a client, Richard doesn’t hide anything,” says Howard Korn, a former assistant. He is equally generous in passing off work to others. “After being sidelined with a broken collarbone from a cycling accident, Richard referred some of his larger clients to me without any worry,” Korn says. “I was incredibly flattered that he felt strongly enough about our relationship to trust me with his top accounts,” he adds.

“Richard has a lot of enthusiasm and he’s willing to share so much of what he has learned,” says former studio mate David Harp. This is especially true of the transition to digital. “I don’t know if I could have gone digital so quickly and so effectively without him,” adds Harp. “There’s hardly a photographer in the Baltimore area who has not called upon Richard to help ease their transition from film to digital. He always responds quickly and thoroughly, often after having done research on a photographer’s specific question.”

Kudos and thanks to Richard Anderson for his openness and his expert advice!

—Jill Waterman



© Richard Anderson

Richard Anderson elegantly illustrates man’s love for his machine in a promotion for the Consumer Electronics Show

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A 60TH ANNIVERSARY



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The ASMP 60th Anniversary celebrations in NYC this October were a huge success. Our presence at PhotoPlus expo was stronger than ever, resulting in high praise from our members and sponsors and yielding us more new member applications than any previous event.

- Our booth was consistently crowded with friends new and old
- Free creative and legal consultations for members had a packed schedule and waiting list
- Judy Herrmann and Mike Starke’s ASMP and Olympus-sponsored seminar was attended by more than a hundred people
- Our gallery show exhibited inspiring selections from the ASMP Archive at George Eastman House.

Our events outside of PhotoPlus drew even more attention, particularly our **Gala event at Jay Maisel’s studio**. Friday evening **750 members and friends** of ASMP enjoyed an amazing celebration in Maisel’s beautiful space. Our continually-running member slide show was a focal point allowing all in attendance to see the quality and variety of our members’ work. This event was truly the “place to be” this weekend in the photography community and provided ASMP a wonderful opportunity to thank our members and show our strength to the larger creative community.

The **Saturday morning Members Only** meeting had a smaller but

dedicated crowd. The board of directors was in attendance and executive director, Gene Mopsik, shared updates on ASMP activities.

- **Marybeth Peters**, Register of Copyrights, spoke, outlining the trends in copyright law and how she feels independent creators are and will be affected.
- **Julianne Kost** of Adobe gave a two-hour seminar on Photoshop CS specifically targeting the needs and concerns of photographers.

It was a packed morning providing the members in attendance with a balance of camaraderie and practical information.

ASMP wants to thank Adobe, our Major Partner Sponsor; Fuji and Nikon, our Benefactor Sponsors and Epson, our Friend Sponsor. Without their generous financial support these events would not have been possible.

We also want to recognize the donation of time and expertise given by **Kathryn Hennessey, Suzanne Sease, Elaine Totten Davis and Victor Perlman** through their consultations provided to members.

We are grateful to **Marybeth Peters, Register of Copyrights, and Julianne Kost of Adobe** for speaking at our Members Only Meeting.

A special thank you to Jim Flynn and Gene Mopsik, the coordinators of our 60th Anniversary events. We also want to acknowledge the fol-



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UPDATE FROM SUSAN CARR

lowing: the George Eastman House, Dan Steinhardt of Epson and 14th Street Framing for making our gallery show possible; Jill Waterman's work in creating the anniversary issue of our Bulletin as well as in suggesting and facilitating our exhibit of the ASMP Collection at GEH; Lauren Wendle and Jeff Roberts of PDN for support and guidance; the Halsmans for allowing the use of Phillippe's image on our Bulletin cover; the DeCaravas for the use of Roy's image in the Bulletin; Commerce Graphics Ltd. Inc. for the use of Berenice Abott's image in our anniversary advertising; John Slemple, Lon Atkinson and Lon's staff for putting together our member slide show; the New York chapter and the national board for volunteering at our trade show booth; Jay Maisel for opening his studio for our gala event; Bruce Katz for guidance in various city details; Frank Rocco and Tony Gale for photographing our various events and the tireless efforts of the entire ASMP staff.

Without the support and hard work of these organizations and people this celebration would not have happened.

I also want to thank all of you for your loyal memberships to ASMP. Together we can make a difference.

Sincerely,
Susan Carr
ASMP President

CAPTIONS (TOP): PhotoPlus Expo and ASMP's Anniversary events were well covered by New York City members Frank Rocco and Tony Gale. At top from left: The PhotoPlus exhibition of selected works from the ASMP Collection at the George Eastman House, ASMP general member Eric Wessman handles the crush at the ASMP trade show booth, members gather at Splashlight Studio for the Saturday morning meeting, ASMP President Susan Carr shares an insight and a smile with Executive Director Gene Mopsik and General Manager Elena Goertz.

ASMP/ IT'S YOUR BUSINESS SEMINARS

WORKING DIGITALLY

January 22, 2005 - Union, N.J. -

Dyna-Lite, Inc., 1050 Commerce Avenue

February 12, 2005 - Richmond, Va.

March 12, 2005 - Houston, Texas.

April 23, 2005 - Pittsburgh, Penn.

MARKETING, PRICING AND NEGOTIATING

December 9 - Charleston, S.C. - Alterman Studios, 654 D King Street

January 18, 2005 - Tucson, Ariz.

January 20, 2005 - New Orleans, La.

January 27, 2005 - Los Angeles, Calif.

March 8, 2005 - Boston, Mass.

April 14, 2005 - Rochester, N.Y.

May 10, 2005 - Minneapolis, Minn.

THINKING STOCK

January 11, 2005 - Boston, Mass.

January 13, 2005 - Philadelphia, Penn.

January 18, 2005 - San Francisco, Calif.

January 20, 2005 - Seattle, Wash.

February 17, 2005 - Atlanta, Ga.

For more details and registration information go to www.asmp.org/education

© Frank Rocco



CAPTIONS (BOTTOM): A crowd of 750 celebrants packed Jay Maisel's multi-story studio for ASMP's 60th Anniversary party. Pictured here from left to right are: Top row: Jim Marshall and friend up close, ASMP staff members Amy Genuardi, Chris Chandler, Susan Carr and Elena Goertz, Thomas Werner and wife Joy, Susan Carr and Eugene Mopsik meet and greet at the door. Bottom row: Jay Maisel and Lauren Greenfield, party-goer with a cocktail, legends Arnold Newman, James Wood, Jay Maisel and Douglas Kirkland, a fun-loving couple with a sign of peace amid the throng.

