

ASMP Bulletin



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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
Billowing steam and locomotive, photographed by David C. Wendt. See page 19.

LEGAL BATTLES

Trade associations unite in the Tiger Woods case BY EUGENE MOPSIK

As part of the board's *Strategic Plan* for the year 2000, ASMP is continuing to lend support in a number of legal cases. ASMP becomes involved when it is determined that a case has the potential to set precedent - its decision having a substantial impact on future legal deliberations and, by association, a substantial impact on the working life of commercial photographers. Victor Perlman, ASMP's managing director and vigilant general counsel, takes the lead in this effort with the help of additional counsel as needed. Legal advocacy is made possible by your contributions to the Legal Action Fund.

What follows is basic information on some of the more high profile cases in which we are currently involved:

ETW v. Jireh Publishing: ASMP is providing an amicus brief. In addition, as a result of the recent meeting and communication between association heads, APA, ASPP, EP, GAG, NANPA, NPPA and PACA have decided to join us in the filing. Seth Resnick of EP wrote, "Editorial Photographers (EP) would like to join ASMP with support for the *Tiger Woods Case*. The outcome of this case could have broad impact on the entire photo industry. We would formally like to join in with ASMP's amicus brief. We feel that for both this case and in future cases we can work together for the benefit of all photographers." David Handschuh of NPPA wrote, "We welcome the opportunity to work together on these issues confronting visual journalists." As president of ASMP, I would like to take this opportunity to thank in advance Seth Resnick and EP, and David Handschuh and NPPA for their commitment. Also, Steven Spataro, general counsel for APA said the organization is devoted to supporting the rights and interests of professional visual artists. "The intellectual property rights of APA members will be significantly affected by the Court's decision in this case," he said. Fees have not been exactly determined as of this writing, but ASMP has set a cap of \$10,000 based on previous experience. This case is one where we are defending a lower court decision on appeal, instead of trying to get it reversed. The case involves claims by Tiger Woods, through his management company, that a limited edition poster showing a recognizable image of him violated his trademark and/or publicity rights. Woods has amicus briefs being filed by everything from the NFL to the estate of Elvis Presley! If the decision is reversed, photographers may need to get permission from, and pay royalties to, every possible celebrity for every possible use except hard news.

Editor's note: For more details about this case see page 6.

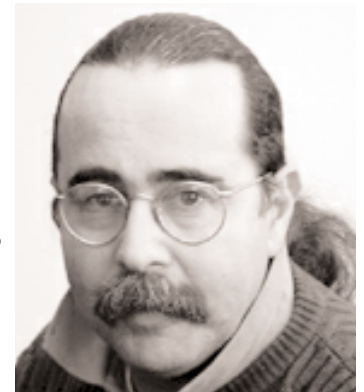
Boston Globe contract: Pleadings have been filed in state court in Boston. We are sharing the cost of the litigation with the UAW. We

have dedicated approximately \$10,000. The issue here is a contract designed to force freelance photographers and other contributors to grant a retroactive license to *The Globe* for electronic and other uses that *The Globe* has been making, without any additional compensation. Without the contractual license, *The Globe* is in violation of the copyrights of numerous photographers and other contributors. Jim Scherer, ASMP executive board member, and long time contributor to *The Globe* was one of a number of photographers and writers recently participating in an informational picket at *The Globe* which is owned by *The New York Times*. This case tests the waters for other news organizations around the country.

Ets-Hokin v. Skyk Spirits: Waiting for the 9th Circuit to rule. We supplied both legal representation for the photographer and an amicus curiae brief spending approximately \$5000. This is an appeal of a decision in US District Court in San Francisco that said that product shots for an ad campaign were not sufficiently original to be copyrightable. If this decision stands, every job where you have to create a product shot is likely to be the equivalent of a work-made-for-hire for the ad agency or its client.

Gentieu v. Getty/Tony Stone Images: ASMP has dedicated approximately \$10,000 to this case which has been covered extensively in the *Bulletin* and is currently at the discovery stage. The issue here is one of mistreatment of a photographer by a stock agency involving flagrant breaches of contract by the agency. This is a case that ASMP is involved in to show the agencies that they can't put the screws to photographers and get away unscathed!

Other cases involve the unauthorized use of images on-line and in CD-ROM databases along with the copyright registration of collective works by publishers providing protection for photographers. ASMP has dedicated financial support in excess of \$70,000 to various legal efforts in the last year. This work could not have happened without your support. ASMP will continue to seek out cases important to the future of working photographers and continue to actively lend our support. We are gratified with the involvement of other associations and see this as an important step in working together for the betterment of our combined memberships. ∞



Eugene Mopsik
ASMP president
and chairman of the board

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TIGER WOODS, ASMP ET AL TEE OFF IN APPEAL

TIGER WOODS AND ASMP TEE OFF IN APPEAL ON LIMITED EDITION PRINT SUIT

The freedom of expression by creators is at stake in a case before the Sixth Circuit Appellate Court involving the management company of professional golfer Tiger Woods and the publisher of a limited edition print showing Woods' image.

The suit by ETW Corp v. Jireh Publishing was filed in Cleveland, Ohio and was based on claims by ETW that Woods'/ETW's trademark rights and rights of publicity were violated when the limited edition print was published. Judge Patricia Gaughan, the same U.S. District Court judge who threw out the Rock and Roll Hall of Fame's case against photographer Chuck Gentile, ruled there was no trademark or publicity rights violation.

ETW has now appealed, and in support of the appeal, amicus curiae briefs are being filed by many wealthy and powerful organizations including the Major League Players Association, the Screen Actors Guild, the National Football League, and entities representing the interests of Elvis Presley, Frank Sinatra, John Wayne, Arnold Palmer, Jimi Hendrix and Gene Autry. Pitted against the celebrity line-up is ASMP along with other organizations that will be joining in ASMP's brief.

ASMP, which is supporting Jireh Publishing, is rounding up help from various creators' organizations. In ASMP's opinion, the appeal if successful, will devastate the freedom of expression exercised by creators and publishers and creators will become hostages, in terms of money and content, of celebrities and their agents.

Jireh Publishing is being represented by attorney Dennis Niermann in Ohio and the amicus brief is being written on behalf of ASMP and other creators' organizations by First Amendment attorney, Michael J. Murray, of Berkman, Gordon, Murray & DeVan in Cleveland. Murray is the attorney who successfully represented Gentile against the Rock and Roll Hall of Fame. As of this writing, APA, ASPP, EP, GAG, NANPA, NPPA, and PACA have agreed to join ASMP.

COPYRIGHT REGISTRATION DECISION TO BE APPEALED

ASMP is rallying support to appeal a U.S. District Court judge's decision in the case of Morris v. Business Concepts which threat-

ens the ability of creators to seek statutory damages and attorneys' fees from infringers.

