

ASMP BULLETIN

MARCH 2000



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MEDIA PHOTOGRAPHERS, INC.**

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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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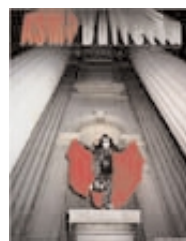
ASMP Bulletin

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THE PURPOSE OF ASMP

To protect and promote the interest of photographers whose work is for publication
 To promote high professional standards and ethics
 To cultivate friendship and mutual understanding between photographers

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OUR COVER
 Lynn Goldsmith
 photographed Gene
 Simmons of KISS at
 this location for a
 reason. See page 31.

GET CONNECTED!

Take advantage of ASMP's Internet facilities BY EUGENE MOPSIK

In the coming months, ASMP will be focusing energies on the creation of new liaisons with other photographer's associations and rights holder's groups. It is clear to the leadership that if ASMP is to exercise influence in the marketplace and enhance the business environment for its members, ASMP must reach out and connect with other organizations and seek mutually profitable alliances. We do not have all of the answers or even all of the questions; ASMP can learn from the wisdom and experience of other organizations. We need to see ourselves as part of an industry rather than an association. Our true strength is in our collective numbers, our vision, and our resolve. To this end, members of the board of directors will be making personal contact with photographer leaders of other groups in an effort to establish an ongoing line of communication. Results of this effort will be reported as soon as possible.

We are also trying to improve internal communication through the refinement of existing tools. An e-mail list consisting of the presidents/co-presidents of chapters in addition to the board of directors has been constructed for use by the president and staff to deliver information and news on a timely basis. The recipients can reply via e-mail, fax or telephone. The use of e-mail for communication with the membership at large is being explored; however, we have an incomplete picture of how many members actually use e-mail and have addresses. From this president's point of view, e-mail provides a spectacular opportunity to communicate on both a timely and cost effective basis. ASMP is also exploring the interest in and format of a proposed asmp.com e-mail address for individual members. I urge all members to adopt this technology and make your chapter or the national office aware of your e-mail address. We will be making an effort to update this information in the near future.

Our ASMP Web site and forum provide an opportunity to connect with and exchange the wealth of experience of our membership. One of the great strengths and benefits of our association is the willingness with which we help each other. The forum is the ideal location to post technical and logistical questions and get quick and meaningful response. The forum also pro-

vides a venue for the lively exchange of political philosophies and ideas. I would ask that these discussions remain centered on the issues and ideas and not on the individual personalities. If our forum has any weakness, it is the propensity for personal invective. I would like to see the forum incorporated into the election process for the coming year. Perhaps candidates could be given a time window to respond to a series of member generated and moderated questions. Participation would be voluntary. A committee of the board will work on this issue and deliver a report in May.

If ASMP is to provide the kind of benefits our members deserve, then ASMP and our members must be connected. Faced with limited resources, individuals and associations must seek out the most timely and cost effective means of communication.

Our Web site and e-mail lists are the keys to our future success in this area. Let's all get connected! ∞



Eugene Mopsik
*ASMP president
and chairman of the board*

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TAKING ON TSI

Baby shooter takes aim at agency's practices BY RICHARD WEISGRAU

Life shrinks or expands in proportion to one's courage. — Diary of Anais Nin, Anais Nin, 1903-1977.

It isn't often that we get to see the personification of words of wisdom like those quoted above. Recently, I had the opportunity to meet an ASMP member who is demonstrating the kind of courage that we have seen on rare occasion. She is a member who is joining the ranks of Ric Ergenbright who took on American Express, and Chuck Gentile who took on the Rock 'n' roll Hall of Fame, and a few other valiant photographers who, as individuals, have refused to be crushed by the powerful forces that confront them. Our member's name is Penny Gentieu, and she is fighting none other than Tony Stone Images (TSI), a stock agency owned by the increasingly powerful Getty Communications empire. And, she is winning!

Penny shoots babies - no make that she photographs babies. She has a very impressive Web site (www.babystock.com) for those of you who might want to see some work. Her photos will make you realize that most of us like the baby pictures we took because we were proud parents, not because we were such great baby photographers. What I am saying is that she is a dynamite photographer of the infant set.

The January issue of *PDN* focused on her enterprise and, if you read it, you will know she is a photographer who has her act together, gets things done, controls her business destiny, and manages to find the time to be creative. Penny originated a highly distinctive style - the floating baby look - a high key background treatment that makes those little tykes just jump off the page and into your lap. When you look at her photos you almost start loving other people's kids. She is so good at it, and her images are so distinctive, that in 1993, before TSI was purchased by Getty, she was courted and signed a stock photography contract allowing TSI to license her images.

In those days, TSI was considered by ASMP to be one of the finest agencies in terms of its treatment of photographers.

Gentieu's original contract was for three years with one-year automatic renewals.

In 1995, Getty bought TSI, and in 1998 it issued its newest contract for photographers. That contract created quite a stir. Many photographers were taken aback by the 20-plus page agreement which systematically stripped away their rights and reduced their share of royalties. The contract even went so far as to eliminate the old concept that a stock agency was an agent of the photographer.

The new contract effectively made the photographer nothing more than a supplier. Getty obviously did not want to be responsible to photographers in the way agents are. This Getty contract was an eye opener for some photographers who refused to sign it. About forty of them joined forces and hired a lawyer to represent them in negotiating the terms of the contract with TSI. Penny was one of them. She was not going to sign the new contract as offered. Over time, a majority of those photographers accepted some form of con-

tract with Getty. The terms of that contract have never been made public. Depending on whether you believe Getty's or the photographers' representations, your impression could be that either side got the upper hand. Penny did not sign the negotiated agreement. She rejected it as unfair and unacceptable. She continued to be represented under her old contract which had renewed automatically through the course of events. TSI was still her AGENT.

SALES SLUMP

As time passed Penny began to notice that her sales were dropping off. She had had impressive sales for years and suddenly they were dropping. The number of images she had with the agency had doubled, but the revenue line was turning down and showing no signs of inching back up. Penny approached her contact in TSI to try and get a fix on the reason for this. Her contact

had no explanation.

If you ever meet Penny, you will realize that she is not driftwood. She has her own motor and rudder. Penny decided to try to find out why her stock sales through TSI were dropping. In the course of her own informal investigation she found that TSI had published a catalog, titled *PORTRAITS*, in association with another Getty acquisition, Liaison International. This catalog, featured another photographer of

"The number of images she had with the agency doubled, but the revenue line was turning down and showing no signs of inching back up."

babies whose style seemed to be very reminiscent of Penny's. Penny's work was not included in the catalog. Interestingly enough, this exclusion occurred when Penny's sales were at their all time high in TSI.

Penny also visited the Getty Web site and found, to her horror, that PhotoDisc was featuring a number of royalty free images of babies that also had the same stylistic look. Work like hers was now being sold by the parent company of her agency as traditional stock and as royalty free. She began to feel like her AGENT was competing with her. Penny had signed a contract in which she agreed not to provide images "essentially similar" to those accepted by TSI to other agents. She had expected that this protective exclusivity would work both ways and that her agency would not engage in marketing other photographers' images that were similar to hers.

Well, Penny is not naive, but she did trust that her AGENT would not be working against her interest. Especially because she had received their oral representations that they would not bring in another photographer doing work in Penny's style. Then, Penny was instructed by TSI to stop sending her signature style images to the agency, since they claimed to have enough. She began to receive some of her images back marked "replaced by newer." Then she learned that TSI accepted images from the London office that mimicked her signature style. She has since learned that even though she lives by the "do unto others" rule, she can no longer assume that others will be so fair minded, and that the word AGENT does not mean the same thing to everyone. To make a long story short, Penny felt duped, used, exploited and cheated.

Penny began to carefully examine her past sales reports from TSI. This is no little task. She had many thousands of sales, and those sales reports are not reader friendly. She began to notice some irregularities.

Since Penny currently has a legal claim in the courts involving these reports, we are not going to go into the specific details of those irregularities. The court will examine them in due order. However, we can provide some information on the nature of some of the irregularities.

MODIFIED SALES

Among these irregularities were the canceled and modified sales. Sales were

made and reported to her but not paid because the fees had not yet been collected. In some cases, many months later, the sales were revised and the fee had been lowered. Had TSI renegotiated the original deal and given a discount after the use of the image? It seems like that is exactly what happened. In some cases she had sales reported, only to be canceled many months later, or the term of the license had been extended for

cont. on p. 28

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E-TECHNOLOGY

A tool to help you publish your book BY FRANCIS E. CALDWELL

If you're like most communicators, you probably either have a book you'd like to see published or intend to write a book. If you're inexperienced in the publishing business, and unless your name is a household word and, or, your subject so current and hot the mainstream publishers are willing to duel with dollars to get your John Henry on a contract, your chances of having your book published conventionally are about the same as winning the state lottery.

If determined to see your name on a book, your next choice may be one of the established "subsidy" or "vanity" publishers. They'll publish anything as long as you have the money to pay for it.

Recently, with the advent of affordable software, there's been a trend to "self" or "desktop" publish. Self-publish is a misnomer. Even if you self-publish, you still need someone to print and bind your book. To obtain a competitive price per copy for this service you can expect to pay, according to the book, the price of a new SUV. Then comes the moment of truth, a truck back up to your door and unloads several pallets of books. Now is the time you wish you'd have tossed the manuscript into the fire and bought the new car.

The second shock comes when you try to sell your books. Most bookstores would prefer to deal with their regular distributors. Most distributors refuse to do business with small, independent publishers, and if they do they'll take a 55 percent cut off the top, leaving you with little or no profit.

However, like everything else (except rotten politics and prices paid to photographers and writers) times are changing in favor of the author and small publisher. According to one observer at the Seybold Conference on publishing at Boston in 1999, "Publishing will change more in the next five years than it has in the last 500."

Dan Poynter, an authority on publishing and author of 77 books on the subject, claims "Seventy-eight percent of today's books are not published through conventional means. Self-publishing is about to be recognized as a legitimate form of expression."

Today we have technology and equipment that were unheard of five years ago. Sophisticated copy machines like Xerox's DocuTect (™). If your manuscript is "press ready" and placed on a special tape, this machine can whip out a complete copy, sans cover, in about five minutes. With this equipment, Trafford Publishing, located in Victoria, BC, can print a book and have it on its way to the buyer in 72 hours. Called "on-demand" publishing, this technology, and others unheard-of two years ago, are sending the publishing industry into a virtual tailspin.