© Frank Rocco



LIFE INSURANCE: A PHOTOGRAPHER'S GUIDE

Tragedically, I recently received a panicked phone call from Ellen, the spouse of Mark, a lifestyle and stock photographer in his 40's who was diagnosed with cancer. Ellen was inquiring about life insurance.

Ellen was frantic about the family's economic livelihood. They have a three-year-old child, and Mark provides the majority of income from assignment fees and stock royalties. We predicted that in the case of Mark's passing the family could live off savings and stock photo royalties for five years. Ellen asked how was she going to obtain employment and pay for childcare? How was she to survive without a cash cushion? While the cancer is, thankfully, treatable, it is too late for Mark to obtain insurance. He is uninsurable.

The solution to avoiding Ellen and Mark's financial predicament is to plan ahead by implementing a strategy to save, grow and protect one's assets and family in the case of disability or death. One should consider obtaining disability and life insurance while healthy and insurable.

LIFE OR DEATH INSURANCE?

While most photographers understand that life insurance provides a cash pay out upon the death of the insured, life insurance can also enhance a family's lifestyle while living, both during the insured's working and retirement years. Life insurance is also frequently used to insure the continuity of a business.

Below I define the difference between term and permanent life insurance. The second part of this article, to be published in the winter issue, will discuss why and when you might purchase life insurance, how to calculate the amount of coverage and will include tips that could reduce your premiums.

TERM OR PERMANENT INSURANCE?

Term Life Insurance

Term insurance is an affordable and efficient method of meeting temporary insurance needs. It is typically purchased to indemnify against the loss of a valued person who provides income or financial security to a spouse or dependents for a temporary time period such as the life of a mortgage or until a child's college education is completed.

In most states, 30 years is the maximum length term policy that one can purchase. Insurance companies typically will not provide 30-year term insurance to a person over the age of 45. In a typical policy, the premium and death benefit remain level over the entire contract period. The death benefit is the same whether one dies during the first or thirtieth year of the policy. The benefit's buying power erodes with inflation. Using a three-percent annual inflation rate, a \$1 million ben-

efit 30 years from now would be the equivalent of approximately \$412,000 in today's dollars. Thus, one should consider inflation when calculating coverage needs.

Term insurance is typically convertible to permanent insurance without evidence of insurability during the term of the policy.

Permanent Life Insurance

Whole (or permanent) life insurance provides protection for the insured's entire life, plus the opportunity for cash value savings, income tax benefits, dividends and an increasing death benefit. While whole life insurance is more expensive than term insurance, *part of the annual premium is invested in a cash value savings account*, with the *annual rate of return* accelerating during later years. Although a traditional whole life policy's average *annual rate of return* is only four to five percent, cash value growth is tax deferred. For a photographer in a 30-percent tax bracket, the equivalent annual pre-tax return is six to seven percent.

Whole life insurance policies have a variety of benefits that can enhance your wealth while living including:

Guaranteed Savings: A traditional whole life policy accumulates savings with an underlying guaranteed rate of return.

Dividends: A traditional whole life policy offers the ability to provide value in excess of its guarantees through dividends that are paid to policyholders if declared by the insurer's board of directors. Dividend withdrawals are tax free up to the total premium amount paid in during the life of the policy. (*This is because dividends are a return of premium.*)

Tax-Deferred Growth: The growth of cash value inside the policy is deferred from taxation while funds remain in the policy.

Tax-Favored Policy Loans: During the insured's life, loans taken against the policy will not trigger a taxable event even though the policy may have a large gain in excess of premiums paid. Policy owners can take loans for any purpose, including college tuition, a wedding and home, without the application and approval process required for consumer or business loans.

Self-funding: You have the option to have the policy pay for itself over time by applying dividends to premiums. The annual dividend typically grows large enough to fully pay the annual premium within fifteen to twenty years.

Death Benefit Increase: When dividends are used to purchase paid-up-



© Stan Kaady

Stan Kaady came upon this stock worthy scene when leaving an assignment shoot. A passing business man conveniently added a human touch. additions (additional insurance), the death benefit grows, helping offset the eroding effects of inflation.

When considering life insurance, it is wise to work with a financial professional to analyze if and how it can enhance your overall financial plan. Your first priority when purchasing a policy should be to obtain death benefit to protect your dependents and satisfy your obligations. Although paying for term premiums can be compared to paying rent in that your premiums are not building an asset, you can purchase more term insurance for fewer premium dollars than permanent life insurance.

Permanent life insurance is a long-term commitment and you should only purchase a permanent policy with a full understanding of the product and its benefits. In addition to the traditional whole life policy described above, you can purchase permanent insurance in the forms of variable and universal policies. In a variable life policy, you can play the market by investing your cash value in equity and bond mutual funds. In a universal life policy, the cash value can fluctuate with interest rates. I typically suggest permanent life insurance policies that offer minimum cash value build-up guarantees and dissuade clients from using life insurance as an investment vehicle. One should not take risk with one's risk protection.

In the second installment of this article I will discuss when and why a photographer would purchase life insurance, and how to calculate an appropriate death benefit.

For questions or comments, please contact Aaron Schindler at 212-261-1897 or aschindler@wagroupplc.com.

*Mark and Ellen are fictitious composites of existing clients. AARON SCHINDLER is a Registered Representative and Financial Advisor of Park Avenue Securities LLC (PAS), 888 Seventh Avenue, Suite 301, New York, NY 10106 (212) 541-8800. Securities products/services and advisory services are offered through PAS, a registered broker/dealer and investment advisor. Financial Representative, The Guardian Life Insurance Company of America (Guardian), New York, NY. PAS is an indirect, wholly owned subsidiary of Guardian. Wealth Advisory Group LLC is not an affiliate or subsidiary of PAS or Guardian. PAS is a member NASD, SIPC.