The decision in the Southern District Court of New York held that the copyright registration of a magazine as a collective work did not serve as registration for the individual articles published in the magazine.

ASMP managing director and general counsel Victor Perlman said that the decision effectively dismisses what many creators had thought was existing law under Curtis v. General Dynamics and other decisions. He has pointed this out in a letter seeking support from other organizations whose members also are affected. At writing, the American Society of Journalists and Authors (ASJA), the Authors' Guild, APA and PACA had agreed to support ASMP, and others are expected to join.

The practical result of this decision is that the individual creators of copyrighted works must register each of their works or be barred from suing infringers. It also means that, as a practical matter, even if the creators register their works before filing suit, they are likely to be deprived of the right to ask for statutory damages and counsel fees from the infringers.

"This decision cannot be left unchallenged, or it will have disastrous consequences for the photographers, artists and writers whose works of all types are published as part of collective works and compilations - which is most of our respective members," he said.

Counsel for the plaintiff-appellant is David Wolf at Cowan, DeBaets, Abrahams & Sheppard in New York. ASMP's special copyright counsel, Chuck Ossola, of the Washington, DC office of Arnold & Porter will be filing the amicus curiae brief for ASMP and on behalf of any other organizations that choose to join with ASMP as amici curiae.

PLEASE SUPPORT THE LEGAL ACTION FUND

Often overlooked, perhaps even taken for granted, is ASMP's traditional and vital legal advocacy role. Over the years, ASMP has initiated or supported countless legal efforts to benefit the rights of creators - writers, photographers, artists and others. None of that would be possible without funding. And this is where the Society's Legal Action Fund is so important, not just to ASMP members but to all who rely on creative freedom and rights.

The cases mentioned above are indicative of what ASMP and other similarly-minded organizations are fighting for. If it were not for associations like yours, creators would face virtually insurmountable odds on the legal battle ground of right versus might.

In the next few months you will be seeing more about the Legal Action Fund and what is being done to boost its coffers. But in the meantime, if you can afford even a few dollars for this important war chest, please send in a check or phone in a credit card number to ASMP National.

Hundreds of members have generously supported the Legal Action Fund in the past. Your Society thanks you and the following folk who recently contributed.

\$150: Michael E. Dubetz.

\$100: Mark M. Lawrence, Robert C. Krist, Larry Ulrich,
Cris Burkhalter.

\$50: Dan Hatzenbuehler.

\$25: Jerry Millevoi, David Brownell, Elaine Ellman, Thaine
Manske, Matt Wargo.

\$10: Irving Johnson.

HOW TO SUPPORT THE LEGAL ACTION FUND

YES, I would like to contribute to the ASMP Legal Action Fund and help my Society's legal advocacy efforts. Please find enclosed my contribution of

\$ _____

Name: _____

Address: _____

Phone: _____ Fax: _____

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To phone in a credit card contribution, please call:
1-215-451-ASMP ext 1200.

Please mail your check or money order to:
ASMP, Legal Action Fund, 150 N. Second Street,
Philadelphia, PA 19106.

Thank you for your support.

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BATTLEGROUND IN BOSTON

ASMP directors take to the picket line BY PETER SKINNER

ASMP members, including national director Stan Rowin were among placard waving participants in the informational picket staged by *The Boston Globe* Freelancers Association outside *The Globe*, July 24. While we don't have it on record, this could be the first time that ASMP members have actually taken to the streets in a picket line. The effort was to raise consciousness about the paper's attempt to inflict an all-rights grabbing contract

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on its contributors. As has been reported before in the *Bulletin*, the newspaper is attempting to impose a contract acquiring essentially all of past, present and future rights to their work.

Some 70 members of ASMP, the National Writers Union and Graphic Artists Guild participated in the picket line and news conference in front of *The Globe* building. Apparently, even many of the newspaper's employees were not aware of what their employer is demanding of the paper's freelance contributors and the picket was aimed at letting them know the situation.

Jim Scherer, who also addressed the gathering, said the event was well covered by media including television, *The Boston Phoenix*, and National Public Radio. He described the picket as "moderately successful" but it was important to keep the issue alive. Other speakers were well known *Globe* columnist Linda Weltner and NWU president Jonathan Tasini.

Six members of Congress from the Massachusetts delegation have now expressed their concern about the out-



© RICHARD PASLEY - ABOVE AND RIGHT



© CHRISTOPHER FITZGERALD



Photographers Chris Fitzgerald and Richard Pasley documented picket line activity in front of *The Boston Globe*. Above left is ASMP national board member Jim Scherer, addressing the crowd, and top is ASMP national board member Stan Rowin, whose placard indicates ASMP's support of freelancers.

geous *Boston Globe* contract. Representatives Michael Capuano, William Delahunt, James McGovern, and John Tierney, have signed a joint letter; Barney Frank and John Olver have sent individual letters. The progress in getting support from political leaders has been in no small part due to the efforts of the United Auto Workers, parent organization of the GAG and NWU.

For more information and the letters from the Massachusetts Congressmen, see Special Announcements in News/Events at www.asmp.org. ∞

