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AMERICAN SOCIETY OF MEDIA PHOTOGRAPHERS

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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Volume 22, Number 3

asmp BULLETIN

EDITOR Peter Skinner
PRODUCTION EDITOR Cilla Skinner

THE PURPOSE OF ASMP

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

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NEW MEMBERS

OUR COVER

Bob Swanson made
this image for a firm
of architects.

See page 7.



THE NAPSTER MODEL

Can it level the playing field for us? BY STANLEY ROWIN

For the past several months, this column has discussed changes in the industry that are affecting our income. Now let's continue the discussion with possible solutions. Some can be as routine as using the basic business and marketing principles that Ira Gostin details in his *Down to Business* columns in these *Bulletins*. Some of Ira's tried-and-true methods should help you through the recession that some of us are experiencing.

But some problems are not as easily solved. Styles, fashion and taste change constantly in this business. For instance, one generation prefers in-focus and well-lit portraits. The next generation has cross-processing and selective focus or blurred images in fashion. One trend that seems to be returning is "Reality TV." The TV networks once relied on studios with perfect lighting and high definition cameras. This low-tech programming, using hand-held cameras and available lighting, is now a preferred programming style. The editorial market is realizing that this point-and-shoot technique will work fine for what they want, at the reduced fees they want to pay. Do you, as a freelance photographer, decide to change with the times? Or do you continue to work in your own personal style, which might be out of fashion for a decade?

The ASMP has interviewed a number of photographers to learn how they are succeeding in this tightening economy. Susan Carr gives you some details later in this *Bulletin*. We are incorporating the ideas she has learned in the traveling education program that we started 'beta testing' last month. Some photographers continually reinvent themselves, while others manage to stay focused on their specialty and exploit years of experience and a large marketing investment.

Let's discuss a positive change that might be helping some smaller organizations compete. Let's call this the *Napster Business Model* and I'll use my experience as an example. I don't sell tons of stock photography. For the first time last year I began selling more stock directly through my Web sites than through my agencies. Being a mildly compulsive guy, I keep track of all the visitors to my Web pages. For the last several years most of the hits to my Web pages were from people using search engines looking for "Boston photographer." But just recently most of the hits to my Web site have shifted to people using the new image-only search

engines, rather than the word or topic based search engines. Check out [images.google.com] where people search for specific images. Google finds the images that you request based on the title of the image and sometimes through a complex algorithm. Some creators are concerned that people can use the images they find on these image-only search engines without the rights holder's permission. The rights owner of the images is not always listed. Some enterprising photographers have figured out how to allow the search engine to index their images while preventing easy downloading and image theft.

So, how can the Napster model, once ridiculed as being a large aid in music piracy, be a possible solution for photographers? Napster was the first large-scale use of one central index for thousands, or millions, of online users' hard drives. In the Napster model you ask for a musical selection and you seamlessly download them from some stranger's computer.

In our vision of the Napster model, a photo buyer or high school student, would go to one central photo index site and request a photo. Rather than downloading and using the image without permission, they would be able to see and license the image directly from the photographer's server, or a service that the photographer subscribes to. This is still early in the conceptual stage. Should ASMP do research into making this happen for our members? Should ASMP be the keeper of the index? This could take some of the advantage away from the larger companies and level the playing field for the rest of us.

Although I don't make the bulk of my living from stock photography, Andy Caulfield does. Andy and I first met at the Kennedy Space Center when we both self-assigned ourselves to photograph Christa McAuliffe and the Space Shuttle Challenger launch on January 28, 1986. But that's another story. Andy took my photo this month. ∞



Stanley Rowin
ASMP president
and chairman of the board

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BEATING THE ODDS

Service is key—doing good business in tough times BY SUSAN CARR

We all know that even when the economy was booming the businesses of most independent photographers were not. The consolidation of markets buying our services combined with technology changes forcing large new capital investments with gigantic learning curves had a stifling effect on our ability to earn a living. Now that much of the country is in an economic downturn the future seems even more daunting. We have to include reduced budgets, more intense rights grabbing and fewer jobs to the mix of what we face.