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what separates the art from the ordinary

GOING PORTAL

While the very name suggests something magical, there's nothing miraculous about stock photography portals. They are just tools. Exactly how, or even if, portals can support an individual photographer's business goals depends on that photographer's specific circumstances, as well as how successfully he or she manages portal activities. One photographer might gain tremendous marketing and sales advantages with a minimal investment of time. Another might sink huge amounts of time, energy and money into portal activities and gain nothing.

Stock photography portals do not offer a universal marketing and distribution solution, yet they do offer unique opportunities for both new talent and seasoned pros alike. Not only can they connect photographers with buyers and add visibility for those looking to break into the industry, but portals enable photographers to create a Web presence with ease, gain exposure in new markets and increase distribution channels.

Portal services vary dramatically. By describing the different types of portals, this article (and expanded content on ASMP's Web site) will help you determine which portal will best serve your specific needs.

DEFINING PORTALS FOR STOCK PHOTOGRAPHERS

If you have a precise, unshakeable definition of a "stock photography portal," you're probably the only one who does. Portals are often defined vaguely as sites "that market and distribute images from multiple agencies and photographers." That's certainly one way that picture professionals use the word—especially those seeking images. But such a broad definition presents serious drawbacks, as it includes *all* online agencies, regardless of size or functionality. More important, this definition doesn't distinguish the type of stock portal of most interest to photographers: Web sites that offer photographers control over unique marketing opportunities that don't exist anywhere else.

The need to concretely define stock photography portals is less important for clients than it is for photographers. As Michael Masterson, Workbookstock.com's director of marketing and communications points out, "What do researchers care if the site is called an online agency or a portal? They're looking for the right image at the right price with minimal effort."

Yet both photographers and buyers can benefit from a better understanding of the way portals work and the types of relationships that are cultivated through different portal structures. From the photographer's point of view, two critical factors distinguish stock photography portals from online agencies and other marketing outlets:

1. Portals Give Photographers Control. Photographers must initiate portal activities, and then they must continue to oversee those activities. Unlike traditional stock Web sites, where the photographers' representation is controlled by their agencies, portal sites work directly with photographers.

2. Portals Provide Non-traditional, Web-based Marketing Opportunities. A few of these include: promotion of the photographer's individual Web site at a low cost, easily accessible e-commerce functionality and the ability to track which images buyers are reviewing.

To assess the different functionality options portals offer, let's separate portals into three general categories: **pure, enhanced and full-service**. Keep in mind that one type of portal is no better or worse than another; it all depends on your needs.

THE PURE PORTAL

The pure portal is one that acts *only* as a conduit for connecting buyers *directly* with photographers. Portals in this category offer a wide range of services, but ultimately they serve as marketing tools for photographers and as research tools for buyers—and that's it. After the buyer locates the photographer, the photographer takes over everything from searches and negotiating to image delivery and invoicing. Pure portals cut out the middleman.

One way to think of a pure portal is as a room filled with nothing but doorways. Each door leads to the gallery and office of an individual photographer, and the photographer is standing right there to provide visitors with direct service. When you enter the pure portal, a directory points you to the doors of greatest interest. Posted on each door is a detailed description of the photographer's collection of images and services, and maybe even a few samples. If you like what you read, you step through. If you like what you see, you buy. If you don't, you step back into the main room, and then try another door. Essentially, the pure portal is both a directory and a super shortcut rolled into one. Its convenience and efficiency allow buyers to locate and investigate many photographers they might have otherwise overlooked.

The pricing structure for pure portals is simple: Because buyers and photographers are working together directly, the image makers bill their clients directly. The portal charges its contributors flat rates for set services. Examples of pure portals include ImagePond, Photosource International, PhotoServe.com and ASMP's "Find a Photographer" database.

THE ENHANCED PORTAL

Like the pure portal, the enhanced portal aims to maintain a strong

CLEARLY DEFINING STOCK PHOTOGRAPHY PORTALS IS THE FIRST STEP IN TAKING ADVANTAGE OF THESE UNIQUE MARKETING RESOURCES.

relationship between buyer and photographer. However, enhanced portals provide more than just a conduit for connecting buyers with photographers. Image search engines, e-commerce licensing, lightboxes, customized Web site building and customer service functions are typical features that enhanced portals offer contributors. These tools—costly for even the most successful photographers—are put easily within a photographer's financial reach.

When a user steps into an enhanced portal, they still encounter a room full of doors. However, the directory by the doorway—the search engine—is more complex and allows visitors to gain a much better understanding of what they'll find behind each door. When you pass through a given door, you'll still find the galleries of one photographer and you'll learn how you can contact and work with that photographer directly. But before interacting with the photographer, you'll have the opportunity to work with a representative from the portal who's helping oversee the galleries.

Pricing structures and service charges vary considerably among enhanced portals. However, like pure portals, enhanced portals tend to offer specific services for set fees. Photographers generally set their own licensing fees and handle their own sales, but some enhanced portals offer sales support for images that have been uploaded to the

portal. Therefore, enhanced portals typically charge one time set up fees along with monthly or yearly maintenance fees. By paying more, contributors can often increase functionality to their portals or upload new images to the site. Examples of enhanced portals include IPNstock and AGPix.

THE FULL-SERVICE PORTAL

The full-service portal offers photographers the behind-the-scenes control and marketing advantages of the other types of portals, but it concentrates on connecting buyers with an image, not a photographer. From the client's point of view, using the site is just like using an agency's Web site. The significant factor for the photographer is that the full-service site takes care of all customer interaction—from helping with searches to licensing and delivering images.

Because full-service portals offer different services, pricing structures vary dramatically. However, like traditional agencies, they tend to take a split of the licensing fee. Some full-service portals charge upfront fees to place images. Some don't. The greater the upfront costs, the greater the percentage of the licensing fee photographers pocket. Many even offer photographers the opportunity to select among two or more pricing models with different licensing percentage splits. And like other portals, they typically offer contributors additional services for additional fees. Examples of full-service portals include Alamy and Workbookstock.com.

Understanding stock photography portals enables both photographers and clients to begin investigating which portals, if any, will best facilitate their business goals. Navigating the ever-changing waters of the portal world requires diligence on the part of every photographer considering this option for stock.

For detailed information on pricing structures for specific portals, as well as for tips on getting the most from working with portals, please read the expanded article on [asmp.org](http://www.asmp.org/commerce/business_articles.php) at: www.asmp.org/commerce/business_articles.php.