When I first heard about Trafford Publishing being able to print books on-demand after an order is received, with the author's setup fee below \$1000, I couldn't believe it. I'd just self-published *Beyond the Trails*, with 3000 copies, and wished I had the new car instead.

After one trip to Trafford's offices and a look at the process and products (over 300 books in two years) I rushed home and submitted two out-of-print books. In two months both had been reproduced, by scanning the pages and making new, improved covers. I now have a third book they are going to produce, and several more in the works.

Several items offered by Trafford convinced me. The author maintains control over the copyright, contents, illustrations, cover design, retail price and author's royalties. There's zero chance of your book going out of print. Since your manuscript is only an electronic file, mistakes, revisions and updates are a cinch. Try that with conventional publishers! Technical manuals, government publications, travel books and corporate documents are a natural for on-demand publishing.

In fact, those were some of the reasons Bruce Batchelor, publisher, says he started the on-demand business. Batchelor insists he came at the new business, "From a writer's point of view, rather than a printer's or computer programmer's point of view. It's not free, it's not easy and it's not magically guaranteed profitable, but it's more affordable, efficient and convenient than it's ever been."

Trafford's motto: "Book Publishing For the Rest of Us," says a lot. According to industry experts, one of every seven people have a book in mind. Most will never make a serious attempt to publish because they're aware of the odds. Batchelor says he can, "Turn anyone's writing fantasy into virtual reality with his on-line company."

Trafford also handles legal and administrative requirements, helps with publicity and manages retail sales. Selling directly over the Internet is not only cost-effective, but opens a global market for your book.

There's more recent technology available. Paperless or e-books. One Seattle-based company, PublishingOnline.com, has big plans to convert thousands of books to e-book publishing. According to Paul Knight, CEO/Publisher, "The market for on-line book publishing is rapidly expanding and the potential is tremendous."

Well, e-books will not take up already crowded shelf space, but somehow I prefer the feel, smell and heft of the old fashioned book. ∞

Trafford's Web site is www.trafford.com. Their toll-free number is 888-232-4444. ASMP member Francis E. Caldwell is an award-winning author/photographer with five books and hundreds of magazine articles and published photos to his credit. He and his wife Donna market stock through their library, Affordable Photo Stock, with 100,000 images on file. They publish books under their own company, Anchor Publishing. Each book Trafford publishes has its own unique on-line number. To view or order the two books Caldwell has had published by Trafford, go to www.trafford.com/robots/99-0034.html (Pacific Troller) or www.trafford.com/robots/99-0037.html (As the Sailor Loves the Sea).

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FUTURE STOCK 2001

Cloudy skies and rays of light BY GLENN R. STEINER

Contemporary stock photography is akin to the wild weather that prevailed in San Francisco the February 10 night of Future Stock 2001, hosted by ASMP Northern California: stormy, swept by gale force winds, and fraught with uncertainty. But while the storm raged outside - and in the industry continues to rage - most of the panel of photography luminaries and agency leaders sang the song of the good; most, not all.

The celebrity line-up of top shooters and agency personnel included Pete Turner of New York, Doug Kirkland of Los Angeles, Peter Howe of Corbis Images, Roger Ressmeyer, vice president of strategy and corporate development Getty Images, and Buffalo, New York photographer Jim Cavanaugh, an ASMP director representing the Society. The event, attended by more than 250 people, was organized and moderated by chapter board member Mort Beebe, whose history in stock photography goes back as far as some of the panelists.

For photographers, stock is like a fast moving storm: unpredictable in direction and aftermath. For agencies, the sweeping changes are bringing sunny days. The corporations and their reps smiled, basking in the glow of catalog and e-commerce windfall. Getty's Ressmeyer said that sales revenues, if not profits, have risen to an all time high for Getty and for Getty's photographers.

Yet, if ASMP's Jim Cavanaugh is any barometer of current events, the individual photographer - the "little guy" - has paid for these shareholder profits at the expense of the photography that sustains his life.

The old days of photography, as confirmed by Turner, Kirkland and Howe, were golden times. The agency served as partner and

marketer to the photographer, and the fees were split 50/50. The nascent market began to grow, as did the number of agencies, to serve suddenly burgeoning demands for excellent work. Whereas generic images had been in demand for stock, specificity now became the keyword.

As supply exceeded demand, according to Cavanaugh, the agencies shifted their catalog costs directly to photographers. And with the advent of exclusivity being demanded by agents, photographers gave up their control. They began to shoot stock under increasingly restrictive contracts. Investing their own moneys into projects that were rejected by agency editors, they were left "holding the bag."

Cavanaugh said that photographers, faced with the daunting prospect of recovering their investment, were given the encouragement "that agency-sponsored clip art (i.e., RF or royalty-free) would save the day." For the photographer, this proved to be a short-sighted solution. Initially saying that RF was to be for low-end users only, the agencies laid out their smoke screen. In increasingly higher numbers, RF work now is being used for national magazine advertisements. "You've traded \$1000 usage for 1000 \$1 usages," and so the death spiral begins for the individual.

Meanwhile, insatiable consolidation of agencies continues unabated. As an example, the author needs only point to the recent acquisition of the venerable Image Bank by Getty.

Cavanaugh, providing yet another window to the darkening skies, noted that all major agencies now had royalty-free groups, further degrading and diluting the marketplace. Due to the increased expense of investing in e-commerce, agencies' predation continues as the battle shift from 50/50 percentiles to 60/40, and worse.

The most ominous portent, Cavanaugh inferred, was agencies hiring their own RF employee photographers, which results in agencies owning all the rights to the images. Instead of being a partner with its freelance photographers, the agency becomes a competitor.

Cavanaugh says regaining control is the key. We can match buyers and sellers through the Internet individually or through collective rights licensing through entities such as MP©A/MIRA. By banding together, we may yet hamper high quality RF work, and regain market share.

Getty Images's Roger Ressmeyer felt the agencies were badly misunderstood. After presenting a summary of his life's work in the celebrity/scientific genres, Ressmeyer said that Getty, as the biggest fish in the pond, brings the most customers to its partner photographers. He saw pricing going up, citing as example that prices paid on-line for licensed Tony Stone Images were trending upward, not down.



Rubbing shoulders at Future Stock 2001, from left, Pete Turner, Morton Beebe, Roger Ressmeyer.

© 2000 PAUL ERIC FELDER

Photographers who were the most adaptable will make the biggest gains. Those who didn't want to keep their styles current faced the tailing off of their profits.

Peter Howe, vice president of Corbis, spoke fondly of shooting in the early '60s in London. Howe shared photography ranging from personal work of Jimmy Hoffa, to book production of photographer Sebastiao Salgado.

Howe discussed Corbis's recent purchase of Sygma Photo in Europe. Later in his talk, he denied the cannibalization of photography, citing "the sale of a photograph for tens of thousands of dollars that was also available on the consumer Web site for a few dollars for personal usage."

Howe, like the rest of the symposium participants, feels that Internet publishing is supplanting traditional publishing as the most dynamic medium. Citing the global market, he said that the Internet is the most important development in the history of photography.

Doug Kirkland shared his photojournalism from the past 30-plus years. As a chief photographer for *Look* and *LIFE* magazines, Kirkland had the unique opportunity to shoot for the major film studios. Eager to place images of their movie stars in national publications, the studios considered rights an after-thought, quite the opposite to today's standards. Kirkland simply asked for the rights, and the studios said "Sure." "The novelty of getting \$150 for a stock photo," helped supplant his editorial income. On occasion, Kirkland has sold all rights for his photos, but has demanded a heavy fee.

Peter Turner started with FPG, and then quit, trying to self-market his work. Citing the difficulties of both marketing and photographing, he chose to "simplify his life" and become part of the original Image Bank (now Getty). Turner, who suggests that we "shoot what we like to shoot," as a lasting secret of success, takes delight in unexpected incongruities and odd juxtapositions. Generously, he shared many of his "secrets" on composition and conceptualizing.

As one of photography's true luminaries,

Turner has the clout to call his own shots with agency contracts. His position at the top of photography's hierarchy contrasts distinctly against the average photographer who currently is faced with being "dumped" by their agency or fighting off an agency rights grab.

Mort Beebe closed the meeting with a salient thought, that "we should all work toward building an archive that will sustain

us in our later years." In these stormy times, control of our image rights is the key to the door of success and the window of future retirement. ∞

Glenn Steiner is an award-winning, professional writer/photographer based in Fairfax, Calif., and is an ASMP/Northern California board member. He photographs people on location for corporations and agencies around the globe.

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A SYNOPSIS

The ASMP board of directors meeting BY EUGENE MOPSIK

(Editor's note: The following synopsis of the board meeting held in Philadelphia on January 15 by president and chairman Eugene Mopsik, supplements or complements other board-related items and minutes in this issue of the Bulletin and is excerpted from the president's on-line report to the members-only forum and ListServes.)

The board met with a spirit of cooperation and the desire to concentrate our work on those programs that have a more direct effect on our members' ability to earn a living and more effectively compete in the photography marketplace. The programs outlined in this report are our first step. We realize that all of the work is ahead. We look to support and contributions from our membership in the effort to achieve our common goals.

Also, in the coming months ASMP will focus on creating new liaisons with other professional photography associations. The effort will be spearheaded by members of the board, on a photographer-to-photographer basis, and will not involve staff.

Our true strength is in our numbers and our resolve.

MEMBERSHIP AND FUNDS

Executive director Dick Weisgrau and treasurer Scott Highton reviewed ASMP's financial position. ASMP's budget is tighter than it has been in previous years, due primarily to our expanding scope of activity combined with the effects of inflation. A recent referendum to increase ASMP's principal source of funding — member dues (which have not been increased for 10 years) — was not passed, so we are doing everything possible to do more with less.

The size of ASMP's staff is currently the smallest it has been in over 10 years. Payment of dues and membership renewal are well ahead of previous years. Member retention is at an all time high. Both ASMP chapters and the entire national organization are feeling the effects of inflation on program funding, but as of the beginning of the year, are all working with a new voucher system to better facilitate expense planning and accounting. Chapter leaders should feel free to call or write the national office with any questions.

LEGAL ISSUES

The board received an extensive report on legal matters from managing director and general counsel Victor Perlman, including updates on pending legislation and court cases.