As ASMP president, Stan Rowin, has pointed out in some of his *Bulletin* articles, the copyright victories won in the courts over the past decade are sour when put into practice. Our victories are often turned against us in the negotiating process of getting an assignment. Where do we go in the face of all these challenges? This is the exact question we have been asking as we develop ASMP's new direction for our educational programming. To begin our discovery of where your trade association fits into this picture, we fell

back on ASMP's greatest tradition of photographers helping photographers. A message went out to members, "If you beat the odds in 2002 and had a good year, please call Susan and tell us how you did it." Seventy-five of your fellow members answered the call. In this article, I will share what I learned through their e-mails and phone calls. I want to express my thanks to these members for their candid generosity.

Sixty-six percent of the photographers surveyed said marketing was the key to their stability and sustained growth. I

know some of you are probably already thinking about not finishing this article. Please keep reading. Taking beautiful images is the easy part of our job. We must face the reality that there are too many photographers and too few assignments. Survival depends on recognizing, cultivating and selling the unique aspect of your business—a niche market, exemplary service or technological expertise.

Here is the top profile of the photographers thriving in this down economy.

The photographer has a marketing plan. This means they know what they are selling, they know who they are selling it to, and they have a plan to get the message out to a targeted audience. They are disciplined and persistent in implementing their plan. They have a Web site and portfolio that supports their marketing direction. They consistently create new images to keep their vision and message fresh.

Here are some of the things these members shared with us.

"Marketing is a very important aspect, it's kind of like investing in stocks, you have to be in it for the long haul. I have had people on my mailing list for five years or more and then out of the blue, I get the call and a job. So consistency is critical in both my marketing and imagery." — Jeffery Jacobs

"2002 was my best year ever. I actively pursued new clients. I called my existing clients for referrals and followed up on every one."—Blake Discher

"How did I have such a good year? By going nuts on everything that one can do to market: direct mail, phone calls, part-time marketing assistant, portfolio showings, volunteering, guest lecturing, Web

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site revamp, and calling past clients. Relentless work, and bend over backwards on customer service.” —Erik Stenbakken

“2001 was terrible for me, but I used the time to work on my portfolio. I focused on refining my vision and created a whole new book. With my new work in hand I did mailings, worked the phones and did portfolio showings. This past year was my best ever.” —Clem Spalding

“We had a banner year in 2002. After three years of having a solid marketing plan in place, I am breaking into a higher market. I spent a lot building my brand identity through source book ads and direct mail, but it is finally paying off.” —Peter Barrett

THE DIGITAL FACTOR

The number two profile in respondents, which makes up 20 percent of those surveyed, gives embracing digital technology the credit for their success. These photographers have increased their profit margins by offering more services and by taking traditional services such as printing in-house. They all charge for digital post production, increasing their invoice totals on any given project. I can argue that even this 20 percent could be rolled into the above profile because these photographers are using the technology as a marketing tool. They are enthusiastic about the technology and the ability to offer more services to their clients. They are actively marketing this to their existing client base.

Here are some more thoughts from our members.

“For the most part, I can point to digital as the reason that business is up from the previous year. I bought a high end H20 Lightphase back and have been doing well in part because I can offer more to the client. Faster turn around, more retouching services, which provides a ‘finished’ product to them.” —Todd Joyce

“I have had one of the best years of my

career. I attribute it to changing to digital. I believe in the system and feel it gives me more control of my images from first to last. I have also redone my Web site. Perhaps it is the excitement and enthusiasm that I feel that has bled over to clients, but I have had an exciting and profitable year.” —Tim Fuller

Two things repeated by photographers in either profile must be mentioned. Service could not be emphasized enough. These photographers know that offering exemplary service from creative through production on every project, regardless of its size, is essential. Flexibility in negotiating fees and rights was the other common thread. These photographers approach pricing as a business making decision per job based on their business needs. They look at each negotiation individually and work with the client to make everyone as happy as possible.