Ethan G. Salwen is a writer and photographer who—when he's not lost in the world of portals—can be found in San Francisco. He is the National Membership Chair for the American Society of Picture Professionals and a contributing writer to its quarterly publication, the Picture Professional. This article was adapted for use in the ASMP Bulletin from an article originally printed in the Spring 2004 issue of the Picture Professional.



The portal experience can be as dizzying as Dan Gair's digital composite of a spiral staircase and walnut countertop.

© Dan Gair/Blind Dog Photo

GETTING WHAT

A ROUNDTABLE DISCUSSION ON THE SEACHANGE IN STOCK WITH

In the Summer 2004 issue of the ASMP Bulletin Roger Ressmeyer, photographer and former stock industry executive, voiced his opinions on the emotional state of mind required to get what you need as a stock photographer working in today's ever-changing business environment. For the second part of this series, we were inspired by a panel discussion Roger moderated during the 2004 Annual Meeting of the Picture Archive Council of America. We asked Roger to join Betsy Reid, Executive Director of the Stock Artists Alliance, and Patrick Donehue, Director of Photography at Corbis, for a ninety-minute roundtable teleconference on October 8th. The subjects they addressed were broad and included the following: the evolution of stock photography, digital technology, the complexities of the marketplace and the importance of communication skills. The comments published here are excerpted from a much longer discussion available on the ASMP Web site at: www.asmp.org/commerce/business_articles.php.



© Tony Atienza

THE LEARNING CURVE

Roger Ressmeyer: One of the difficult things about the discussions between photographers and their distributors is the many different perspectives needed make sense out of what's going on. It hasn't been easy for photographers to experience this and therefore to understand the other points of view and what drives them

Patrick Donehue: The last ten years have been very rocky. Photographers haven't been able to control things—neither have a lot of the agencies. It used to be that photographers on their own could shoot and do stock and do assignments and do a pretty good job. But now a lot of bandwidth is required to do that. The demands of the industry are just so much greater now on the back of a photographer, and if you fold in what technology has done, it's

been both a blessing and a curse in many ways because now photographers have to spend so much of their energy in learning curve situations.

RR: There's been a learning curve on all sides, because you have people in every part of this new stock industry that have never before been in an art-related business. It's all brand new to so many newcomers, especially new employees at the big digital distributors like Getty Images and Corbis. You have people learning all aspects of the impact of larger and larger companies on individual photographers.)

Betsy Reid: And we're all going through it together. We have to be supportive of the fact that there needs to be more open communication, that's the way to work through all of this.

RR: Its all about breaking down the walls.

BR: It really is. I look at the language; the way people speak and we are divided by an "us and them" mentality. As the industry has consolidated, we have a world of giant corporate players and individual photographers trying to communicate. Who's going to suffer in that equation? In my opinion there must be a commitment by the distributors to communicating more effectively with their contributors, and I know that the photographers crave clarity and clarification. They may not like the way things are going, but they deserve information so that they can make informed decisions.

COMMUNICATION

Jill Waterman: So, what do you think are the most important aspects of communication for a photographer to receive?

RR: The market research. What's selling, what's in demand and what information can you impart to which photographers without being guilty of favoritism? What should they be shooting, what styles work commercially, and so on. It's all about the fair distribution of that knowledge, which is the knowledge that makes you successful. This is the key to everything.

BR: The portals have certainly set a new standard for

YOU NEED PART 2

ROGER RESSMEYER, PATRICK DONEHUE AND BETSY REID, MODERATED BY JILL WATERMAN

sharing that kind of information. They have broken new ground in treating the relationship with contributors as more of a partnership, by sharing data on search results by images and prompt access to information on licenses made.

JW: That's a really valuable insight. Another thing that comes to mind in terms of knowing what to shoot, is for photographers to look at their own abilities, access, interest and resources and build out from there. The best way for an individual to work smartest, quickest and leanest is by taking advantage of those unique resources most easily accessible to them.

BR: It would seem that the ideal relationship between an archive and a photographer would be a strong relationship between an editor or art director and the photographer. One in which they have developed the relationship to the point where they know the photographer's skills, style, interests, strengths. One in which the information that they give the photographer is using their particular skill set to help them create the most marketable images they can.

JW: At what point might it be helpful for the photographer to take a proactive role to identify these things, put together a proposal or a few images and approach the supplier to build onto that idea?

BR: I think that's the best way to get feedback. If you go to your art director and say, "Tell me what to shoot," I don't think you're going to get an answer. You're going to have to be proactive, make compelling shoot proposals, then elicit input and really listen. I think that's the most effective way to move forward as a contributor.

SHARING INFORMATION

PD: Quite honestly, one of the downsides to the move toward image-exclusive relationships is the sharing of proprietary information with a photographer. There's a lot of investment that goes into these companies, there are departments that do nothing but study this sort of thing. When you do give it to a photographer who's represented by 4 or 6 or 12 other places, and you see images that reflect that information show up with your competitors, that's a tough deal from a business

point of view. Roger, do you feel the same way from a Getty perspective?

RR: I do see exactly what you're saying, but I struggle with this one, because in a sense the information that is being expensively reduced to usable action items actually comes from the sale of images provided by the photographers. The question is, who actually, ethically, owns that information? Some people say possession is 90 percent of the law, or if you have it, you own it, but on the other hand, is it really the archive's right to hang on to all that information so tightly? I'm not sure. I struggle with that one. I struggled with that when I was at Getty.

BR: I'm fascinated with what you just said, Roger, about whose information it is, and where is it coming from? To add to that, here's another issue: If you want your contributors to create the most marketable photograph how can they do that in the absence of sharing that kind of information?

RR: Well what happens actually is the information is shared. It's just shared very selectively. Wouldn't you say that's the case, Patrick?

PD: Yeah. Absolutely.

BR: Selectively with photographers you want to work with on a specific project?

PD: Sure. That's one example. It all kind of comes down to the relationship thing again. I love the idea of being able to make things work until it doesn't work anymore; and then when it doesn't work, I don't mind taking a fairly hard stand and saying, "You know what? We just gave you a bunch of information and it's showing up on our competitor's site and you've made exactly what we asked you to make and you didn't do it for us.