Two court decisions within the preceding week made it clear that

states are going to be immune from lawsuits for copyright infringement. Staff is working on steps that photographers can take to minimize the impact of these rulings. The board also considered several photographers' requests for financial assistance from the Legal Action Fund. Among those photographers were Penny Gentieu, who is involved in litigation against Getty/Tony Stone for TSI's behavior as Gentieu's stock agent (See article page 8); and Les Kelly, who is going to be appealing a dreadful US District Court decision in his lawsuit against Ditto.com. (formerly ArribaVista.com) which was mentioned in the Jan./Feb. *Bulletin*.

The board voted to support both cases, committing \$5,000 to Gentieu's legal expenses. The amount and type of support to be given in the Kelly case has been referred to the executive board as more information is needed before those decisions could be made.

MP©A MATTERS

Matt Herron reported that in the coming year, MP©A would like to expand membership from 600 to 800 members and grow the file size to 100,000 images. Efforts are underway to eliminate the current bottleneck in getting new scans into the system. Development of the automatic reuse-licensing calculator with Eastman Kodak Company continues. This calculator, when used by both photographers and businesses would insure a continuing income stream for the re-use of images. By working with Kodak on development and implementation it is hoped that broader acceptance of the calculator can be assured in the future.

REVISED YEAR 2000 GOALS AND OBJECTIVES

The ASMP has adopted two overarching goals to guide its planning. These are:

- 1) To promote a business environment in which photographers are fairly compensated in a manner that reflects a balance between usage rights licensed and fees paid for their work.
- 2) To promote photographers' awareness of their obligation not to advance personal interests at the expense of the profession and to cultivate an understanding by photographers of the economic consequences of their business practices.

Among year 2000 objectives are:

- Client information services advice - develop and distribute through members and chapters customer service cards to buyers promoting the ASMP Web site as resource for the photography buying community.

- Membership information services - create an e-mail information delivery service to send timely information to ASMP members.
- Member e-mail service - investigate developing an *ASMP.com* which would be an e-mail service for members who wished to have an @ASMP.com e-mail address.
- Chapter funding - provide a means for chapters to increase chapter revenues.
- Membership development - to increase ASMP's membership rolls by five percent by October 2000. Develop an ASMP Promotional Plan
- Increase ASMP's visibility - conduct promotional efforts with the intention of increasing ASMP's and its members' opportunities for recognition and benefit.

STRATEGIC PLAN

The *Strategic Plan*, immediate goals and long term goals of ASMP were discussed. The revised Year 2000 *Strategic Plan* is based around four strategic directions in which ASMP will concentrate its operations in order to fulfill its primary purpose, which is "to protect and promote the interests of photographers whose work is for publication." The second and third purposes of ASMP, namely to promote high standards and ethics and to cultivate friendship and mutual understanding are means to fulfilling the main purpose of ASMP. All three purposes are vital and require action.

The directions in which ASMP should proceed and the operational approaches to those directions follows:

• Work with other rights holders' organizations to build universal collective rights licensing and administration systems.

Collective licensing and administration involves rights holders uniting to administer the marketing and licensing of their rights while retaining the right to set their own license fees. Its main purpose is to alleviate the problem of administering individual rights by setting up a central clearinghouse mechanism.

The MP©A program within ASMP will continue to develop systems to fulfill this role in terms of residual rights in stock and assignment photography. Its participation in MIRA for licensing stock photography and its development of a system for licensing client reuse of assigned photography are examples of collective licensing.

Operational approaches

- Expand initiatives in stock and reuse licensing, and develop and promote the Copyright Clearance Center system for licensing of second-generation images like those acquired by scanning or downloading.
- Create and promote a system for calculating the value of original use of and the reuse of commissioned images. This should include both assignment and stock photography and should assist in devel-

oping culture by example setting.

- Support other collective licensing efforts within the industry.

• Counter the corporate economic advantage

ASMP must take the initiative in improving photographers' positions with their clients, by initiating contact, which is aimed at changing unfavorable buyer policies.

There are two approaches to this direction:

- *Educate* - to persuade or condition to believe or act in a certain manner.
- *Indoctrinate* - to instruct in the fundamentals, or imbue with a point of view.

The call for client education has been heard continually for years. Education is a process of enlightenment, which is a process of shaping the individual. Corporations are too complex and large to allow ASMP to assume that it can enlighten enough individuals in any corporation to make widespread and lasting change. No opportunity to educate should be lost, but education is not the approach to be taken in most circumstances.

ASMP will engage in a process of indoctrination of corporations, much as it did for most of its earlier life. ASMP will define the fundamental needs of photographers and promote acceptance of these needs and action to fulfill them by its collective voice.

Operational approaches

Continue and expand the "good offices" program in which ASMP directly intervenes on behalf of members having difficulties beyond their capability to resolve.

Prepare a series of position papers dealing with fundamental issues involving the interests of publication photographers and distribute these papers via the Internet.

Offer to work directly with clients to improve their working relationship with photographers by helping the client craft fair and reasonable offers for the photographer's consideration.

Support the ASMP Foundation and its efforts to educate photographers and emerging photographers in the area of business principles, practices and skills.

• Create high visibility

The public, legislators, courts, and corporations must know that photographers are serious about authorship, and the rewards that should flow from it. They must understand why we must have our needs met, and why meeting those needs is in the best interests of the industry and the public.

Visibility in legislative and judicial circles is hinged on three primary factors:

- 1) monitoring activity
- 2) assessment of information
- 3) meaningful and noticeable response.

A Synopsis *cont. from p. 15*

Visibility at the corporate level requires careful promotion of ASMP as a resource, with the underlying message that while it is an advocate for photographers' interests, it is a facilitator of the mutual interests shared by both photographer and client.

Visibility in the public eye is the most difficult strategic goal. Competition for the public eye is as intense as the resources needed to achieve it are scarce. Efforts to gain greater public awareness are dependent on vehicles for message delivery. While available tools can be used to deliver our message, alliances must be made to enhance that capability.

Operational approaches

Expand existing operations at the federal and state levels to monitor and comment on legislation and regulation, and continue participation in legal cases that have precedent setting value or which defend photographers against egregious behavior.

Further develop the ASMP's network of attorneys to monitor regional legal cases and legislative activity, to participate in ASMP regional efforts, to represent members, to enhance copyright enforcement efforts, and to contribute to a pool of relative legal

information. This network can also serve as resource for improving assessment of and response to legislative, regulatory and legal matters.

Create and maintain an Internet presence that will offer useful information and entertainment to the public. The content could include photography information as well as high quality photographs and photo stories. The MP©A Web site will be expanded to do this.

Use the Internet and direct mail to communicate the ASMP message to corporate management and work force, and assist them in finding ASMP photographers for their work as well as advise them on fair practices from the photographer's perspective.

Work with other organizations, such as IPAC, in promoting a better public understanding of the role of creator's in society and the value of their work.

• Unify photographers

There are two critically important words related to this direction. These are: *Community* - a unified body of individuals with common interests. *Culture* - the customary beliefs, forms and traits of a group.

ASMP is an national community by virtue of the common interests of its members. Unity, an essential element of effective communities, is best achieved by communication between and joint action by members of the community. When important interests are at stake, the community can respond effectively, if properly guided in that response. This guidance must come from leadership and through effective communications.

Culture grows out of a commitment to values. The catalysts to cultural development are:

- 1) leadership
- 2) example setting
- 3) a sense of tradition and belonging.

Operational approaches

Improve ASMP's Internet presence and telecommunications capability, acknowledging that in the immediate future these are ASMP's best communications tools. Improved communication will contribute to the sense of tradition and belonging needed to create a strong culture within ASMP.

Use the volunteer and staff leadership of ASMP to cultivate unity within the ASMP and broader creator community and to create alliances between creators' organizations. Interaction of ASMP's leadership with these parties is critical to community and culture building. ∞

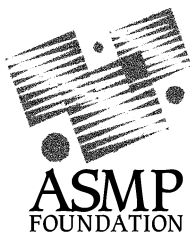
MAKE A DIFFERENCE...

There is probably nothing more important than a level playing field when it comes to running a business - an environment where competing photographers are vying for assignments based on their talent and ability to create the perfect photograph.

Armed with the right tools, the ASMP Foundation can make a difference. By educating photographers in the most professional ways to conduct business, by teaching them the true value of the images they create and by teaching them how to think like a successful business person, the ASMP Foundation can help to level this playing field. But we can't do it without your help!

Make a tax deductible donation to the ASMP Foundation of \$15 or more and show everyone what is important to you by wearing the first in a series of one-of-a-kind lapel pins. You know you care, you know you're in this business for the long haul - show it by writing a check and proudly wearing this pin. Then they'll know.

ASMP FOUNDATION
 150 North Second Street
 Philadelphia, PA 19106



FIRST LIGHT

Documenting the dawning of 2000 BY PAUL SIMEONE



January 1, 2000 - The first sunrise of the new millennium.

© 2000 J. PAUL SIMEONE

January 1, 2000
Paul Simeone and his
assistant, Gail Dodge, on top of
Mt. Kapeka after the sunrise.



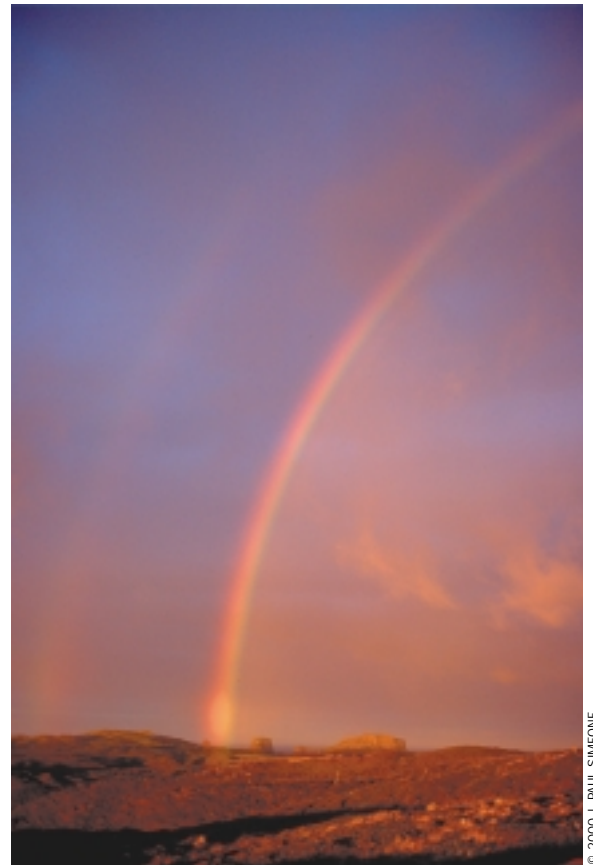
© 2000 JILL REGER

(Editor's note: We've said it often, ASMP members have photographed everything under the sun. And in this account Philadelphia member Paul Simeone describes how the sun itself was the principal subject as he and his team documented the first rays of dawn 2000 on far away Pitt Island, New Zealand - and got paid for it.)