You may be thinking, “I’ve done all this and my business is still down.” The economy is lousy and our industry is depressed. Many of the photographers I heard from do acknowledge that existing loyal clients and luck play a role in where they are today. If your particular market has been hit more severely or your most loyal client has gone bankrupt, things out of your control have obviously played a part in your troubles. I can relate. 2002 was the worst year ever for my 16-year-old business. I have a marketing plan in place, but last year my long-term bread and butter clients slashed their budgets. The information graciously shared by these members has energized me to stay my course. I hope they have provided you with some encouragement or seeds of ideas for your own business.

ASMP first vice president Susan Carr is based in Kalamazoo, Mich., and specializes in interiors, architecture, products, still life, fine art. See [www.carrisdella.com].

Even though this image was created some time ago, Bob Swanson remembers it well. “The best part was my client walking in and saying (in a W.C.Fields’ voice), ‘I like little anomalies in my shots—let’s break an egg on the floor or something.’ It’s hard to forget that line,” said Swanson.

The location was in an AT&T network office for phone companies in Oakland, Calif., and the client was the architectural firm of RMW and Plant Construction. The shoot was supervised by AT&T’s design director at that time George Famous (AIA). The image was originally featured in *Designers West Magazine* in 1992.

While Swanson didn’t break an egg on the floor, he did have a few technical issues to address. “There was a little fluorescent light which was gelled with Roscoe Fluorofilter Cinegel to color balance them to the MR-16 low voltage lighting. And there were two or three Arri fresnel hot-lights that I used to fill in a few areas,” he said. Swanson shot with Sinar P 4x5 camera and Kodak EPY tungsten film.

“The place was actually very messy when we arrived and we had to do a lot of clean up as well as styling. I also had to re-aim most of the existing low voltage MR-16 spotlights lights to get the look you see. I remember burning a finger slightly on one of them—always wear protection with hot lights!” he added.

Swanson, who is based in Weed, Calif., is an architectural and corporate photographer with over 50 years’ experience. He’s still active and is expanding his operations to include fine art, giclee printing for artists and photographers and also is on the ASMP Northern California chapter advisory board. His work can be seen at [www.swansonimages.com]. ∞

Note: Bob Swanson’s cover photograph is also in one of the four galleries of images with an architectural theme at [www.asmp.org].

LISTEN UP

Film is far from dead! BY CRIS BURKHALTER

I hear a lot of talk lately about how film is on its way out. I overhear conversations about how someone hasn't shot a piece of film in over a year, or how they've made

a complete switch to digital recently, and don't miss all the trips to the lab. I try to keep an ear out for the economic and technological changes in our Detroit area, and

digital capture is what I hear the most talk of lately. With the maturing of digital camera designs, they truly do now produce professional results in professional hands. But don't even *try* to get me to embrace digital capture for my work; I don't want to go there.

Where should I start? Maybe by outing myself. I'm a professional architectural photographer with a successful business, specializing in providing my clients with high resolution, quality digital files... *but I don't even own a digital camera.* Not even one for the household. To put my digital stance in a nutshell, I choose to continue using the films that give me predictable, consistent images. And, I choose to file those images safely using a system that took many years to develop. The alternative, I fear, is an endless stack of CDs to store and file; and I've had enough CDs go bad to easily imagine the reshooting necessary to duplicate a job.

Nope, I'd rather hand-load all those 4x5 film holders, make sure I have enough Polaroids, lug too many big black cases around, and stand around with my head under a dark cloth and a loupe on my eye on a hot muggy Michigan summer day than rely on a Memory Stick or CD to preserve my vision and hard work. Call me obstinate, call me stuck in my ways, but don't call me stupid. I rest easy knowing my chromes are good for probably 60 years in my files. Will you be able to open a CD in 60 years? I sure hope so.

I'll take a 4x5 chrome in hand any day over a digital file on CD. I know how colors will be represented on different films with different lighting, and this knowledge comes with experience. I take great pride in that knowledge, and it is a big part of the learning curve I had to deal with to get

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where I am. Throwing that knowledge away, to me, is unthinkable. Most of the same tools are available on silicon chips, but knowing how to get the results without the computer is part of what keeps me going.