RELATIONSHIPS

JW: But aside from a photographer who takes proprietary information and gives images to a competitor, how closely do you weigh a photographers individual abilities and interests when providing information on needs and trends?

PD: As I mentioned earlier, not all photographers are

Roger Ressmeyer

has been an award-winning magazine photographer, small agency owner, formerly an executive at both Corbis and Getty, an ASMP and PACA board member, and is now once again a photographer and small archive owner.

Patrick Donehue

has been a photographer, an executive at Photo Researchers, Allstock, Tony Stone, Getty Images and now Corbis. He is a PACA board member.

Betsy Reid is

Executive Director of the Stock Artists Alliance (SAA), a global trade organization dedicated to the business interests of Rights Managed stock photographers.

Tony Arruza's love for the sea led him to specialize in subjects related to the water experience. His images are available through AGPix, Corbis, Getty, Workbookstock and ASMP's FAP database.

GETTING WHAT YOU NEED

alike, and not all photographers bring the same value on a given shoot. If you're going to rate a photographer, and a photographer is rated on a scale of one through ten on a given shoot, it's to the agency's best advantage to supply that information to photographers capable of making ten imagery, not one imagery. That's the key; because that's where you're going to end up selling pictures, by putting the best image out there, period.

RR: From my perspective it comes back to relationships too, because a great photographer can have a bad relationship and therefore be viewed as a level one shooter, or another equally great photographer can have an excellent level ten relationship and be viewed as a ten shooter. There are people who are communicating very well and making lots of money. There are others who are still exceptionally angry and as a result, are closing the door off to two-way communications.

BR: On the reverse side, it comes from both directions, though. I think there are certainly photographers who would like to be engaged, and I know plenty of those people. They just can't seem to get their phone calls returned, they can't seem to get engaged. They're not angry or negative, they're just looking for a way in. This is an issue that's very hard.

RR: This raises another aspect of this transformation. There have been all these acquisitions and there are a whole lot of photographers who shoot the same stuff. As tough as it is to say it—there are too many photographers. That's what makes it hard for a lot of people, you know, running up against the numbers thing. There aren't enough art directors and editors at either the agencies or the archives.

BR: Why aren't there enough editors or art directors?

RR: Economics.

ECONOMIES OF SCALE

PD: It's economics, it's because the agencies as well as the photographers still have to play at state of the art in keeping up with digital technology. That was an expense they didn't have in the past, just like photographers. The other thing is this: I don't believe it's a secret that it doesn't take millions of images to be very successful. A core group of images that's edited properly, with the proper depth, breadth and diversity will make as much as a bucket load full of images. Two hundred thousand images will make the same as 10,000,000 images just depending on what the edit is. This is tough from a photographer's point of view, because that really generally means very tight edits.

RR: Actually, less is more. Sometimes 20,000 images will make more in total sales than 200,000 because now the buyer is searching in a boutique where their viewing experience is better, so they're more drawn to that collection and use it more frequently than collections built from weaker edits.

PD: That's right.

BR: I have a different perspective on this. I think one issue photographers must cope with is that their distributors are making decisions about additional ways to acquire images rather than

directly from their independent contributors. This comes down to the changing business models on the part of the distributors. It's clear that they aren't taking as many images from their rights-managed, independent contributors; they are looking at other apparently more economical sources of images.

This industry has changed so quickly (and continues to do so) and frankly most of the changes don't benefit those creating the images. I see most stock photographers kind of scrambling around to figure it out. So they are connecting more with their colleagues, joining trade organizations, looking for sources of information to help them find their way. They've got to understand it in order to make informed business decisions in order to survive in it.

INSIGHT

JW: I'd like to end this discussion with some thoughts about insight. What should a photographer bring to the table and how can they best access the information they need for their business?

BR: SAA coined a phrase that I think describes the best way for photographers to communicate with their distributors: 'constructive engagement'. That's how SAA has approached contract negotiations and that's our policy with our Ombudsman program in communicating with distributors to help our members resolve issues and make their concerns heard. We're trying to set an example for how photographers, either individually or in groups who share the same issues, can engage professionally and most effectively.

For many photographers who have been solitary in their business approach, connecting with colleagues can be a revelation. I think artists who are involved in trade organizations have broken the ice more on that, and recognize that this is a really critical skill that's going to help us deal with an industry that's become big business.

PD: Well, I think there are two things that are hugely valuable right now that a photographer can bring to the table. Roger mentioned one of those in that beginning article: a positive sense of energy, which is absolutely vital. Number two, as corny as it may seem, is great ideas. These two things are creative partners. If a photographer comes with a positive sense of energy and great ideas and is motivated to kick some serious ass, that's going to be hugely appreciated on the agency side and I think I can speak on behalf of the industry. Agencies need partners like that, as do the photographers, who need the same kind of behavior from their agencies.

RR: I think Rich Clarkson said it best in an ASMP White Paper from 1988: "*Photographers need to be charming, intelligent, and articulate. It's a matter of individual salesmanship. A confrontation, a lawsuit, and attorneys can have the opposite effect. Sugar works better than vinegar.*"

JW: That's a great way to sum things up. I'd like to thank Roger Ressemeyer, Patrick Donohue and Betsy Reid for their time and their thoughts in this discussion forum. For anyone interested in reading more on this subject, please visit the ASMP Web site at www.asmp.org/commerce/business_articles.php to read more comments from this roundtable discussion.

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THE RETURN

You may take the best photographs in the world, but when it comes down to it, if no one knows it, your business will fail. That's where the art and importance of self-promotion come into play. But in these tough economic times, how does one finance those big ideas? Collaboration—with clients, designers, printers, paper companies and the like—is one tool many photographers have used to get some rather elaborate self-promotion campaigns off the ground, maximizing both value and efficiencies in today's competitive business climate.

"When you think about it, we're all involved in collaborative processes through our everyday work—working with art directors, designers, publishers, printers—and this is just another kind of collaborative process," says Steven Benson, photographer and associate professor at the College for Creative Studies in Detroit, who managed to get most everything donated for a promotional poster campaign.

Benson hit on a very creative self-promotion idea while shooting an assignment for Unisys. For five weeks he'd be traveling the globe to photograph scale models of two main frame computers; why not make self-portraits wearing the same clothes in each locale: Rio, Tokyo, Moscow, Paris and his own home town? The idea for his poster, "Circling the Earth in 1.40833 Seconds: Take a fraction of a second and give me a call", was born.