As a photographer I have often wondered if I would ever get an opportunity to leave a legacy, some great image for my family and friends, or even the photographic community, to remember me by. Well, after being in business for 25 years I got that opportunity at the very end of last year. A call from a client, a principal of an international advertising agency who wanted to promote the company into the new millennium, started the chain of events. The idea was to take a sheet of 16x20 litho film, with the company's slogan on it, and sandwich it with a sheet of 16x20 black and white paper in a 16x20 frame. This frame would then be exposed to the light of the first sunrise of the millennium. Could it be done? Of course, this type of process was used early in the history of photography, over 100 years ago.

Where would we be doing this? On Pitt Island, a small speck of land 600 miles east of New Zealand, home to a fishing and farming community and part of the Chatham Islands. It would be the first inhabited place on earth to see the sunrise of the new millennium. In addition to exposing what turned out to be 165 frames, we would also need to photograph the first sunrise and to document the entire event.

The final product would be a framed collectors' piece, which would include the "burned in" black and white slogan, a photo of the sunrise, a New Zealand stamp



© 2000 J. PAUL SIMEONE

January 1, 2000 - A double rainbow on Mt. Hapeka.

post marked January 1, 2000, and a certificate of authenticity. These would then be given as gifts to employees and to current and future clients of the company. Wow, what a great idea! I wish I had thought of it!

Once our bid had been accepted, my assistant Gail Dodge and I started working on the logistics of the job and the travel arrangements. We proceeded to do a series of tests here on the East Coast to determine the optimum exposure needed. My concern was overexposure from the light of a full sunrise. After testing, I determined that we needed to use the pre-dawn light. This gave us a 12-minute window to expose the 165 sheets of paper for about 2-5 seconds each before the sun broke the horizon. Of course, this was on the East Coast and I wasn't sure how it would compare with conditions on Pitt Island. Even though I knew I had some control in the darkroom when I processed the paper, either by adjusting developer times, temperature and/or the dilution, there was no room for error: I had only one shot at it.

Since we were to leave Philadelphia for Auckland, New Zealand on December 26, I needed to arrange support in New Zealand. One of the perks of being a member of ASMP, is the resource of members in other cities and countries. Fortunately, well known Zealand photographer, Anne Geddes, is an ASMP member based in Auckland, and her studio personnel were very helpful. Particularly, I needed

information on a black-and-white lab that we could rent once we returned from Pitt Island. Natalie at Anne Geddes' studio put me in contact with the lab that they use, Prism, owned by Alan Best.

On talking with Alan, I realized I would also need a temporary darkroom on the island, to do more testing while there. Privately-owned Pitt Island has no photographic resources, so we had to take everything with us. Alan was extremely helpful in arranging for chemistry, trays, safe lights and extra paper to be packaged and ready to fly with us to Pitt Island. He also arranged an assistant, Joseph Brown, to help us in the lab once we returned to Auckland.

We left Philadelphia at 8 a.m., December 26, for Los Angeles, California, where we changed planes and flew to Auckland, New Zealand - an 18-hour flight, across the International Dateline which meant we lost a day en route. December 28 was spent checking out the black-and-white lab, meeting with Joseph, checking the materials that were to fly with us the next day, and of course running numerous miscellaneous errands.

We left Auckland on the 29th, complete with about two tons of gear packed in 10 crates - frames, darkroom supplies, photo equipment, tents, and sleeping bags. And of course four members of the client's team and four of mine. First we flew to the Chatham Islands where we picked up a fishing boat to take us to Pitt Island, where we arrived about 12:00 a.m. on December 30 after about an hour's boat ride. Our accommodations was a house rented from Bernadette Lanauze, daughter of the island's owners. After a quick nap, we were up at 3:30 a.m. and off to the top of Mt. Hapeka, alt. 650 ft, to run our first sunrise test.

After an eye-opening ride up the newly dug road to the top of Mt. Hapeka, we reached the "official millennium site" at about 4:30 a.m. During the sunrise, I was able to check meter readings of the pre-dawn light and compare them to those I had from our tests on the East Coast. Our Pitt Island sunrise was at approximately 5:33 a.m., and our readings allowed for a 15-minute window of exposure prior to that time. After the test, we returned to our base to set up the darkroom and to clean and load all the picture frames with the litho film and photo paper.

The loaded frames were put into a black plastic bag and then into cardboard boxes taped with black plastic. This was our attempt to keep the frames in a light-tight environment until New Year's morning.

On the morning of December 31 we were back on top of the mountain for an actual exposure test. The conditions were not optimum: it was overcast and were not consistent with the test conditions at home. But by using the meter readings that we had taken the previous day, and with those taken on the East Coast, and then compensating in time, we were able to achieve the desired result. This was apparent once we had processed the paper in our temporary darkroom.



January 1, 2000 - The client holding up the 16x20 frame to the sunrise.



© 2000 GAIL DODGE / J. PAUL SIMEONE

Everything looked good, the client was pleased, so we were ready for the millennium sunrise. All we needed to figure out was the procedure to expose 165 sheets of paper in 15 minutes. We set up two tents, darkened with black plastic and facing each other, with enough space between for a person to kneel and face the sunrise.

One of the tents, designated the "feed tent", would hold two people who would take each photo frame and feed it to the person outside. This person would then hold up the frame for a few seconds and then hand it to the two people stationed in the other tent - the "receiving tent" - where the frame would be re-boxed. We were ready.

Late that afternoon we went to the top of Mt. Hapeka to spend New Year's Eve. At 3:30 a.m. New Year's Day, I could hear rain hitting my tent. I visualized my worst fear coming true. But as I left the tent, I could see clear sky on the horizon, and I knew I was going to get my sunrise.

My crew and I set up the photo gear, two Hasselblads with IR con-



Left: December 31, 1999 - Paul Simeone hanging up the test prints to dry on Pitt Island.
Above: January 3, 2000 - Paul Simeone viewing the first developed print.

BOTH PHOTOS © 2000 GAIL DODGE/J. PAUL SIMEONE

team in action. Then Jill spotted a double rainbow. What a great bonus to an already emotional morning! When it was all over and the champagne was passed around, it finally hit me where we were and what we had just accomplished. It was pretty incredible. With the actual event over, we still had a lot of work ahead. All the photographic paper had to be taken from the frames and re-boxed for our return trip to Auckland two days later.

We left Pitt Island on January 3 at 6 a.m., in order to reach Chatham Island in time for our charter flight back to Auckland. In Auckland it was back to our hotel to clean up and then to the black-and-white lab. Getting to the lab as soon as possible was vital. Once the paper had been exposed to light it started producing a latent image, so we needed to start processing quickly. We spent the next day-and-a-half processing the paper and selenium toning the prints for archival purposes. At the end of the last day, with all but one 16x20 sheet laying out on anything flat to dry, we were done. And our client was happy! Now, finally, I could relax.

Now that it is all over and done with and was a success, I can say that it was a great way to spend the New Year. It was an experience of a lifetime and, if there were a next time, I would not do anything differently. That could be a good thing, just in case we want to do it all over again for the "real" millennium. ∞

Philadelphia-based Paul Simeone has been a member of ASMP since 1981. He specializes in commercial/corporate - primarily studio - photography and more recently in dawns of new millenniums.



trols, two Nikons with radio triggers, and two digital video cameras. We then manned our stations: Gail was in the "feed tent" with one of the client's crew; they were to unpack the frames, take them from the plastic and then pass them to the client. The client would then hold up each frame for the designated time, and then pass it to the "receiving tent" where I had another assistant, Debbie McHenry, and one of the client's crew, who would then re-box the frames. Jill Reger, another of my crew, was to help with videoing the team in action, and help with the photographic equipment. The team was in place and ready to go.

At precisely 5:10 a.m. I gave the call to begin. It was like a drill team in action. At the start we were at a 4-second burn then without warning the sun broke the horizon four minutes after we started. As the light was changing, I would tell my client how long he had to hold the frame up to the sun. A total of 15 minutes after we started, we were done.

It went like clockwork. Throughout the whole procedure, I was also firing the remotes to photograph the sunrise itself, as well as the

DIRECTORS MEET IN PHILLY

Future directions, legal and policy issues discussed BY PETER SKINNER

MEMBERS URGED TO GET INTERNET ACCESS

Get connected on-line or miss the Internet bus. That, in essence is the message to all ASMP members following the January board of directors meeting in Philadelphia. (See *First Words*, the president's message, in this issue.) As the Society gears up to introduce new communications tools to benefit members, the onus is on members to take advantage of what will be offered. The first step is quite simple: get a computer, modem, and an e-mail address. And make sure that ASMP has your correct e-mail address.

For several years, in various ASMP media and elsewhere, the enormous potential of the Internet has been highlighted. Even today, with e-commerce accelerating, pundits are saying that the surface is barely being scratched. In other words, they are saying "you ain't seen nothing yet."

One of the ASMP's board's principal goals is to improve the business environment for photographers. Today, that goal is closely linked with the Internet, a medium which ASMP is using for members' benefit, while recognizing that more can be - and is being - done. However, members won't get the most out of ASMP's efforts without taking a few self-help initiatives. The message is clear: Become computer and Internet-literate.

During the next few months and beyond, members can expect to see increasing use of the Internet to impart information via ListServes and on the ASMP Web site. Additionally, many of the white papers and other ASMP printed pieces will be available via the Internet.

The board has recognized that improving ASMP's Internet presence and telecommunications capability is vital and in the immediate future these are ASMP's best communications tools. Additionally, as president Gene Mopsik reported in an on-line posting after the meeting, improved communication will contribute to the sense of tradition and belonging needed to create a strong culture within ASMP.

In brief, here are a few of the items that the board approved as Year 2000 objectives:

- Revamp and improve the ASMP Web site, an ongoing project to streamline a facility that didn't exist a few years ago.
- Create a PDF version of the ASMP *Business Bible*, which is being updated, complete with downloadable forms and terms. *The Bible* will be published on a disk or via the Web site to members. Members who prefer a print version will have that option, details for which will be announced. Also to be updated is the ASMP *Professional Business Practices in Photography* book, published by Allworth Press.
- Create push-only communications via the Internet to impart timely information to members.
- Revamp the MP©A Web site to make it an information resource about relicensing as well and include photo and

photo story galleries. • Publish on-line the terms and conditions of ASMP forms. Information systems to monitor legislation, industry issues, and matters of interest to ASMP and a good offices computer database to compile a resource of commonly asked questions and answers and advice on resolving problems will also be established.