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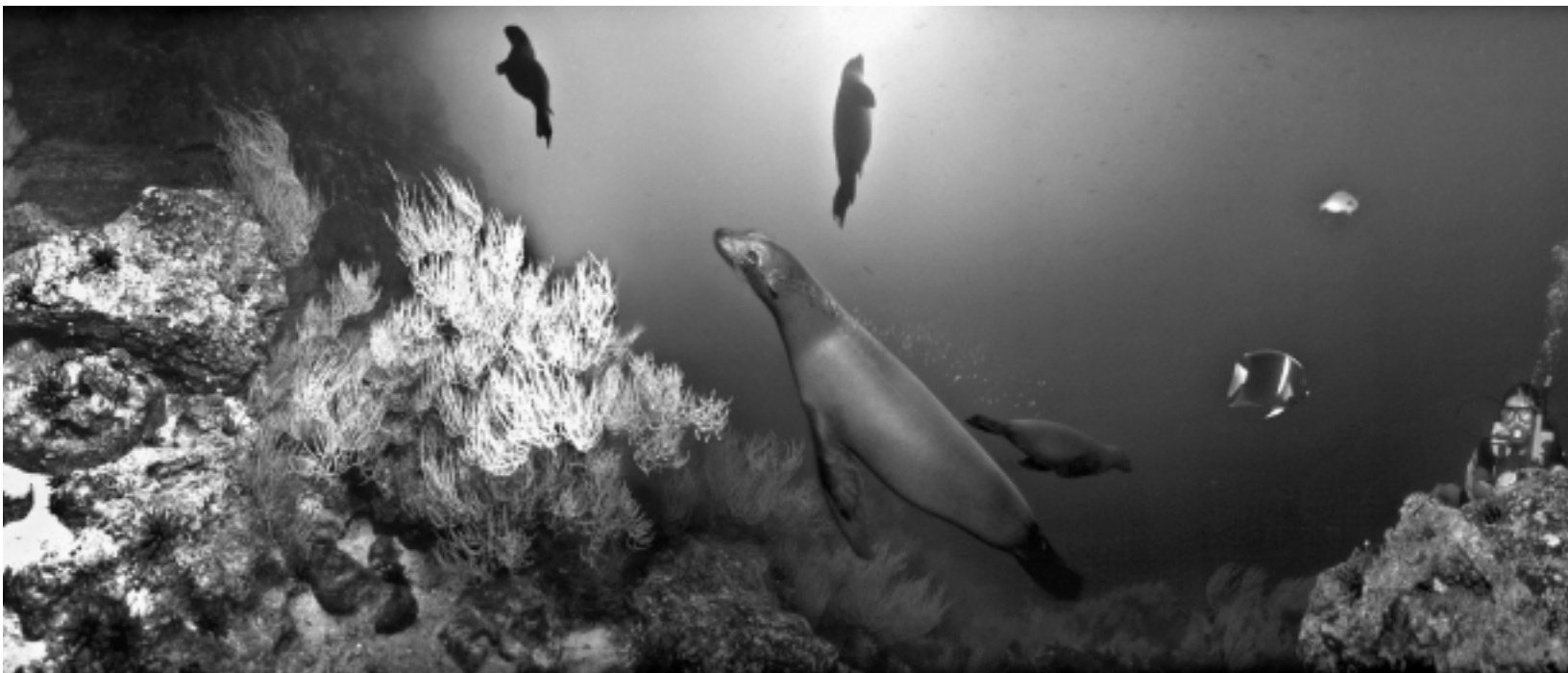
NEW DIRECTIONS

Doing business in virtual reality photography BY PETER SKINNER

In recent years a new technology has emerged, one for creating and displaying virtual reality (VR) images for multimedia. And along with the new market are the issues of fair pricing and usage. VR photography is a complex and highly-specialized field, which has opened a whole new market for photographers who have the ability to compose and light an entire environment so it records properly on film and digital media, and to do so with little or no “off camera” positioning of supplemental lights. One of the leading experts in VR photography is San Francisco bay area photographer and ASMP director Scott Highton [www.highton.com] who has written numerous papers and articles on doing business in this specialty.

lighting control, subject positioning, scanning, digital processing, assembly, sequencing and end-user interfaces. VR photographers must be systematic and precise in their approach, and possess a filmmaker’s sense of continuity.

Multimedia projects are generally collaborative efforts involving a team of experts. In a nutshell, there is no such thing as a small multimedia project. Production in this field is far more complex than traditional print work. If you contemplate



Highton said that in 1994, Apple Computer introduced QuickTime VR - the first and most successful consumer oriented technology designed to immerse the viewer in a virtual photographic environment, and allowing them interactive movement through it. Viewers can look up, down and 360 degrees around, zooming in or out at any point, and can also virtually “pick up” objects to see them from any

angle. An appreciation of what is involved can be gained by browsing through Highton’s Web site.

As Highton points out, the technical aspects of VR are multi-faceted and the photographer must have a technical understanding of every step of the process, including node selection (the location from which image is shot), film (media) choice, lens selection, camera alignment,

entering - or are already working in - VR, do not lose sight of the value of your work to the client. Keep in mind that the value of VR, as in all commercial photography, is based on the cost and expense of doing the work, the skill, talent and reputation of the photographer, as well as the value that the client receives from this work and how it will be used.

USAGE AND FEES

Some VR producers charge on a per node basis (a cost for each view photographed) but experienced VR practitioners point out that pricing by the node can be flawed. As example, a client's original concept that might allow 10-20 nodes to be shot in a day might be slowed down by technical problems, or the job becomes more complicated than originally envisioned, resulting in far fewer nodes being completed. Pricing should reflect time and costs involved, and the value to the client. Do not ever become known as a "cheap" shooter or you will have difficulty ever shaking that reputation. It is far easier to negotiate your prices downward once you are established and have volume to support lower fees than it is to negotiate them upward from a too-low start.

and post production; charge accordingly. Ask a lot of questions of your client about usage: will the images be used on multiple corporate Web sites, distributed on CD-ROM or even used in broadcast video? What is the proposed duration of usage? Be sure you retain all rights to your VR work as there is a growing demand for stock VR imagery, and VR panoramas are quite frequently and effectively used in traditional print media," he said.

The virtual reality industry has resulted from a merging of traditional print media, motion picture/television and personal computer industries. While exciting and filled with potential, virtual reality is fraught with conflicts between these industries, particularly in their business models. Clients coming from the traditional print media will generally understand usage and are

will increase. Remember that your work is your legacy, and for most photographers, represents your retirement so be sure that if you do transfer rights you are compensated adequately.

"Better yet, propose to clients who want full ownership of your work a better option, such as unlimited use for a given period, including embargoes against your selling your work for them to their competitors, etc. Most clients who wind up owning the work of their photographers eventually destroy it when it becomes outdated, without contacting the photographer beforehand. At that point, the work is lost forever, and you do not even possess it for historical reference. Look for the win-win agreements that benefit both you and your clients and which keep ownership of your work in your hands," advised Highton.



An underwater QuickTime VR 360-degree panorama of Galápagos sea lions cavorting with diver, shot in the Galápagos Islands, Ecuador. Scott Highton, one of the pioneering photographers in the virtual reality field, shot the scene with a Nikon F3 and 18mm lens in a modified Aquatica housing on a custom tripod mount. The photograph was shot on assignment for an online adventure travel company. (Original in color)

©1996 Photography by Scott Highton

Highton offers this advice: "Since this is a relatively new field, photographers should seek advice from those who have experience before pricing any project. However, don't set your prices based solely on what someone else charges. As in all pricing, consider factors such as your overhead, your investment in equipment, and your own time. Do not overlook the time involved in assembly

willing to license usage as needed. However, those coming from the motion picture/television side are more accustomed to work for hire and full rights ownership agreements.

"As large media corporations continue to merge, the content that is created for one will usually be sought for repurposing by the other branches or divisions of that conglomerate, and the pressure for full rights transfer from authors and photographers

As on-line bandwidth and newer technologies develop, expect to see VR photography expanding into full motion video, so that the viewer can see a live action scene interactively, rather than a static one. The demand for compelling VR imagery, whether static or motion-based, is only expected to increase as interactive video channels and high bandwidth web delivery proliferate. ∞

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STANLEY TRETICK

His most famous photograph was not his favorite BY KITTY KELLEY

“When I shove off,” said the photographer Stanley Tretick, “I’ll probably be remembered for the snap of John-John.” It wasn’t Stanley’s favorite picture but he knew it was his most famous.