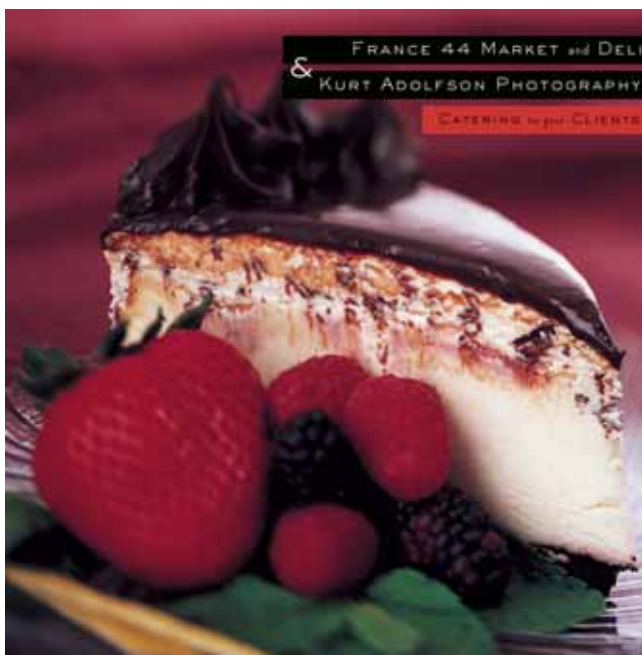
Benson presented a mock-up of his idea to an art director he had worked with previously. She liked the sample and offered to work with him on the piece in exchange for being able to use it as a sample for her design portfolio. Printing, paper and international distribution also fell into place as donations of goods and services. The printer wanted to get on the map for work beyond proofing, and the paper company wanted to show what it could do with recycled paper. In all about 10,000 copies were printed and the paper company distributed about 8,000 copies internationally. The printer and designer distributed their own copies, and Benson sent about 500 to existing and prospective clients.

"I estimate it would have cost me \$20,000 to do this on my own," says Benson. "But because everyone involved benefited, it cost me a fraction of that."

"My contribution was the idea and the images, which certainly have value," he says. "And it was the idea and images that encouraged other people to be involved in the project."

In addition to assignments Benson picked up from his

Seen below, clockwise from left: Kurt Adolfson's collaborative brochure with gourmet market France 44, Jake Armour's Viewmaster campaign and all the pieces of Barney Taxel's new brand



own distribution, he also received calls from Europe for assignment work in the United States. "That was a nice surprise," he adds.

DESIGNING A BRAND

When Cleveland's Barney Taxel changed his company structure and name, he knew it was time to launch a new branding campaign as well. He needed everything from a logo to letterhead and business cards to jewel case labels. He asked designer Connie Ozan of Twist Creative to help him design his new identity. "We've worked together over the past several years and we both have a lot of enthusiasm about each other's work," he says.

Ozan had previously suggested that Taxel use some of the interesting objects from his prop department to decorate his studio, so he decided to go one step further and use those objects as part of the branding campaign. "I photographed the things I find intriguing in what I thought was interesting ways and submitted them to Connie," he says, "and she designed the campaign around those images."

The new collateral packages included brochures, note pads, formal thank you notes, jewel case labels, self-adhesive I.D. labels, a set of greeting cards with envelopes and an invitation to a kick-off party.

"We had the party to roll-out the new identity at the end of January 2004—a post-holiday celebration with about 175 guests," Taxel says. "They all received a packet of materials and we got nothing but positive feedback."

In exchange for Ozan's services, Taxel created photos of her portfolio, her studio and the neighborhood her studio is in, which serve as the basis for her new Web site. A sales rep from Duke Printing in Willoughby, Ohio, suggested the exchange of printing services—all done on the HP Indigo plateless reproduction system—for some promotional photos they needed to demonstrate the high-end reproduction capabilities of the printer.

In addition to positive feedback from clients, Taxel's identity campaign received three awards from the APEX Awards competition sponsored by the Lake County (Ohio) Professional Communicators: first place in both the Corporate Identity category and Multi-Media Campaign category, as well as the Best in Show award.

WORKING WITH CLIENTS

It was actually a client who approached Kurt

Adolfson of Minneapolis about collaborating on a promotional campaign. The vice president of France 44, a deli, gourmet market and wine shop for whom Adolfson had photographed brochures, was hoping to garner some high-end corporate clients for the company's catering business. He knew Adolfson was always looking for new ways to connect with the same crowd.

"I wouldn't do this sort of thing with just any client," says Adolfson, "But this was a unique opportunity where both sides had a lot to gain. We both have a high quality product and we have just the right kind of relationship to make this work."

Adolfson took the photos and France 44 did the food styling. They hired a designer, a writer and a high-end printer for the "Catering to your Clients" brochure and shared in the costs. The eight-page brochure, measuring 6-1/4 inch square and packaged in a coordinating envelope, focuses equally on the deli's fine food and Adolfson's photography.

Adolfson mailed his promotional piece to current and prospective clients in August, and while he hasn't yet scored any new big agency clients at press time, he has picked up several editorial jobs that he can link directly to this new promotional campaign. "I am also pleased with how many of our brochures I've seen on desks of people I've gone to visit," he says. "They've noticed the piece and have kept it out, and that's what we wanted."

GETTING IT DOWN ON PAPER

Steven E. Gross of Chicago photographs weddings for lots of creative types. It was at such a wedding that he met graphic designer Maria Grillo, whose own wedding he later shot. Grillo has been designing all of Gross' collateral for years, and one day she said, "Steve, we need to do a book on this. Why don't we pitch it to a paper company like Mohawk?"

Gross and Grillo assembled a mock up, sent it to Mohawk and then waited. "It sat on the back burner for a couple months," says Gross, "But then I got a call saying, 'We want to go to press. How long will it take to get everything together?'"

Gross spent the next three months combing through negatives from the last four or five years to pull out 500 of his favorite photographs. He sent them off to Grillo who put the

AN AWARD WINNING PROMOTION FROM PENNY GENTIEU

Penny Gentieu won the PDN Self-Promo Award with a series of die-cut cards she created with the help of designer Deanne Delbridge. The 24-piece package was produced to promote Gentieu's site, BabyStock.com.