APPOINTMENTS

The board approved several new board and committee appointees nominated by president Eugene Mopsik. These are: Officers: Second vice president, Dave Harp; secretary, Robert Wiley. Committee chairs: Biennial events, Robert Wiley.; chapter relations, Michael Cardacino; communications, Woody Packard; future options, Tom Guidera.

Other standing committees and chairs are: Bradshaw Leadership Conference: chair, Mary Beth McAuley; vice chair, Lon Atkinson; International Relations, Matt Herron; Membership, Forest McMullin; National Membership Approval, Andy Washnik.

A request from MP©A committee chair, Matt Herron, to add New Jersey photographer John Greim and ASMP director Scott Highton to the MP©A committee also was approved. Both have been active in MP©A affairs: Highton wrote the new software for image submission to MIRA, and Greim, author of a provocative article on MP©A and MIRA (December *Bulletin*) has become a key figure in recruitment, promotion, and communications efforts.

ASMP LEGAL NETWORK

Managing director and general counsel Victor Perlman played the role of "medical examiner" in giving the board the proverbial bad news/good news on the status of the ASMP legal referral list. The bad news: he pronounced the old referral system, moribund for several years, deceased. The good news: it will be replaced by something that will be more valuable and useful to participating attorneys and ASMP.

Perlman reported to the board that the new entity will be a true network whose goal will be to provide an active source of information to attorneys who represent photographers. Even though ASMP will provide some of the information, the Society will be just one participant along with a group of invited attorneys who will also supply information to be shared with the network.

He told the board that membership in the network will require attorneys to play an active role, not a passive one and by joining the participants will be agreeing to contribute and respond to the network. Communications, initially by print methods and later probably via a ListServe, will have ASMP as the hub. ASMP will receive information from network members, generate its own information, and store information in a database for distribution to the network.

“The list of network attorneys will not be published within or outside ASMP. We want attorneys who are seriously and actively engaged in the practice of working with photographers, not lawyers looking for clients,” he reported. As examples of information that could be gathered and shared, Perlman said it could range from reporting on the valuation of lost slides to suggestions on terms and conditions on photographers’ agreements to useful Web sites.

PRESIDENT ELIGIBILITY BY-LAW CHANGED

The Society’s by-law on determining the eligibility of a director to be appointed president has been changed to require that any general member elected to the board have served at least one year on the executive board to be eligible for appointment. The executive board comprises the president, first and second vice presidents, secretary and treasurer.

The motion to change the by-law, which previously required that “the member shall, at the time of assuming the office, have served at least two years as a member of the Board of Directors, or at least one year as a vice-president of the Society”, was made by Andy Washnik and seconded by Don Luce.

Luce said the new by-law would mean that the directors eligible for the office of president would have experience on the executive board and it would create a good system for the succession of the presidency. The motion was passed on a 12-1 vote.

However, a second motion by Washnik and seconded by Luce, which would have limited the term of the president to two consecutive one-year terms, failed by a 2-11 vote. A committee will be appointed to explore this further.

POLICY CHANGE IS MADE

The board has changed policy on the issue of remuneration to officers and directors of the Society to give future boards clearer guidelines. This is the result of an issue that followed what was a legal payment to director Scott Highton for contract services rendered in writing software for MP©A members’ image submissions. The matter subsequently became the focus of an inquiry committee appointed last November by the executive board “to investigate the propriety of payments to directors and perceived conflict of interest, as well as board and staff actions in such matters.” The committee members were Les Riess, Jim Cavanaugh and Gene Mopsik.

As reported in the January/February *Bulletin*, the committee concluded that no ASMP or MP©A policy had been violated but some better directions were needed. The inquiry committee’s full report is on the ASMP Web site under *Special Announcements*.

Highton, who at the time of an MP©A meeting last April in Aspen, Colo., was ASMP treasurer and a director of MP©A, was reluctant to accept payment for writing an improved software and the accompanying manual. However, eventually he was paid after negotiations with executive director Richard Weisgrau. In its report, the inquiry committee said: (at the Aspen meeting): “The issue of pay-

ment of Highton was entertained without opposition and turned over to the executive director (as part of his operational duties) to negotiate and report back to the board.” The committee also said that after careful review of the facts and applicable rules, it was apparent that no MP©A or ASMP rules were violated.

However, as the inquiry committee reports in its summary, some directors were not in favor of the payment: “It is clear that many of the ASMP board members did not approve of the compensation of Scott Highton and believed that proper procedure had not been maintained. The ASMP board has the same apparent difficulty as the general membership in keeping MP©A separate from ASMP. The sharing of directors has helped to muddy the lines of separation. The simple fact of what has subsequently occurred, regardless of the propriety, creates the most cogent argument for the use of outside suppliers except in the most exceptional of cases. The appearance of impropriety is as powerful as the fact.”

The committee conceded that while ASMP by-law 1, section 9 of the ASMP Constitution on membership remuneration is eloquent in its simplicity and flexibility, and allows payment to members only with the prior approval of the appropriate governing body (national or chapter board of directors) it also recognized the conflict of interest, whether real or perceived.

This led to a motion by Jim Cavanaugh seconded by Don Luce that read: *No officer or director of ASMP shall be allowed to receive, accept, or retain compensation from ASMP for services rendered to ASMP, its successors, affiliates, subsidiaries, initiatives, programs or other entities or enterprises controlled by ASMP. The provision shall not apply to the payment of a stipend to the president of ASMP.*

The motion was approved on a 10-2 (one abstention) vote after lengthy debate. Central to the issue was the contention that there would be times when the best service at the best price might come from a director or officer. While this was conceded by president Gene Mopsik, he said because of the conflict of interest, and the potential problem created when staff would have to supervise directors, the Society would have to suffer the few times that a director might be the best person for the job.

In another policy issue related to conflict of interest, the board ruled that no officer of ASMP shall be eligible to serve as an officer of any subsidiary of ASMP or other organization or entity affiliated or related to ASMP. The new policy requires that if an officer of such an entity is elected to an ASMP office, they must resign from that position with the other entity within a month after the ASMP election. The policy also requires that no director with a financial interest in a board decision shall participate in the decision making process or board vote for that decision. Debate on this issue again centered on trying the hands of the board and the limited talent pool available for subsidiaries such as the ASMP Foundation. However, it was also felt that this motion would force the board to look outside for suitable officers for ASMP subsidiaries or affiliates. ∞

MAILING LISTS

Developing and using them effectively BY ELYSE WEISSBERG

Recently, the Society of Artist and Photographer Representatives, SPAR, held a meeting which focused on mailing lists. At this event, attended by representatives from some of the major list companies, it became apparent that each company offered a slightly different service. Their services ranged from purchasing customized lists to stuffing, stamping, sorting, and delivering the job to the post office for mailing; completely handling the whole production.

Although sometimes costly, a mailing house can be of great assistance to your business. As example, they will be familiar with postal regulations and if you have ever put together a major mailing, you will understand that these regulations can be complex. And it's a mailing house's job to know such things. I suggest you call a few companies to determine which suits your needs best, especially if you are planning to produce a direct mail campaign. New York rep Stephanie Anderson got right to the point by stating, "The best way to do large direct mail is to give it to someone else to do - get it out of your office."

If, on the other hand you are planning one or two small mailings over the year, a mailing service may not be appropriate. For small mailings, creating a basic list targeting your areas of interest might be more practical. If you do not have the money to buy a list, the *Workbook* directory - a phone book - is a good place to start. The books are sold by region (east, west, mid west and south). Individual regional books sell for \$15. You can also purchase all the regions in one book for \$20.

Creating an "A" list, a small, specific selection of potential clients, is an approach that you may find easier to manage. I researched a targeted list last year for one of my photographers who shoots kids. I called national art buyers and asked if they used children photography. Specifically, I wanted to know how often, and if they used stock or assigned work. If they worked on Fisher Price and produced one to two shoots a month, they would be on my list. If they told me that they used mostly stock for that account, I wasn't interested, simply because I don't sell stock and am looking for assignments for my photographers.

It pays to do the research. When my assistant tried this approach she made 1,000 calls to find 24 creative people who needed children-based photography two to three times a month. It took us three months to call most of the list. If you photograph children, what would you pay for that list of 24 names? Sorry, it's not for sale. But, you get the point. That's my "A" list. And yes, I am getting work from these people. Since it is a manageable size, it is very easy to stay in touch with these people.

The easiest way to determine which company has the most cur-

rent list is to do a test. Call an advertising agency in your area and ask them for a list of their art directors and art buyers. Most places will fax you the company's list. Next, call one of the mailing list companies and ask them for their information about the agency you called. Tell the list company what you are doing. If they stand by their list, they will be happy to accommodate you - after all, they should have the latest information. Compare the accumulated information. Which list company was most accurate?

Sometimes a list can be confusing. There will be so many names and job titles. When you are positioning yourself for a national market, an advertising agency art buyers list is a good investment. There are roughly 400 art buyers, but this is a number that changes daily. Since part of their job is to be familiar with photographers, and to suggest photographers to their art directors, marketing yourself to them is a good idea. For researching designers, I use the *Workbook* phone directory and call designers to find out what they are working on.

Editorial research is more fun because I get most of my information by looking at magazines. For instance, I visit Barnes and Noble once a month and go through magazines to get a feel for how photography is being used and also note the names and addresses of the magazines most appropriate for my photographers. At some magazines the hiring decision is made by the photo editor and at others it's made by the art director. As they work closely together, I would include both on my mailing list.

When looking for jobs from corporations - contacting the client direct - having a list that includes in-house art directors is important. Generally, these people are very loyal to their photographers so this is a good place to nurture house accounts.

The following companies and contacts might be useful to you.

- Agency Access, 1-800-704-9817, Keith Gentile
- The Workbook, 1-800-547-2688, Jocelyn Kay, www.workbook.com
- Creative Access Corp., 1-800-422-2377, John Butch
- Log-On, 212-279-4567, Scott Warren
- Ad Base USA, 1-877-500-0057, Dennis Kane, www.adbasecreatives.com
- Labels to Go - produced by American Showcase
212-673-6600/ 800-984-7469, Heather Haebe, ext. 131
- Steve Langerman Lists, 206-761-2116
- The List (Regional- Southeast list), 1-404-814-9969
- The Black Book, 212-539-9800, Patricia Cassidy, ext. 539-9825

Elyse Weissberg is a photographers' representative and creative consultant based in New York. She can be reached at 212-227-7272 or visit her Web site at [www.elyserep.com].