Before you think I'm a pariah, let me tell you how I *have* embraced digital technologies. In 1994 I discovered Photoshop 3.0, and immediately recognized the benefits of digital imaging. As soon as Kodak Photo CD scans made it feasible to have a low-cost, high-res scan done, I was hooked. Then I found LightJet prints and film recorders, and realized I could deliver to my clients the same formats they were used to, with valuable benefits; I could now fix serious problem areas of an image, and I could provide consistency in printing. One of my biggest professional pet peeves was having to provide a proof print with an order to ensure color consistency, but as soon as I set up an image profile on my computer matching my lab output, the

problem was forever solved.

Now, our workflow is streamlined and appreciated by clients around the world. All that 4x5 film we shoot is scanned in-house, the proofs are uploaded to the Web for client preview, and then retouching is done and files are uploaded again. When approved, the files are uploaded to our lab's FTP site, and then the prints (slides, etc.) are delivered back to us the next day. The client gets a CD and prints; the originals *stay* in the files; we can *always* scan them again if we need to. All these are billable services above those we could charge in the past. Bottom line: more income. I don't even want to mess with printing them myself; I'd rather make some money marking up printing costs and let the lab do it. Our profit margin is higher and income steadily rises.

If my clients need to see their images quicker than usual, we'll simply charge a rush for quicker scanning. If they want to see them even faster than that, we'll scan

the Polaroids. If they want to see them faster than that, I don't really want them for clients; I have enough stress!

I hope I'm not the only one out there like this, and so do our film manufacturers. I know lots of labs are seeing hard times with the rise of digital desktop printing, and the papers are full of stories outlining the demise of film—but I'll keep shooting as long as they keep making it.

And maybe, just maybe, one of these days I'll buy a digital camera (for my wife and kids to use). ∞

Cris Burkhalter, *president of the ASMP Michigan chapter, has been a professional architectural photographer for 12 years, serving a growing national client list. In 1995, he began embracing the Web and digital photographic technologies, and now almost every job produced incorporates some facet of digital production—except the capture. To see his work [www.cbphoto.com].*

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DOWN TO BUSINESS

Strategies for a digital world BY IRA GOSTIN

According to a recent magazine article, three-quarters of us are incorporating digital imaging into our business. This was from a national survey that cited 76 percent of commercial photographers were either delivering digital or capturing digital. My own informal survey found that 89 percent of the respondents were, at the minimum, delivering their jobs digitally, and the number is growing. This was not a scientific sampling by any stretch, but you get the general idea—our business is changing rapidly.

Photography businesses need to evaluate their business procedures in order to keep up with advancing technology. This is known as a paradigm shift, according to business guru Stephen R. Covey. Unfortunately, many photographers that I spoke with are doing business the same way they have in the past. Changes are needed in the way we present our photographs, deliver images, and handle paperwork. Take a day, or at the minimum a few hours, and review your own business practices, and see how you can implement changes to your licensing and delivery.

GOING DIGITAL

Digital does not mean cheaper. Your fees should reflect the investment in digital technology, and that this digital technology hardware has a usage life of less than half of conventional equipment. Develop a one-page written explanation outlining your digital fees and charges. Educate, inform, and advise and the clients will understand.

You will need to be much more diligent in your follow-up now. Because you have electronic images under license, it is still up to you to request their return. Develop a “tickler” file for this purpose. It is an accordion file, with pre-printed months on it, and pockets for each month. Simply drop a copy of the license in the folder; under the month it expires. Then at the first of every month you look in the folder to see what requires follow-up. This is a handy way of staying on top of your paperwork. E-mail, fax or mail a “canned” expiration letter, asking for the image CD back, as well as to terminate any and all usage of the picture and remove any existing copies from any hard drives. Creative professionals are used to licenses from software manufacturers, illus-

trators and other creative professionals, so they will understand what you are asking them to do. Mistakes happen, and you have to accept that fact. If the license is expired and you see a usage, send them an invoice, not a nasty, threatening letter. The key here is to be professional, easy to work with, and position yourself for the next job. Tie your paperwork to a calendar. Being organized is the most important factor in eliminating any problems. Make sure you follow-up quickly upon expiration of the license.