"I wanted to do something really special to advertise the site," said Gentieu, "But when Deanne suggested the die-cuts I thought it would be outrageously expensive and very difficult to coordinate."

In the end it was neither as expensive nor as complicated as she had feared.

The idea was to create six different die-cut cards of typical baby objects—a shoe, a rubber ducky, a bottle, a ball, a towel, a diaper pin—that would each hold three different Gentieu images behind a slit printed with babystock.com.



"I think Deanne has a sixth sense about these things," Gentieu says. "she brought up the idea in the first 15 minutes of our conversation, and it just came together so fast."

All sidebar photos © Penny Gentieu

COLLABORATIVE PROMOTION



© Steven E. Gross

Mohawk paper used Steven E. Gross wedding work in a book to show different types of black and white printing

design together and asked friends and family to write stories about love, marriage and family, then hired an editor to refine the text.

“We sent it to Mohawk and they just loved everything,” Gross says. “We worked out a financial agreement where I was paid *and* received copies of the book—1,000 softcover and 500 hardback—which is just wonderful.”

Mohawk used the book to illustrate four different types of black and white printing and distributed the books internationally to promote their own business goals.

“I now get calls to shoot weddings from across the country and around the world,” he says. “Five minutes ago I was just talking to someone in San Francisco who had a book, and she’s booked me for her wedding. I’d say there are about 100 jobs that either I or someone in my studio is shooting that relate directly to the book.”

PULLING IT ALL TOGETHER

When it came time for Jake Armour of Minneapolis to pull together his 2003 promotional campaign, he wanted to do something interactive, whimsical and fun while still trying to track his brand. “We figured the industry was in a slump, but we’ve been very fortunate,” he says. “The goal was to not take ourselves too seriously, and a View-master seemed like the perfect idea.”

“I’m a tabletop photographer by origin and history,” says Armour, who has been in business for 16 years. “But the human element has really been coming out in the

last few years and I wanted to say that without alienating the product world.”

Armour and his designer worked very hard to come up with a complete package that would include both his product and people work. The shipping box for his promotion incorporates very fashion-forward images, but close-ups of rings on fingers needed to operate the View-master tie into product work. Three separate View-Master reels included both product and people shots, but with more than half of the images relating to the human element Armour really let recipients know the direction in which he was hoping to move.

One issue they faced was the expense of creating, producing, packaging and shipping 2,000 View-masters. To bring the project within budget, Armour worked out a partial trade to create the campaign with a designer he’d worked with previously. He also called in favors to help pull the whole package together in time for shipping.

“Logistically it was the most complicated promotional event we’ve ever taken on. Every piece of hardware needed to be cleaned, stickered and oriented in the package,” says Armour. “Since we were doing the actual assembly inhouse we recruited interns and pulled every favor to get the thing off the ground. It was somewhat of a sweatshop in the back of the studio.”

Even with the 50-50 barter agreement on the design, Armour says he spent almost twice the amount of previous campaigns. “In a year when the economy was down, we were hoping we wouldn’t get a backlash of opulence.”

“We only got one complaint. The good news is that it’s working,” he adds. “We’re getting new work and landing big accounts shooting people.”

“This is not an easy time to stay busy, let alone grow,” says Armour. “But we’re growing at a wonderful pace. And I think the bottom line is that you can never stop marketing yourself no matter how busy you are.”

Gentieu gathered her favorite pictures and Delbridge picked out the 18 to be used in the campaign. She assembled them in two Quark documents and sent them to the printer for a quote. Less than three months later Gentieu had her promo pieces to send out to clients and prospects.



“I’ve gotten a great response,” she says. “Very early on I got a big sale from a new ad agency that I hadn’t contacted before, and that paid for the whole campaign plus a portfolio Deanne designed for me and an advertising flash portfolio I added to the Web site.”

Gentieu has picked up other sales from new clients that she can trace back to this promo as well. And of course there was the PDN award. This all resulted from a campaign she nearly passed on because she was afraid it would be too complicated and too expensive. Sometimes it pays to think big.



—AW

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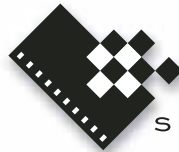
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Liz Roll, an ASMP member from Arlington, Va., is among the many photographers included in our portfolio section who have successfully connected with clients through FAP.

“The Find a Photographer network on the ASMP Web site is one of the many great features that come with membership. This site is a must-have for art directors and creatives, and the ASMP brand name means clients’ know if they hire from this site they will get a quality product,” she says.

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For more member comments about their experiences with Find a Photographer visit: www.asmp.org/join/testimonials.php

— Jill Waterman

A PHOTOGRAPHER

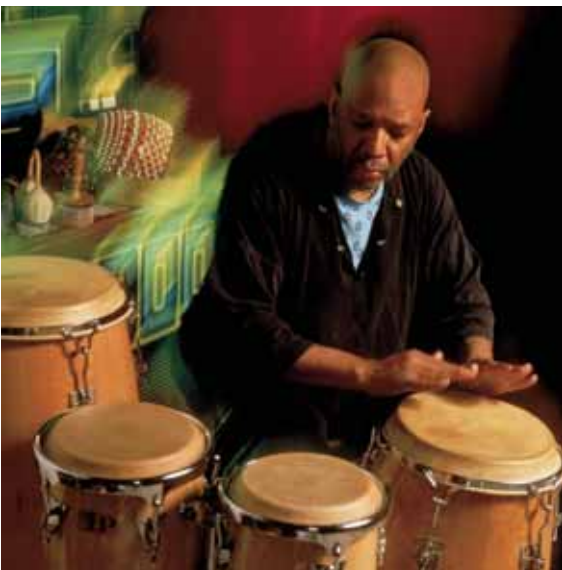
THROUGH THE ASMP WEB SITE



© Wayne Chasan



© Eric Swanson



© John Bashian



© Frank DiMarco

- Top left:** Wayne Chasan - Malaga, Spain
Children on the beach, Bolonia, Cadiz, Spain
- Upper middle:** Eric Swanson - Santa Fe, N.M.
Airplane and traveler, shot for Outside Magazine Buyer's Guide
- Lower middle:** John Bashian - Cleveland, Ohio
Drummer during a recording session at Old Mill Tavern Studios
- Top right:** Frank DiMarco - Portland, Ore. *The Onion Man*
- Bottom left:** Barbara Singer - New York, N.Y.
Portrait of the singer Susannah McCorkle
- Bottom right:** Janice Rubin - Houston, Texas
Elderly woman applies clown make up in preparation to visit a children's cancer ward