ADOBE LAUNCHES ePORTFOLIO

Adobe is offering a free on-line portfolio display service to photographers and designers under the umbrella of its recently launched Adobe Job Connection Web center (www.adobe.com/job-connection). The new Adobe® ePortfolio lets you upload GIF and JPEG files up to a maximum size of 3MB into your own customized portfolio, allowing you to display your photos in a variety of ways (by theme, topic, etc) to potential clients. To take advantage of the comprehensive, flexible, and free ePortfolio, ASMP members should check out (www.adobe.com/job-connection) and follow the instructions.

Adobe launched its Job Connection site and ePortfolio service at the recent Seybold conference. Since then photographers have been quick in snapping up this free marketing and promotion opportunity.

Photographers who already have their own Web sites can also link from their customized Adobe ePortfolio to the URL of their choice.

VIRGINIA BEST ADAMS, 96

Virginia Best Adams (Mrs. Ansel Adams) died at her Carmel Highlands, Calif., home on Saturday, January 29. She was born on January 18, 1904 in San Francisco.

Her parents were the artist Harry Cassie Best and Anne (Rippey) Best who met and married in Yosemite in 1901 after a whirlwind courtship. Virginia's father established an artist's studio

there (now called The Ansel Adams Gallery) and Virginia spent the summers of her childhood and most of the next 60 years in the Valley, which is where she met her husband, Ansel Adams whom she married on January 2, 1928.

After her father's death in October 1936, she took over the management of Best's Studio in Yosemite until 1962 when she retired and moved with Ansel to a home in Carmel Highlands.

Best's Studio, which does business as The Ansel Adams Gallery, is run by Michael and Jeanne Adams, son and daughter-in-law of Virginia and Ansel. Her other survivors are her daughter, Anne Adams Helms and her husband, Kenneth Helms, and five grandchildren: Virginia Mayhew, Alison Mayhew Jaques, Sarah Adams, Sylvia Mayhew Desin, Matthew Adams, and four great-grandchildren.

.HOW WAS IT DONE?

Brill's Content magazine is seeking submissions for its monthly spread entitled *How They Got That Shot*. The idea behind this feature is an already published, widely circulated photograph with an unusual or interesting backstory. It could be what it took to get the photo (although this is not so much a technical article), or some particularly interesting story about the moment photographed, by the photographer or the subject. The photo must be from the past year. Photographs will run full spread with an on-page credit, and a fee will be paid.

Contact Phaedra Brown, associate editor, *Brill's Content* via e-mail [pbrown@brillscontent.com], Ph:212-824-1958.

Y2K DISASTER? WHOOPS.

At least one economic forecaster is admitting this prediction of computer-related disasters as the world entered 2000 was off mark. Edward Yardeni, chief economist at Deutsche Bank Securities Corp., New York, had warned since 1997 of a 70 percent chance the economy would shrink in 2000 on computer failures and he also believed the Y2K computer bug would disrupt the global economy. While admitting he was wrong, Mr. Yardeni said he doesn't regret the forecast, claiming his alarms spurred U.S. companies to ensure their computers were free of the Y2K bug. Source: *The Wall Street Journal*.

ULTIMATE IMAGES SEARCH

The Earth Day Network and Alchemedia have announced that the *Search for the Ultimate Images of Earth* is now open for entries at:<http://www.earthimage2000.net>.

According to the organizers, this competition, in support of *Earth Day 2000*, is focused on bringing together in one place the various ways artists, photographers and young people see and celebrate our environment with their art.

Open to professional and amateur artists and photographers there will be monthly "people's choice" winners leading to juried finals and a chance to be

chosen as one of the *Ultimate Images of Earth*. Over \$60,000 in prizes is to be awarded.

Monthly semi-finalists will be posted in the on-line winners' gallery with the finalists and winners unveiled in Washington, D.C., at the celebration of Earth Day 2000 on April 22, 2000.

Project director Ric Kasnoff of Alchemedia said that under contest rules, all copyrights will be retained by photographers and usage of winners' images will be negotiated.

ASK FOR CONTEST RULES TO CHANGE

Noted marine photographer Chris Crumley, a leader of ASMP's underwater photographers special interest group, has urged his colleagues to follow the example set by some of the group's members when dealing with photo contests: if you don't like the rules, suggest changes.

In an on-line posting Crumley wrote to his colleagues: "As the leaders in the world of underwater photography, please take a few minutes of your time to ask for a change when you see rules that might take advantage of someone's rights."

"It seems there is a resurgence of contests lately in our underwater world and some of the rules language often needs revision. Several of our members have taken it upon themselves to go directly to the contest organizers and request changes. Some of these members are Cathy Church, Franklin and Kathy Viola, Joe Oliver, Georgienne Bradley and Jay Ireland to name. More

often than not, offensive language is only a result of oversight and requested changes are made.

As examples, the requested changes by Church, Violas and Oliver have been or are being made. The jury is out on others and your input could tilt the scales," he said.

"In the realm of rights and ownership, here's a suggestion for what you could ask for: *Ownership and copyright of ALL ENTRIES remain with the Photographer. Contest Organizer reserves the right to publish the WINNING ENTRIES without compensation in announcements of contest winners (such as contest mailers, dive magazines, travel magazines and similar publications) and promotional materials for future year contests held by Organizer for a period of 2 years from the contest awards. Additional compensation will be negotiated and paid on a case-by-case basis to the Photographer for any other promotional or commercial usage.*"

"If the organizer is not willing to amend the rules to something like the clause above, it is likely their contest is designed to amass a collection of photography for use without paying for it. You could call that a scam or a shrewd business tactic, depending on your views of business ethics," said Crumley. "Please take just a few minutes and ask for changes when you see the need. This is one small area where your voice will count. If we all start asking for people to do the right things, our profession will achieve growth in stature and respect."

ASMP Board Minutes

**Saturday, January 15, 2000,
Philadelphia, PA**

Session began at 8.30 am - Roll Call

Present: Michael Cardacino, James Cavanaugh, Tom Guidera, Dave Harp, Matt Herron, Scott Highton, Don Luce, Forest McMullin, Margaretta K. Mitchell, Eugene Mopsik, Woody Packard, Jim Scherer, Andy Washnik, Robert Wiley.

Others Present: Bruce Blank, Elena Concepcion, Victor Perlman, Iris Richardson (Philadelphia chapter), Lee Schulman (Ohio Valley chapter), Peter Skinner, Cilla Skinner, Peter Treiber (Philadelphia chapter), Richard Weisgrau.

President Eugene Mopsik chaired the meeting.

Motion: That the board confirm the appointment of Michael Cardacino to the board of directors. (Harp/seconds). Passed unanimously.

Motion: That the board confirm the appointment of Eugene Mopsik as president until the May 2000 meeting. (Scherer/Wiley). Passed unanimously.

The following were nominated by president Eugene Mopsik.
Dave Harp - 2nd vice president
Robert Wiley - secretary
Robert Wiley - chair, biennial events
Michael Cardacino - chair, chapter relations
Woody Packard - chair, communications committee
Tom Guidera - chair, future options committee

Motion: That the board approve the appointments as proposed. (Cavanaugh/McMullin) Passed unanimously.

Opening Remarks

President Eugene Mopsik commended Les Riess for his years of service on the board.

Motion: The board of directors thank Les Riess for his many years of service to ASMP as a chapter leader, director and president. (Mitchell/Luce) Passed unanimously.

Mopsik then thanked the board for their confidence in appointing him as president. He said that during this time he will be concentrating on achievable goals - improving the ASMP Website, communicating with chapter leaders and members, and get the Society moving in the right direction. He said the board has the opportunity to do good for the Society and the membership and to move through the agenda in a timely manner by keeping to the issues at hand.

Mopsik then asked the visitors to the board meeting to introduce themselves. (Iris Richardson, Lee Schulman and Peter Treiber).

Financial/Budget Review

Executive director Richard Weisgrau answered questions from the board on the budget and financials submitted to the board.

At this time Jim Scherer read "A Prayer for ASMP" sent to the board by Clem Spalding and friends. The board thanked Spalding for his communiqué and good wishes.

Staff Matters

Executive director Richard Weisgrau gave the board an update on the overall schematics for staff duties and assignments. The board commended the staff on their efforts on behalf of the board and the membership.

Promotional Program Proposal

A proposal for a national promotional project was submitted to the board by Richard Marx, president South Florida chapter. The board discussed the project and referred it to chapter relations chair, Michael Cardacino for further exploration.

Chapter Funding Proposal

A chapter funding proposal was submitted to the board by Mark Brown, co-president, Central Florida chapter. The board discussed the proposal and referred it to membership committee chair, Forest McMullin for further survey.

Legal Report

General counsel Victor Perlman covered various legal issues. Topics included: Legal referral network; legislation updates; group registration of published works; Legal Action Fund.

A request for Legal Action Fund assistance to Les Kelly in the appeal of his suit against Ditto.com was approved in concept and referred to the executive board for further consideration and action.

Motion: That the board approve \$5,000 from the Legal Action Fund to promote the case of Penny Gentieu. (McMullin/Wiley) Passed unanimously.

Motion: That the board commend Greg Kinney for his many years of service to ASMP as a director and an officer of the Society. (Herron/Wiley) Passed unanimously.

Current Goals and Objectives

Status

The board discussed the current goals and objectives of ASMP and outlined a list of the initiatives as part of the execution of previous strategic plans.

International Committee

The report submitted by chair Matt Herron was accepted by the board. Topics included: visiting Chinese photographers; ASMP global; creation of international special interest group.

Motion: The categories of membership containing the words "Foreign Member" shall be changed to "International Member." (Herron/McMullin) Passed unanimously.

Strategic Plan Adjustments

Proposal

The ASMP Strategic Plan was discussed by the board.

Proposed Year 2000 Objectives

A list of objectives was discussed by the board.

MP©A Committee

Chair, Matt Herron requested approval to add two new members to the MP©A committee - John Greim and Scott Highton.

Motion: That the board approve the appointments as proposed. (Herron/Harp) Passed. 11 - in favor, 2 abstaining. Herron then outlined the goals and objectives of MP©A.

ASMP - Long Range Goals

The board discussed the long range goals of ASMP and left the final decisions in the hands of executive board.

South Florida Treasurer Election

This was discussed by the board and referred to the executive board for determination.