That “snap” of young John F. Kennedy Jr. under his father’s desk in the Oval Office became an icon of the Kennedy presidency. Its sweet playfulness made it one of the most endearing images of the President as a father.

Weeks after the picture was taken, John F. Kennedy was assassinated. The country lost its President; the little boy his father.

Many years later, in a twist of fate, both the photographer and his famous subject died within hours of each other. As the photographer had predicted, the “snap” accompanied his obituary.

During those final hours in July 1999, I sat alongside Stanley’s bed in a nursing home. The television was on but the sound was muted. The news that day was horri-

ble: a futile search was under way for John Kennedy Jr.’s plane in the cold waters off Martha’s Vineyard.

The awful symmetry of the older photographer slipping away at the same time as his young subject struck me. I alternated between two images of Stanley’s picture of the little boy under the desk: one being shown on television as part of the coverage of the missing plane and the other, signed in silver ink by John Kennedy Jr., hanging on the wall in Stanley’s room.

Months before I had phoned Mr. Kennedy’s assistant to ask if he would inscribe that picture for Stanley. Mr. Kennedy responded with his mother’s manners and his father’s grace. He did not need to be reminded that Stanley was the UPI photographer who had covered his father during the 1960 presidential campaign. Stanley was so much a part of the Kennedys’ life then that JFK once joked, “Tretick’s like the house dog — always around and frequently underfoot.”

After JFK was elected in November 1960, Stanley photographed young John’s baptism. “It was a first for both of us,” Stanley recalled years later. “It was John’s first public appearance and my first time in a Catholic church. Being Jewish, I wasn’t familiar with the protocol. The President-elect kept motioning me not to climb on the altar to take the picture.”

When the Kennedys moved into the White House in 1961, Stanley moved to *LOOK* magazine to cover them. “I had to push hard to get any pictures of the kids,” he said, “because Jackie was fiercely protective and didn’t want Caroline and John photographed.”

From Stanley’s oral history in the John F. Kennedy Library, we know he started pushing in June of 1962 for the memorable father and son series he shot sixteen months later. He wrote a letter to the President, requesting exclusive access for “a sensitive story with a lot of appeal” to be entitled “The President and His Son.” The President liked the idea but said the First Lady was opposed. Stanley wrote again, saying the story would be photographed so tastefully than even she would approve. “Maybe,” said the President, “but not right now.”

Hoping the First lady might reconsider, the President invited Stanley to accompany the family to Hyannisport for the Fourth of July and to Palm Beach for Christmas. Mrs. Kennedy did not give in, but the photographer did not give up. He called the President’s press secretary, Pierre Salinger, once a week for six months. He dogged the President’s personal aide, Dave Powers, and appealed to Evelyn Lincoln, the President’s personal secretary, who loved the idea. She encouraged him to write the President another letter. She also confided that Jackie was planning a trip to Greece

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with her sister in the fall.

The day Mrs. Kennedy left Washington, the President told Mrs. Lincoln to summon Stanley. "Tell him the coast is clear." Grabbing his cameras, Stanley hurried to the White House, but he recalled in his oral history that even with Mrs. Kennedy far away, the President was still a little twitchy.

"Now you know we had better get this out of the way pretty quick," he said. "Things get kind of sticky when Jackie's around."

Stanley completed his work in a few days and showed the proofs to the President, who shared them with the First Lady upon her return. "She was pleased," said Stanley. "She wasn't mad at all... She couldn't wait for the magazine to come out to see them in print."

The issue of *LOOK* featuring "The President and His Son" was scheduled for sale the day after the Kennedys returned from Dallas but advance copies were aboard Air Force One. The night of the President's assassination, Mrs. Kennedy accompanied her husband's body back to Washington, and reflected on the photographs Stanley had taken. "It was an act of God," she told her secretary, "that the pictures were made when they were."

Those pictures forged a special bond between Stanley and the former First Lady, who had worked as a photographer herself before she married the young senator from Massachusetts. She understood the power of pictures and their lasting impact. She knew that pictures, as much a words, created myths, and she and Stanley frequently discussed the photographs they liked best, and why. She said her favorite picture of herself with her husband was the one Stanley took in 1961 in the back of an open car. The President, rarely demonstrative in public, is shown affectionately brushing a wisp of hair off her face.

Mrs. Kennedy corresponded with Stanley after she left Washington, and several of her early letters, all saved, were written on the black-edged stationery she used during her year of mourning. She invited

Stanley to John's fourth birthday party, and she took pictures of them on the floor trying to assemble a toy helicopter. (Even then, the boy showed an interest in planes.)

When Mrs. Kennedy sent her photos to Stanley, she wrote: "Admit that you never took such action-packed photographs in such vibrant color in all your career! And to think that you couldn't work the flash Brownie at John's birthday — Who looks the most pleased with the little helicopter — you or John?"

A year after the assassination, Stanley suggested a story for *LOOK*, showing Mrs. Kennedy and the children dealing with their loss. At first, she resisted. But then she reconsidered, and invited him to the Kennedy compound in Hyannisport.

There he took a series of pictures of two winsome children playing on the sand with their mother. The most arresting photo of the day was the one of Mrs. Kennedy alone, walking across the grass with the blue waters of Cape Cod Bay in the background. She is not smiling but her head is held high, and the wind is at her back. The picture captured the essence of a beautiful young woman — strong, resolved, resilient.

She loved the picture and inscribed it: "For Stanley Tretick — whose pictures will always revive our most precious memories of President Kennedy — With love from Caroline and John and Me. Jacqueline Kennedy."

Mercifully, she did not live long enough to see her son perish. As the nation



The White House, October 1963; John-John under JFK's desk.
© 1963 Stanley Tretick

mourned his death and tried to grapple with dashed hopes and unfulfilled dreams, several of us gathered at Arlington National Cemetery to say goodbye to his photographer.

As a Marine Corps veteran, who served in World War II and Korea, Stanley received a military farewell. A bugler played taps as a color guard placed his ashes in the columbarium, not far from the Kennedy graves. Even in death, their lives entwined.

On the first anniversary of their deaths, I will pause to remember the little boy under the desk and the photographer who memorialized him, grateful always for the joy they brought to our lives. ∞

Kitty Kelley is an internationally acclaimed freelance writer and author whose last three books have been number one on The New York Times best seller list: The Royals; Nancy Reagan: The Unauthorized Biography; His Way (the unauthorized biography of Frank Sinatra). She is based in Washington, DC.