© Janice Rubin

[PORTFOLIO] FINDING A PHOTOGRAPHER



© Liz Roll



© Ken Reid



© Chris Crumley



© Caryn Davis



© Jon Golden

Top left: Liz Roll – Alexandria, Va. *Woman Underwater*, image made with a disposable camera

Upper middle: Ken Reid – Coral Gables, Fla. *Sports car on the beach*, shot for his stock collection Zoomstock

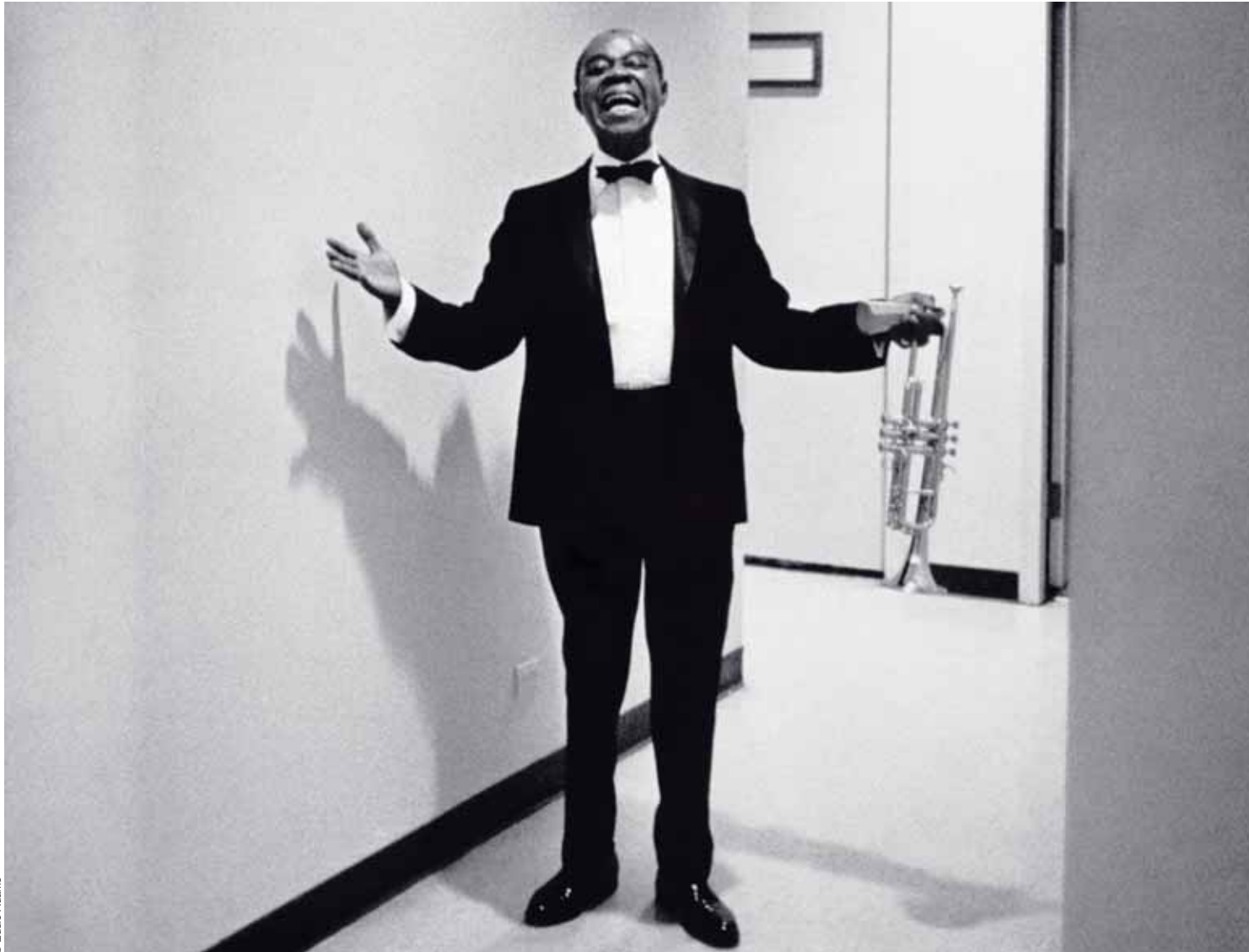
Top right: Chris Crumley – Virginia Beach, Va. *Beach scene captured by under/over water shooting technique*

Bottom left: Caryn Davis – Deep River, Conn. *Ben's Boots* from her series on Goth

Bottom right: Jon Golden – Charlottesville, Va. *Crewmember from the Norwegian ship Texas*, shot on assignment through FAP

EDDIE ADAMS AND SATCHMO HIT A HIGH NOTE BACKSTAGE

PARTINGSHOT



© Eddie Adams

Eddie Adams' life was as noteworthy as the events and personalities he captured on film. During his four decades as a professional photographer, the award-winning photojournalist traveled the world on assignment to capture the stories of individuals swept up in the headline events of the 20th Century.

From his beginnings as a Marine Corp combat photographer in Korea to his Pulitzer Prize winning coverage in Vietnam, Adams jumped into the middle of the action and delivered the stark realities of war to a global audience. His work had an impact that transcended the pages on which it was printed, reportedly influencing popular opinion on the Vietnam War, and later opening U.S. shores to its refugees.

Although he continued coverage of conflicts through the Gulf War in 1991, Adams also became known for his portraits of political figures and celebrities. In June of 1970, Adams photographed jazz great Louis Armstrong before a comeback show in Las Vegas. Our featured image captures the aging yet exuberant showman backstage with his trumpet.

Adams died of complications from Lou Gehrig's disease on September 19, 2004. Yet his legacy to the world of photography lives on with *Barnstorm*, the annual Eddie Adams Workshop, which since 1988 has paired the best student photographers with established photojournalists and editors for an ultimate learning experience.

—Amy Blankstein

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