By-Law Amendments

Motion: To change By-Law No. 3 to read as follows: Any general member elected to the board of directors shall be eligible for appointment by the board as president of the Society, provided that the member shall, at the time of assuming office, have served at least one year on the executive board of the Society.

(Washnik/Luce) Passed. 12 - in favor, 1 - opposed.

Motion: Addition to By-Law No. 3 Section 3 as Number 5. The term of president shall be limited to two consecutive one year terms. (Washnik/Luce) Failed. 2 - in favor, 11 - opposed. A committee is to be appointed to explore this motion further.

Inquiry Committee Report

Recommendations

Motion: Policy statement: No officer or director of ASMP shall be allowed to receive, accept, or retain compensation from ASMP for services rendered to ASMP, its successors, affiliates, subsidiaries, initiatives, programs or other entities or enterprises controlled

by ASMP. The provision shall not apply to the payment of a stipend to the president of ASMP. (Cavanaugh/Luce) Passed. 10 - in favor, 2 - opposed, 1 - abstaining.

Motion: Policy statement: No officer of ASMP shall be eligible to serve as an officer of any subsidiary of ASMP or other organization or entity affiliated with or related to ASMP. If an officer of such an affiliated or related entity shall be elected as an officer of ASMP, he or she shall resign from his or her position with the affiliated or related entity within one month after election as an officer of ASMP. No director with a financial interest in a board decision shall participate in the decision making process or board

vote for that decision. (Cavanaugh/McMullin) Passed. 10 - in favor, 3 - opposed.

Motion: A committee be formed to examine policies related to the behavior of national and chapter officers and directors. (Luce/Scherer) Passed. 11 - in favor, 1 - opposed, 1 - abstaining.

President, Gene Mopsik appointed Don Luce as chair of this committee.

At this time the board approved the strategic plan and Year 2000 objectives as presented.

Motion: That the meeting be adjourned. (5.30 PM) (Mitchell/seconds) Passed unanimously.

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News**lines**

Please send contributions to Editor, ASMP Bulletin, P.O. Box 652, Anacortes, WA 98221.

China: magazine publishers' dream becomes a nightmare

A *Wall Street Journal* article published February 2 focuses on a clampdown by the Chinese government which is creating chaos for Western publishers trying to capitalize on what many industry executives believe will one day be the world's biggest magazine market. The article, by *Journal* staffers Matthew Rose and Leslie Chang, said that the Chinese government is forcing Western publishers to publish magazines without their famous names and logos. "In the stringent new climate, the government has even raised the possibility that many licensing agreements forged between Western publishers and Chinese agencies may be deemed illegal," says the article.

Many Western publishers have gained access to licenses in China by forming joint ventures with Chinese magazine partners. And since January 1, when the regulation enforcement started, Western publishers are required to use a direct translation of the names that appear on the license, or use no English name at all. For example: *Cosmopolitan* is leaving a blank on the cover of its Chinese edition rather than using *Trends Lady*. *Woman's Day* is doing likewise, opting out of using *Friends of Health*.

There are other issues involved but the initial outcome is that some major Western publishers are weighing whether being in the Chinese market is worth the hassle: some have put publishing plans on hold, others are reported as being reluctant to invest a lot of time and money in China. According to *The Journal*, the Chinese government says that many companies are publishing without the proper licenses. Publishers say they are being penalized unfairly by a regime that keeps changing the rules.

However, *The Journal* points out that there are attractions to being in China, such as the low cost of sales, marketing, and distribution and the fact that as Western magazines are very popular with foreign advertisers, advertising revenues can be almost double those of local magazines.

And whether photographers will benefit from a major increase in magazine circulation in China remains to be seen. But the immense potential in that country - once the bureaucratic channels are cleared - makes it even more important for photographers to control usage rights to their images.

Successful bid for on-line auction item; more goodies to come

An international member was the successful bidder in the first ASMP on-line auction to benefit the Reagan Bradshaw Memorial Scholarship Fund. For \$780 the bidder got the Adobe Design Collection, a set of professional design and publishing applications in one fully integrated suite containing InDesign, Photoshop, Illustrator, and Acrobat which had a value of about double the bid. The member got a deal, and the funds will go to an excellent cause.

Next item for the on-line auction will be the Adobe Web Collection, a powerful, cutting-edge set of software for designing and managing premier Web

sites - GoLive, Photoshop, and Illustrator - with a value of about \$1000. For details go to the ASMP Web site [www.asmp.org] and check out on-line auction for details.

Blue Earth Alliance supports projects

Seattle-based Blue Earth Alliance, a non-profit organization of photographers concerned with environmental issues and dedicated to helping photographers with documentary projects, is accepting proposals June 1 and October 1. Twice a year BEA accepts proposals from photographers working on documentary projects about endangered environments, threatened cultures or social issues. As an example of projects supported, last year Tammy Cromer-Campbell

of Longview received a grant of \$4500 for her documentary on the effects of toxic waste on the residents of Winona, Texas. More recently, Judy Blankenship, Portland, Ore., and David Edwards, Flagstaff, Ariz., were selected for BEA sponsorship for photography projects in Ecuador and Western Mongolia. For further information see [www.blueearth.org].

ASMP stock catalog is on track for 2001

Initial response to the ASMP Stock Photography catalog has been better than anticipated says Glen Serbin, president of Santa Barbara-based Serbin Communications which has contracted with ASMP to produce the members-only catalog. Serbin said

that based on his experience, the number of pages reserved by the December early reservation deadline indicates the first edition of the catalog will contain more than 200 pages. "We currently have reservations for 132 pages and our final reservation deadline is not until May 19. The catalog will be distributed as planned in January 2001 to 32,000 photography buyers," he said.

A single page costs \$2,290 but Serbin Communications is offering \$1000 off a second page for the premier edition, bringing down the cost of a two-page spread to \$1690 per page. The deadline for artwork is July 10. For more information or a color brochure call Serbin Comm. at 800-879-6425, e-mail admin@serbin.com or log on to [www.serbin.com].

Check out greyday.org for Web Grey Day info

Do people (read clients) really appreciate the impact and true value of images and respect copyright? To help you convey that message, visit [www.greyday.org]. The site also urges conscientious Internet users and content creators to support in eliminating on-line plagiarism and unlicensed use of copyrighted works by becoming a grey day supporter. October 1, 2000 has been set aside as Grey Day, the day the Web turns grey for 24 hours as all participating individuals and companies of the Web unite and replace their opening pages with a special grey page.

Consider linking your own Web site to it and direct your clients to it.

Images for many uses

TrendWatch, an organization that surveys media markets, confirms what many ASMP members may already know and what all members should be aware of: cross media has captured the imagination of more magazine publishers, designers and corporate design departments compared to other markets. The organization's latest surveys show that almost one in three magazine publishers will capitalize on new business by using the same text and images in print, Web, CD-ROM and even broadcast projects.

According to *TrendWatch* [www.trendwatch.com] the bottom line is that while it sounds simple, deployment of cross media projects require solid strategic media development before they stand a chance of working. This puts creative professionals in the boardroom whether they want it or not, and clients need them there whether they want to admit it or not. ASMP's advice to members: protect yourself in those boardroom clinches and get a fair price for all usages.

In another report on growth areas in 2000, *TrendWatch* had encouraging news for graphic designers, moderately good news for ad agencies, and not so good news for photographers. Their comment was: "Many commercial photographers are still moving from analog to digital workflows and trying to compete with the popularity of stock images (they could have added clip art!). This market is becoming a 'tale of two cities', one aggressively digital, testing the limits of technology, and the other searching for survival in old familiar places."

Honors for Burkey

Dallas photographer J.W. Burkey has won six honors in the American Graphic Design Awards sponsored by *Graphic Design:USA* magazine. More than 10,000 pieces were entered and fewer than seven percent were named winners. Winning entries were to be published in the December annual awards issue of the magazine.

What's Hot

Architectural group ListServe users query copyright term

Adding the letters ASMP to a photographer's name in copyright notices might cause problems. That's the opinion of Victor Perlman, managing director and general counsel, in response to a query raised by members of the architectural special interest group on the group's ListServe. One of the potential problems is that if written as © 2000 Pat Photographer/ASMP the notice could make it appear as if ASMP is the copyright owner, or at least an agent. Also, warned Perlman, the copyright notice provisions of the Copyright Act are specific as to what is to be included, and adding other information could give someone an opening to challenge the validity of the notice. A permissible alternative would be © 2000 Pat Photographer (member ASMP).

Eastman Kodak earnings rise - film sales up

The Wall Street Journal reports that Eastman Kodak enjoyed a 75 percent increase in fourth-quarter earnings - \$475 million compared with \$272 million - which was better than expected to close out 1999. According to *The Journal*, Kodak's good performance was driven by "robust sales in traditional film, momentum in its digital business and continued cost savings." CEO Daniel A. Carp, who took over from George Fisher on January 1, is quoted as saying that he believes Kodak's shares are "terribly undervalued" and vowed "I'm going to drive picture taking to levels that I never have seen before." The article, by Alec Klein, also said that Kodak is still locked in a protracted film war with Fuji Photo Film Co. ASMP's view: while the two film manufacturers are competing for market share, photographers benefit from improved products

no additional fee. As she later learned in conversation during an audit, TSI had issued a license for images in order to take them off the market solely to assure that the images were not licensed for competitive purposes while the prospective client made up its mind. Then, months later, the prospective client decided it was not going to use the image, and the license was voided and the billing withdrawn.

Penny began to find images to which TSI had the exclusive licensing right being published, but no sales were reported to her. Were these infringements by users or was TSI not reporting sales? Penny asked for an audit. After some difficulty - and only with the assistance of lawyers - she was given access to some of her records. What did she find? She found that thousands of dollars in sales had never been reported. She demanded to see more records, and she was stonewalled. Then she was branded as irrational and unreasonable by some folks within TSI. Photographers who demand their rights are often seen as irrational and unreasonable by their adversaries. You can be sure that pressing an issue with the powerful will get you branded as crazy.