DIRECT MAIL DIVIDENDS

A traditional marketing strategy revisited BY ELYSE WEISSBERG

Photographer Gary Gelb is adamant that his direct mail campaign was responsible for jump-starting his career. When I met Gary, he was a photojournalist with no “professional magazine” clients. He wanted to shoot for national magazines. Before this endeavor Gary said, “I never marketed myself in a professional or organized way. If I passed a celebrity on the street I would take some shots of them and then I’d call some magazines to see if they wanted to buy the images.” We mapped out an aggressive marketing plan. He printed 15 postcards and mailed them out on a monthly basis with 150 cards going out in the first mailing. By the 15th card, his mailing list had grown to 325 names. His response rate was excellent with the first one coming after the fifth card. His client list grew, with names from national magazines. He had repeat business.

A photo editor in London told him he had been receiving his cards and was familiar with his name. In Gary’s words: “The promotion did what it was supposed to do.” The earlier mailings were sent as postcards, the later cards were sent in envelopes. The 15 cards cost Gary under \$4,000. “That included hiring someone to stuff envelopes when I was busy shooting,” Gary told me. At this point Gary calculates that he has made \$27,500 from this promotion.

His only mistake came when he stopped doing the mailing. “The calls died down,” he told me. He had problems with his designer and was not able to continue producing the cards. He has since found a new designer and is well on his way to continuing where he left off.

I hope that Gary’s story helps to motivate photographers who are on a tight budget. Promotion does not have to cost an “arm and a leg.” It is a team effort. You do not have to do this alone. You need a designer, a well-qualified mailing list and mailing out frequently.

Scott Spiker’s career has yielded different marketing strategies. He bought media space in source books for four years and has used direct mail for six years. Jennie, Scott’s wife, handles the promotion for his studio and she said that direct mail was far more successful, with consistent reminders to their clients and creating interest from other clients. They started off with a mailing of 3,000 cards four times a year.

A mailing that large was impossible to keep up to date and was an overwhelming task for one person to handle - although it did pay off. Every time the cards went out they got new calls and repeat client calls. Jennie said that the biggest boom they had was when they cut their mailing list down to 600 names and began mailing twice as many times - eight times a year.

“Scott had been looking to pull away

from stock agencies and do more assignment work along with maintaining his own stock shooting.” He got his wish as soon as this regular mailing started. They doubled their income in 1999 (60 percent were new clients.) They are currently working on a new card campaign. Their

plan is to downsize the number of names to 500 and to increase the mailing frequency to 12 times a year. During the first eight months of 2000, their income has surpassed the year-end 1999 income. Jennie said that the increase is a direct result of their frequent direct mail campaign.

Hearing success stories about promotional efforts makes me feel good. I like knowing that photographers get results from their marketing campaigns. Whether you are creating a Web site, buying space in a source book or plotting next year’s direct mail calendar, getting your images and name to prospective clients is what you need to accomplish in order to grow your business. Do it often!

“During the first eight months of 2000, their income has surpassed the year-end 1999 income. Jennie said that the increase is a direct result of their frequent direct mail campaign.”

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].

DIFFERENT APPROACHES

How some photographers find new clients BY IRA MARK GOSTIN

You might be a great shooter whose work stands out among the best but you won't stay in business without clients. The following techniques might help.

- **Martin Trailer** of San Diego specializes in people photography for corporate and advertising: "I read two daily newspapers, especially the business sections, daily (*L.A. Times* and the *San Diego Union*). I also read and scan two weekly business papers in addition to various business periodicals including *Adweek*, *CFO*, *Information Week*, etc. Not only do I get leads to add to the mailing list, I am informed about trends in specific industries and I have pertinent subjects to discuss with clients and subjects in front of the cameras."

- Philadelphia food photographer **Iris Richardson** uses the *Redbook of Advertisers* at the library: "How do I research in the *Redbook* —

1. I check by category such as food, products, restaurants, etc.
2. Then I check the agency listing to see who their clients are and if they have accounts I would like to work for.
3. I check in-house agencies of food companies, they often hire freelancers as well.
4. Who are the art directors? I call the agencies to find out who the person in charge of hiring photographers is and if the info in the *Redbook* is still current.
5. Finally, I put all the data in my files and update the list at least one time a year when the new *Redbook* comes out.

I soon will go through the same process to find cookbook publishers as well."

- Connecticut photographer **J. Barry O'Rourke** is very straightforward with his solution: "I save an enormous amount of time and effort by purchasing a list from Steve Langerman. Photographers just do not have the time to up-date the list constantly, also your time is much better spent creating new portfolio pieces or stock. I'm speaking from a whole gang of years using every source book and mailing list available!"

- **Mark Turner** is a wildlife and scenic photographer in Bellingham, Washington. "My best source is the library and the newsstand. Periodically I browse the racks, looking for new publications. When I find one, I note the contact information from the masthead (the box inside the magazine that lists the editors

and art directors) and send a letter of introduction with a printed sample of my work (and invite them to my Web site to see more).

The second method is subscribing to a couple of marketing newsletters, *Guilfoyle Report* and *PhotoDaily*. These have specific want lists and when something comes up which I have in my file, I reply immediately. Some of these buyers have become long-term clients which send me their want lists directly.

- Oregon photographer **Bruce Dunn** shoots for editorial and corporate clients: "I started out using a *Yellow Pages* CD to build up a list of local graphic designers. Then I graduated to a news-clipping service on CompuServe that collected articles that contained international business-related stories, since I specialize in assignments to developing countries. I landed a major account using this method after six months of monthly mailings.

But this is rather rare because, unlike the glowing reports I often read about, cold mailings alone don't seem to be enough, anymore. You have to meet people, talk on the phone (just a minute or two a month, don't pester or consume their time).

Photography is a service-oriented business. There are thousands of wanna-be's who are excellent shooters but fail because they have lousy PR and customer-service skills and don't approach photography as a business that sells marketable photography.

Another solid source of graphic designers is AIGA, a trade association of graphic artists. I collected names, addresses, phone numbers and e-mail addresses of local chapter members directly from the local Web page. Members are often established designers with a track record and are most likely to have graduated to more high-end clients and photo budgets."

- New York City's **Jack Reznicki**, who specializes in children for advertising: "I buy both a commercial list, like Langerman List, and maintain a private list of prospects. I get the names from a variety of sources, sometimes just reading magazines and adding the editor to my list." ∞

ASMP member **Ira Mark Gostin** is an advertising, corporate/industrial and editorial photographer based in Reno, Nevada. His URL is [www.gostinphoto.com].

PHOTOFEST IN ARLES

31st Recontres Internationales de la Photographie BY ABIGAIL GUMBINER

The French host a magnificent photography festival each year in early July. The beautiful town of Arles in Provence is 20 minutes from the Mediterranean, at its heart is a walkable old town that is filled with Roman, Medieval, and Renaissance styles and gourmet flavors and scents. The town seems more Spanish than French and is bathed in the famous light that so stirred up the Post Impressionist painters. At the center is the huge Roman arena that is still used today for festivals, bullfights, and other spectacular events.

The Recontres Internationales de la Photographie (RIP) is a serious, extremely high quality and inspiring event that includes displays and workshops by a mix of historical, famous and newly emerging photographers from around the world. The town of Arles is taken over by the festival and every interesting venue becomes a gallery for photo shows that are presented by world class art curators including some well known names from the US. The dozen or so official shows are kept up for the month of July and part of August and so the stream of photo buffs continues to inundate the town for the summer.

As so often happens, this festival spawns many adjacent shows in all the near-by galleries and protest or "underground" shows by those who also wish to make a mark. Many other events are hosted including symposia by well known photographers, videos, concerts, portfolio reviews and opportunities to network. Photography seems to beckon from every edifice, wall and light pole.

I was awed by the quality of the shows. I have never before seen so much inspiring photography in one place. Historical shows of people such as: Tina Modotti (Weston's companion in Mexico), Lucien Clerque, Herbert Matter, Peter Sekaer and others were dazzling. The newest photography shows often included work with digital

media by photographers who clearly had a strong sense of self and of their intended message, using it in fresh and honest ways that I have rarely encountered at home.

Digital photography became an additional photo media that was treated seriously as it was pushed to its current borders/edges opening new visions for photographer and viewer. This contrasts to what we so often see in our country in our fashion/fad driven approaches to art/photography as new technology is sometimes used to mask a lack of background or vision, or is resisted because it is seen as non-fulfilling of (subjective) classical ideals.

In Arles, both curators and photographers explored the questions of how the new Internet and digital technology would impact human existence and art. Particularly in the show (and book) called *Hybrid*, curated by Urs Stahel of the Fotomuseum, Winterthur, Switzerland, the potential of digital techniques pushed our vision forward and then back to Seurat's Pointillism, forcing the viewers eyes to remix the colors and compose the scene.

Cross-disciplines with writing, painting, film and sculpture added a depth to many of the presentations that often showed up the shallowness of our obsession with the new religion of cross-processing! A great

deal of conceptual art was intermixed throughout the festival's photography, giving the impression that philosophical humor and questioning were alive

and well for its organizers and participants.

Although July is a very crowded time to visit the south of France, this festival can be the lynch-pin of a photographer's summer journey. Reserve early and be completely prepared for the loss of checked baggage. The RIP press relations office is in Paris, contact Anne Lacombe, e-mail: rdv.prod@wanadoo.fr and the Arles festival Web site is [www.rip-arles.org] for future information.

Arles is very close to many other wonderful cities such as Nice, Nimes, Avignon, Aix and the unbelievable Camargue swampland preserve and the festival scene thereabouts in July is a candyland for photofanatics like ourselves. ∞

ASMP member Abigail Gumbiner is an author and photographer based in Tucson, Arizona where she shares a studio with her husband Peter Holmes. For examples of their work go to [www.Printmakers-editions.com].



Giant posters on light poles are typical of street scenes in Arles. © Catchlight Photo Abigail Gumbiner 2000

Shorttakes

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

Members traveling to Chile at the end of the year might want to take in the exhibit of images of famous 20th century artists made by ASMP life member Jacques Halber. The show of 37 pictures of people such as Andy Warhol, R. Rauschenberg, Joan Miró, Paul Delvaux and others will be at the resort of Vina del Mar at the Modigliani Art Gallery in November.

ASMP member Michael Sarnacki is the executive director of *Detroit Focus 2000, A Festival of Photography* which will showcase many renowned photographers and also feature workshops, seminars, lectures and exhibitions at more than 90 venues through the month of November. Activities will be held throughout Detroit, Toledo, Traverse City and Flint. The opening Gala Gig, October 29, will be at the Southfield Center for the Arts. For information: www.detroit-focus.org or phone: 248-541-3527.

John Sexton is the featured speaker at PhotoShow 2000 Midwest, sponsored by Calumet Photographic, and to be held October 7 at Harper College in Palatine, Illinois, 25 miles from downtown Chicago. Admission to the show's ProProduct Expo and galleries, which have been expanded this year, is free;

morning and afternoon seminars are \$35; and the evening seminar with Sexton is \$45. Student discounts are available. To register, call toll-free 1-888-280-3686.

Among the many handouts at the annual Bradshaw Leadership Conference in Aspen, Colo., was an information packet compiled by South Florida's Richard Marx on how ASMP chapters can publicize themselves and their members in regional magazines. The South Florida chapter effort resulted in seven pages of images and text about ASMP and its members in a prominent South Florida magazine. A gallery exhibit of members' work was arranged in conjunction with the magazine's publication date. Marx suggests that any members interested in initiating a similar exercise approach their chapter president about the information he distributed in Aspen.

Members involved in teaching programs might be interested in the educational purchase program being offered by Dyna-Lite to students and professors of accredited photography programs. Approved purchasers get 30 percent off list price for special package systems and warranties may be extended. For participating dealers go to www.dynalite.com or phone: 1-800-722-6638.

OurCover

Photographer David Wendt, who is based in Cincinnati, Ohio, gave the following background to this dramatic shot: "During the late 1980s it was a regular thing to have the railroad club run excursions from city to city. Each fall the Norfolk Southern would take the Cincinnati Railroad Club from Cincinnati, Ohio to Danville, Kentucky. Locomotive, Norfolk Western #1218, provided the power for this run.

"Steam locomotives are living breathing machines that make their own weather wherever they go. It was a misty, dark morning in September of 1988 when we stood by the tracks to watch the locomotive get under way. Usually, we then chase the train by road to shoot it on the run. It's almost a guaranteed good shot when they head back out onto the mainline to leave town and head south," he said.

"This morning I was shooting with Kodachrome 64 film and using a Canon 300 f4, a slower lens. The light meter in the camera said no! It was two stops underexposed with the shutter speed at 250, hand-held. As it happened, the under exposure made the image much more dramatic," he said

For more of David Wendt's images, especially of his favorite subject - exotic cars - go to [www.wendtworldwide.com]. ∞

EVERY PICTURE TELLS A STORY

Ken Light's latest book *Witness in Our Time: Working Lives of Documentary Photographers* traces the recent history of social documentary photographers and photojournalism in the words of such luminaries as Sebastiao Salgado, Eugene Richards, Susan Meiselas, Mary Ellen Mark, and Wayne Miller and numerous other leading practitioners in the field, including past ASMP president and current board member, Matt Herron. The introduction by Kerry Tremain, a founding editor at Mother Jones, opens with a chilling account of how Antonin Kratochvil (ASMP members who attended the 1998 Biennial Conference in San Diego will remember Kratochvil's gripping, stark images) had his life hang in the balance while mujahedin soldiers debated what to do with the Czechoslovakian-born photographer. Many photojournalists have had similar experiences - some without the lucky ending that Kratochvil enjoyed - and one has to ask why these photographers take the risks they do to reveal the truth with their story-telling pictures.