With the proof of these irregularities in hand and with TSI now backing off and failing to produce the records she wanted to see, Penny, with true pioneer woman determination, called in the cavalry by contacting her attorney in New York, Robert Cavallo. Cavallo, a past general counsel to ASMP and a participating attorney in ASMP's legal network, could not handle the case since Penny's contract fell under the legal jurisdiction of Illinois. He contacted ASMP, who referred him to a very accomplished attorney, Patricia Felch, the woman who represents Jonathan Tasini in the *Tasini v. NY Times* case over electronic rights. In that case Felch won a reversal of a terrible trial court ruling that deprived many creators of

their electronic rights. ASMP filed an amicus brief in that case in support of Tasini. So, attorney Felch filed suit, and Penny's request for a temporary restraining order was granted by the courts. The court has frozen the TSI records, and it has ordered TSI to stop certain third party infringements of Penny's work. The judge continues to examine Penny's claims for breach of contract and copyright infringement. There will be more developments in this court case in weeks and months to come.

FINANCIAL SUPPORT

ASMP is providing some financial support for Penny's case, and had been providing non-financial support and assistance to Penny and her attorney. It feels that she has been abused by the practices and behavior of TSI, her agent, and its parent, Getty Communications. ASMP intends to publicize her case to a worldwide audience. We will consider additional financial contributions to her case. Members can help Penny fight this case by making a contribution to the ASMP Legal Action Fund and earmarking the funds for Penny's legal case. Those contributions will be added to amount already allotted by ASMP for the case.

Finally, if you want the short version of what this fight is all about, here it is. Penny is fighting to prove that an agent has a responsibility to the photographers it represents. She is fighting to have an agent held accountable for its accounting and practices. She is fighting to prove that an agent cannot twist its limp contractual promises to "make best efforts" on behalf of the photographer to mean that any effort is a best effort. She is fighting for photographers' rights. ASMP supports her and applauds her for her courage and prays that her life will expand in proportion to that courage. If it does, she will have a long and productive life. You are urged to consider helping Penny help the rest of us. ∞

2000 ASMP BIENNIAL AWARDS CALL FOR NOMINATIONS

Nominations by the membership are requested for the awards listed below. These awards will be presented at the Biennial Conference in San Antonio. Any ASMP member may submit nominations which must include a statement of support for their nominees. Please print and sign your name at the bottom of your nomination. Winners will be chosen by the awards committee.

NOMINATIONS MUST BE POSTMARKED NO LATER THAN APRIL 3, 2000.

Mail or fax nominations to:
ASMP Biennial Awards Committee, 150
North Second Street, Philadelphia, PA
19106. Fax: 215-451-0880

AWARDS AND CRITERIA

ASMP Honor Award — Given to an ASMP member who has set a standard for photography, ethics, professionalism and behavior/demeanor in the profession. Someone who could be emulated and serve as a role model. Past winners include: Dorothea Lange, Ernst Haas, Henri Cartier-Bresson, Gordon Parks, Arnold Newman and Dan Budnik.

Lifetime Achievement Award — Given to an ASMP member who has a long history (15 years or longer) of achievement in the profession. Past winners include: Irving Penn, Eve Arnold, Ezra Stoller, Andreas Feininger, Jay Maisel and Tana Hobin.

Outstanding Achievement Award — Given to an ASMP member who has exhibited outstanding achievement in editorial work, book production, or an ad campaign. Past winners include: Richard Avedon, Jay Maisel, Pete Turner, Sarah Moon, Jodi Cobb and Tim Page.

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NewMembers'Zone

The following have applied for membership in ASMP. Any comments, either positive or negative, relating to these applicants should be sent to the Membership Coordinator at ASMP Headquarters. After 20 days, applicants with no unfavorable comments shall be accepted.

ALASKA

James Brady, AS
C. Mishler, H. Gage

ARIZONA

Burt M. Wachtel, GMTrf
M. Decastro, T. Schmitt

ATLANTA/SOUTHEAST

Gail Mahan, ST
Art Inst. of Atlanta

AUSTIN/SAN ANTONIO

Mark Organek, ASTrf
C. Spalding, J. Webb

BALTIMORE

Denee Barr, AS
J. Herrmann, R. Anderson

CAPITAL REGION

Donovan Marks, AS
L. Helfert, P. Hughes

Leigh Mosley, ST
Maryland Institute

CENTRAL VIRGINIA

John C. Carey, GM
L. Brauer, D. Stover

Jeff Saxman, GMTrf
C. Mitchell, L. Brauer

CHICAGO/MIDWEST

Lynn M. Stone, GM
A. Washnik, J. Clymer

CONNECTICUT

Matt Benson, AF
C. Pacarelli, J. Giammateo

Jon Cotton, SU
R. Benson, J. Giammateo

Lawrence Frank, SU
T. Hopkins, J. Giammateo

Bruce Mitchell, AS
J. Giammateo, T. Hopkins

FLORIDA - CENTRAL

Michel Andre Hegi, AF
V. Bowen, D. Miller

FLORIDA - SOUTH

Claudio Putnum, ST
Art Inst. of Ft. Lauderdale

FOREIGN

Mary Jo Bedford, IMTrf
J. Clymer, A. Washnik

Fabrizio Chiarini, LI
A. Washnik, J. Clymer

Larry Weaver, ASRe
B. Magin, J. Howell

Daniel Zheng, GM
J. Clymer, A. Washnik

LOS ANGELES

Robert Reiff, GM
J. Clymer, A. Washnik

KANSAS CITY/MID AMERICA

David Morris, GM
M. Fuger, D. Templeton

Kevin Sink, GM

M. Fuger, D. Templeton

MICHIGAN

Anita E. McKeith, GMRe
S. Carr, B. Colman

Scott Stewart, AS

J. Magid, B. Singer

MINNEAPOLIS/ST. PAUL

Dan P. Olson, AF
R. Komis, P. Fox

NORTHERN CALIFORNIA

Natalie Pollard, ST
Academy of Art College

NEW ENGLAND

Paul Foley, GM
B. Smith, S. Rowin

NEW JERSEY

Dave Frieder, AS
B. Blanchard, R. Russo

NEW MEXICO

Theodore Greer, ASRe
C. Herz, J. Rozum

Michelle Aline Pujols, AS
C. Herz, J. Rozum

NEW YORK

Paul Colliton, GM
L. Goldberg, A. Gescheidt

Titus Kana, GM
P. Castellano, L. Goldberg

John Marino, AS
L. Goldberg, A. Gescheidt

Kevin Mazur, GM
L. Goldberg, A. Gescheidt

Jason K. Stern, GM
L. Goldberg, A. Gescheidt

Ellen Fisher Turk, AF
L. Goldberg, A. Gescheidt

OHIO VALLEY

Doris "Brandy" Adams, AFRe
D. Floss, L. Schulman

Melvin Louis Blades, AF
T. English, W. Montgomery

John M. Fitzgerald, GM
P. Pfister, K. Hayden

Danial M. Robinett, ST
Ohio Inst. of Photo. & Tech.

Randy Saffen, AF
D. Cook, J. Foley

Wanda Taylor, ST
Antonelli College

OREGON

Patrick Prothe, GM
T. Hassler, D. Busher

PHILADELPHIA

Sarah Baltzell, ST
Comm. Coll of PA

Robin Miller, GM
J. Greim, J. Graham

Alison Pupino, ST
The Univ. of the Arts

PITTSBURGH

Michael Haritan, GMRe
J. Wolf, R. Kelly

SEATTLE/NORTHWEST

Debbie Ableson, AF
D. Busher, D. Plummer

Karyn Carpenter Baker, AF
P. Borges, J. Lindley

John Bolivar, GM
D. Busher, D. Plummer

Jean Bragassa, AF
D. Busher, D. Lamont

Roger Brooks, GM
B. Clarke, S. McCall

Phillip Chin, GM
D. Busher, M. Lawrence

Lynn M. Clark, AF
D. Busher, J. Ross

Rick Dahms, ASRe
D. Busher, D. Plummer

Jerry Davis, GMRe
R. Peterson, D. Perry

Pier Dicarolo, AF
D. Busher, D. Perry

Jeffrey Engelstad, GM
M. Seidl, D. Peterson

Julia G. Fiset, GM
D. Crosier, S. Fitzhugh

Jody Gill, AF
S. Mossberg, D. Busher

John Grinter, AS
D. Busher, M. Bilal

Carlos Hatfield, AS
J. Turner, C. Pearson

Jeff Hatfield, AFTrf
M. Bilal, W. Hodges

Casey Kelbaugh, AF
P. Banko, D. Peterson

Todd Austin Kephart, AF
M. Craft, T. Collicott

Lisa McPhilamy, AF
D. Plummer, D. Busher

Bret Percival, ST
Spokane Falls C.C.

Jessica Pisano, AF
R. Pisano, D. Busher

Frank Ragsdale, GM
D. Busher, S. Mossberg

Rebecca Stockwell, AF
D. Busher, D. Plummer

Lara Swimmer, AS
M. Seidl, G. Benson

UTAH/MOUNTAIN WEST
Mike Stringer, AF

D. Hardee, G. Oakley

WESTERN NEW YORK

Shaun P. Heasley, ST
Rochester Inst. of Tech.

Anna Jonsson, ST
Rochester Inst. of Tech.

OurCover

It was the noise of Gene Simmons's boots that resulted in this photograph being made at the Metropolitan Museum of Art, New York. Explains New York photographer Lynn Goldsmith: "I was doing a studio session at Gene's request on a summer evening in 1979 at what then was both my home and studio on E. 61st off Madison Ave. Because my downstairs neighbors called and complained about the noise of Gene's boots clomping, I suggested we go up to the Metropolitan Museum to make photographs. It was just me, Gene, and my assistant Merry Alpern, who is now well known in her own right for her photographs and books. We got on the bus going up Madison Ave, which also made for good pictures (the bus driver paid no attention to us. He didn't blink when Gene, in full KISS regalia, put his change in the box for the fare). When we arrived it just seemed obvious to me that Gene belonged on the pedestal and so Merry and I helped him up. The rest was the work of my Nikon with a 20 mm lens and Norman portable strobe!"

Goldsmith's range of work is vast, in keeping with her style as a visual eclectic. "I want to photograph everything!" she exclaims. "I have no single style or single subject." A former television director who stopped directing in the mid-1970s to concentrate on photography, Goldsmith has produced an impressive array of work including five of her own photographic books, and more on the way. She has a Springsteen and E Street Band book coming out this year, scheduled for Valentine's Day, as well as a book on flowers. One style is documentary and the other is more abstract expressionism.

Well known for her celebrity portraits, Goldsmith also shoots sports, rappers such as Dr. Ere, and has countless book, magazine and album covers and spreads to her credit. And then there's photojournalism, a recent example being the *Newsweek* millennium issue in which Goldsmith had the double page spread of Times Square at the stroke of midnight. For more insight into Lynn Goldsmith's photography visit [www.lynngoldsmith.com].

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