Matt Herron, whose collection of Civil Rights movement photography is one of the most comprehensive of the genre, writes: "Looking back, I think I share the feelings of most people in the Civil Rights movement: those were the most significant years of my life."

Eugene Richards discusses the balance between too much and too little empathy in talking to 12-year-old prostitutes while covering a drug-ravaged Brooklyn neighborhood. Peter Magubane, a black South African, risked his life to document apartheid and Donna Ferrato shows how her photographs have helped the victims of domestic violence. Their words, and those of the other photographers and editors in this book, reveal much about what drives and motivates documentary photographers.

Light, an internationally recognized documentary photographer and the recipient of two National Endowment for the Arts photography fellowships, has previously written six books including *Delta Time* and *Texas Death Row*. He teaches at the Graduate School of Journalism at UC Berkeley.

Witness in Our Time: Working Lives of Documentary Photographers. Ken Light; Introduction by Kerry Tremain; Smithsonian Institution Press; 208 pages; Cloth, \$45; paper, \$17.95; 23 black and white images; ISBN: 1-56098-923-8

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.

ARIZONA

Jim Christy, GM
D. Hedrich, L. Enger

ATLANTA/SOUTHEAST

Charles Nix, GM
R. Crow, M. Bondarenko

David Roach, AF
D. Harbor, J. Slemp

BALTIMORE

Maili Godwin, ST
Univ. of Maryland-Baltimore

CENTRAL FLORIDA

Bela Temesvary, AS
D. Miller, S. O'Neal

CHICAGO/MIDWEST

Brian Beaugureau, GM
Membership Committee

Robert J. Freund, AS
R. Fichter, R. Potter, III

Katja Heinemann, AF
F. McMahon, S. Blair

COLORADO

Doug Berry, GM
J. Blecha, T. Del Amo

Diana Crowley, ST
The Institute

Marvin J. Cuninghame, AF
M. Passanante, J. Blecha

Ted Engelmann, AS
D. Beightol, J. Folsom

Steve J. Haggard, AF
F. Varney, D. Lissy

Stuart Hamby, AF
J. Blecha, J. Folsom

Robert D. Jones, GM
T. Kumpf, D. Murray

Gerri Kier, GM
M. Passanante, J. Folsom

David Kulaas, GMTTrf
T. Del Amo, R. Forth

Brian Molitoris, GM
R. Forth, T. Kumpf

David Muenker, GMTTrf
J. Havey, D. Barry

Barry O'Neill, PS
G. Cuerden, D. Barry

Teri O'Neill, GM
G. Cuerden, D. Barry
Sherri Stewart-O'Hara, GM
T. Kumpf, J. Blecha

Zach Wear, ST
The Institute

CONNECTICUT

Robert Crelin, AS

J. Giammatteo, P. Billard

Barry Lipman, AF
C. Crumley, G. Bradley

FOREIGN

Andrey Efimov, AS
International Mem. Comm.

KANSAS CITY/MID-AMERICA

Ken Merchant, AF
D. Templeton, C. Davis

MINNEAPOLIS/ST. PAUL

Jim Rafferty, AF
B. Kluckhohn, B. Holman

NEW YORK

Mark Stephen Kornbluth, AS
A. Gescheidt, A. O'Beirne

Jeff Riedel, GM
A. O'Beirne, A. Gescheidt

NORTHERN CALIFORNIA

Billie Cummings, AF
R. Abraham, S. Arbabi

Dona Kopol Bonick, GMRe
L. Preston, K. Preuss

Don Marcelo, AF
S. Whittaker, D. Chimielewski

Sally Ann Nichols, SU
S. Whittaker, L. Preston

NORTH CAROLINA

Blake Madden, GM
S. McBride, B. Rives

David B. Neff, AS
D. Davis, P. Staub

OHIO VALLEY

Rachel E. Bowling, AF
M. Carter, J. English

PHILADELPHIA

Charmaine Caire, AFTTrf
J. Millevoi, I. Richardson

Andrew S. Demetrovits, AFTTrf
I. Richardson, J. Millevoi

James McWilliams, GM
J. Millevoi, I. Richardson

OREGON

Tim Jewett, GM
J. Hart, A. Nance

SEATTLE/NORTHWEST

Diane Debrosse, AS
D. Plummer, D. Busher

ST. LOUIS

Ed Swiatkowski, ASTTrf
J. Phelan, J. Rinehart

UTAH/MOUNTAIN WEST

Michael Schoenfeld, GM
B. Bauer, M. Roberts

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INTELLECTUAL PROPERTY IS A HOT ITEM

The Graphic Artists Guild in its *Guild News* carries an item which highlights just how hot a topic is intellectual property. It's so hot, reports the publication, that many companies are setting up new positions for "managers of intellectual property assets." It seems their job is to figure out how best to exploit the corporations' patents, trademarks, and copyrights to the maximum. For example, the major accounting firms are all setting up IP asset audit departments. Several entrepreneurs have established Web sites to enable corporations to auction off rights to patents or other forms of intellectual property, much as Pokemon cards are sold on eBay. Patents guru Kevin Rivette warns in his new book, *Rembrandts in the Attic* (Harvard University Business Press), that companies which fail to capitalize on their innovations will lose out in the information-based economy. A prime example he gives is that of *Wired* magazine, which in 1994 pioneered the use of click-through advertising on its Web site. Today, most commercial sites use similar technology, which *Wired* never patented. Rivette said that *Wired* could be collecting a lot of money in patent licensing revenue from those other sites. *Wired's* mistake? It thought it was merely in the electronic publishing business, rather than generating revenue from technology patents. Moral: Protect your intellectual property rights and learn how to market them.

NEW TECHNOLOGIES BOOST ALL AD MEDIA

There should be good news for photographers if the forecast by an ad authority is on target. *Graphic Design: USA* carried the following item: "New technologies

are raising the die for all advertising media, according to Robert Coen, a McCann-Erickson senior vice president and a respected predictor of future advertising revenue spending. In delivering his industry forecast at an annual conference, Coen estimated overall domestic ad spending to grow 8.3 percent to \$233 billion this year. He predicted magazine advertising to rise 7.5 percent, newspaper spending to jump 8 percent, the big four networks to move ahead 9 percent, and Internet spending shot up a whopping 75 percent! Among the reasons for a healthy media 2000: the dot.com spending spree, the presidential campaign and the Summer Olympics. Coen's projections are considered quite credible: 1999 projections were actually a few percent below the actual spending tally."

TREND SPOTTING AND STOCK SHOOTERS

Successful stock photographers invariably are good trend spotters. Working in concert with their agency editors they can see what popular "fads" or interests are sweeping the country. For example, the film *Jurassic Park* was a catalyst in generating intense interest in dinosaurs, and smart stock shooters capitalized. And while it's no secret that the US has a bumper crop of kids born between 1977 and 1997, it could be enlightening to photographers to know how much interest - and marketing efforts - corporate America is focusing on that age group. The *Wall Street Journal* carried a feature story on this very subject and quotes the publisher of *Teen People* magazine, a "pop-culture youth bible of sorts," which has a database of about 8,000 teens (so-called trendspotters) which is used to help advertisers get inside kids' heads. This is all in a bid to cash in on youth.

So, if you're a stock shooter, have a chat to your editor and see what they want in the category of "teenagers." You might be surprised at how much they need; and how little they have.

ARE STOCK PHOTOS COMMODITIES?

The above is a heading in an item in the free weekly on-line stock news magazine, *PhotoAIM* from PhotoSource International [<http://www.photosource.com>]. The article states: "Will the new-on-the-scene large corporate market-driven stock photo houses treat photographers and their photos as commodities? History tells us the answer could very well be yes. Take the example of the cartoon syndicates established in the 1920s under the guidance of newspaper king, William Randolph Hearst. He first introduced the concept of cartoon syndicates.

"It works like this. The cartoonist signs a contract that says that the syndicate will promote the cartoon if the artist will follow a certain cartoon theme and style, and keep to it. The contract also states that the syndicate will own the copyright to the cartoon. Not the cartoonist."

OPRAH SETTLES SUIT

Talk show host Oprah Winfrey has settled a lawsuit brought by two freelance photographers who claimed she used photographs they took of her in a book without permission.

Judge Ruben Castillo of the U.S. District Court in Chicago announced the settlement for undisclosed terms on the second day of testimony in the jury trial.

A Reuters report said that the jury was to decide whether Winfrey erred in using 11 of the photos in her 1996 book "Make the Connection," and if payment of damages was warranted.

Last month, Castillo ruled that the photographers, Stephen Green and Paul Natkin, alone created the pictures and hold the copyrights.

The two photographers were hired by Winfrey's production company to shoot thousands of photos of her and her guests between 1986 and 1992.

Winfrey's attorney said earlier she feared the photographers would sell the pictures "to tabloids and rumormongers," but Natkin testified he had no intention of selling to tabloids.

GOOD NEWS IN COURT RULING

The Ninth U.S. Circuit Court of Appeals has ruled that digitally altered photographs are protected by copyright law. This strengthens the rights of photographers on the Internet and beyond. The ruling, which overturns a previous decision by the U.S. District Court of Northern California, was hailed by photographers. ASMP's managing director and general counsel, Victor Perlman was quoted in *The Wall Street Journal* as praising the decision. "This decision is another safety net on that slippery slope that we seem to be on, where copyright rights are continually challenged and threatened," he said. As reported in *The Journal*, the dispute revolved around a photograph of the 1991 America's Cup yacht race taken by Jeffrey Hunter Mendler. Winterland Concessions Co., a clothing manufacturer based in San Leandro, Calif., licensed the photographs for use on T-shirts in 1992, but then digitally altered them for use again in 1995. Mendler sued Winterland for copyright infringement. The lower court supported Winterland's claim that the alterations created a new image but in a 2-1 decision the Appellate Court overturned the decision. (Source: *The Wall Street Journal*.)

Justice Department inquiry

And on the subject of consolidation and the effects it might be having on independent photographers and agencies, ASMP has provided the Justice Department with information gathered from members on that subject. ASMP does not know what the Justice Department intends doing with the information.

However, on-line magazine *The Industry Standard* carries an interesting story by David Carr under the title "U.S. Eyes Bill Gates' Photo Collection" which can be seen at: [<http://www.thestandard.com/article/display/0,1151,17230,00.html?nl=dnt>]. The opening paragraphs are: "Celebrity photographer Michael Grecco recently succeeded in adding Corbis - the massive digital photo stock company wholly owned by Bill Gates - to a two-year-old, \$8.7 million suit against the Sygma agency that alleges his images were kidnapped. But that may be just the beginning of the legal troubles in store for Corbis and Gates.

"The Justice Department has been making inquiries to photographers about the burgeoning market power of Corbis (which bought Sygma, a global stock agency, last year) and Getty Communications, another large digital stock house, according to Grecco, his attorney, Edward C. Greenberg, and media photographer trade groups. Of particular interest to Justice Department investigators is the effect consolidation is having on independent photographers and stock agencies, according to an on-line posting by American Society of Media Photographers staff member Dick Weisgrau."

Kodak's earnings up in latest quarter

Eastman Kodak Co. reported a three percent rise in second-quarter earnings and demand in the U.S. is good. That's the basic context of a report in *The Wall Street Journal* which stated that Kodak's traditional film business is brisk with sales up seven percent. Kodak CFO, Robert Brust was quoted as saying, "In the U.S., things are pretty stable. Demand is good." *The Journal* article says that some on Wall Street "have speculated that rival Fuji Photo Film Co., building capacity at its South Carolina factory, may start a price war." Fuji denies this.

What's Hot

ASMP panel for New York Photo Plus Expo

Here's a heads up for the ASMP-sponsored seminar at PhotoPlus Expo East, New York, November 2-4. The seminar will be held on Thursday, November 2, and will be followed by an ASMP members-only reception, details for which are being finalized. The ASMP seminar is titled *Alternative Stock Photography* and will focus on a range of industry issues. For example, does the consolidation within the stock photography business spell doom for photographers? Are the huge conglomerates the only path to the marketplace? What alternatives are available for a photographer? Is there a place for you in the business? How do you pick the one that is the right alternative for you?

A panel of industry experts will address these and other questions as they explain the alternatives to the conglomerates; alternatives which they have helped to create. If you are into stock, contemplating getting in or getting out, these panelists can offer you the best, untainted information available.

Panelists: Jim Pickerell, Alan Carey, Kristen Giordano, Penny Gentieu, Arie Kopelman. The moderator will be New York ASMP chapter co-president, Clayton Price.

Acquisitions and mergers in the stock industry

If you want to see a compilation of consolidation in the stock photography industry check the PACA Web site [www.stockindustry.org/paca1k.html]. The subject is not new, but you might be surprised at what's transpired. For example, from about January 1994 to now **Corbis** has brought under its wing The Stock Market, Sharpshooters, The Bettmann Archive, Digital Stock, Westlight, Sygma, Starlight, LGI, Outline and a bunch of private collections. And as for **Getty Images**, the list is also extensive, ranging from VCG, (which included FPG International, The Telegraph Colour Library and others) to Allsport, Hulton Archive, The Image Bank, Tony Stone Images, PhotoDisc, Allstock and others. **Index Stock Imagery** has acquired Stockworks, The Picture Cube, Third Coast Stock Source, Southern Stock and several more.

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