LOOK PROFESSIONAL

Make your CDs professional looking when you deliver them. I am surprised at how many photographers I spoke with who simply deliver CDs in a jewel box with the CD labeled in Sharpie. I would highly recommend using super thin printed labels, or if your volume dictates it, screen-printed labeling on the CD. Whatever you do, make it look good. Also, your jewel boxes should have an insert identifying the CD as well as containing your contact info and copyright. I just purchased a quantity of DVD boxes and will be customizing a cover sheet for those and delivering my CDs inside a nice presentation box that will protect the CD (and not break in shipping) while identifying the product as mine.

Develop a brief plan for how you ship images. It will give you something to follow as well as keep you organized into a routine of completing the same tasks. It can simply be a single sheet of typed information, how to deliver, how to follow up, etc.

Include the license as a TXT file on your CD. Label it “Usage License” or “Important Info for *Client Name*.” However you do this, make sure that you do it every time. Inform them and educate them and you will avoid lawsuits!

“The key here is to be professional, easy to work with, and position yourself for the next job.”

THE DIGITAL SLIDE MOUNT

Use a *Digital Slide Mount* on all your images. This is simply a frame you build in Photoshop that contains your copyright, contact information and licensing information and you drop each picture onto it. This is a new concept and is being developed in an ASMP research project led by Peter Krogh. The ASMP Digital Standards and Practices Project will be researching and producing a series of suggested guidelines for digital photography. To see what's happening go to the *Digital Photography* section which is located in *Business Resources* under *Commerce* on the ASMP Web site [www.asmp.org] which has links to the committee's work in progress. There are some excellent suggestions you might implement into your business and your digital workflow. That section also contains a variety of other useful information on doing business in the digital environment.

CONCLUSION

In conclusion, I would like to emphasize two points: One, during a recent arbitration regarding lost transparencies, the arbitrator mentioned several times how organized I was and that organiza-

tion definitely impressed her and influenced her favorable decision. Second, live for the moment, create great pictures and practice good, professional business methods. Don't live negatively, as if you are just looking for litigation—bad karma takes too much energy! ∞

The significant problems we face cannot be solved at the same level of thinking we were at when we created them.

—Albert Einstein.

Ira Gostin is a commercial photographer, educator and entrepreneur based in Reno, Nev. *Down To Business* will be a regular column tackling current business issues. His other business and marketing articles can be read at www.shootsmarter.com. E-mail any ideas for future columns to ira@gostinphoto.com. Also, he offers a discount to ASMP members for the location workshops he regularly offers. For details visit [www.gostinworkshops.com] or e-mail him at the address above.

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ON A SOUND FOOTING

Even in difficult economic times **BY EUGENE MOPSIK**

Although revenues from all sources are down, ASMP continues to provide member services at a sustained if not improved level. Our certified auditors have indicated that ASMP remains on a sound financial footing. The entire staff of ASMP consists of only seven dedicated full time employees, all striving together to improve conditions for working publication photographers. Every effort is being made to economize, keep expenses down and take advantage of outside funding when it is appropriate and available. The membership has approved a dues increase to take effect in 2004. Between now and the late fall when the new notices will be going out, ASMP will continue to work on increasing the value of your membership. Emphasis will be on information, education, and advocacy in an effort to provide an advantage for our members as they compete in the fast changing marketplace. If ASMP does its job properly, there will be increased revenues to advance the policies and programs mandated by the board of directors, and by extension provide even greater service to the membership. ASMP understands that these are very volatile economic times and we appreciate the trust the membership has shown and pledge to make every dollar count on your behalf.

AMERICAN SOCIETY OF MEDIA PHOTOGRAPHERS, INC. SEPTEMBER 30, 2002

CONSOLIDATED STATEMENT OF FINANCIAL POSITION

ASSETS

Cash	\$259,135
Accounts receivable, net of allowance of \$1,760 at September 30, 2001	21,093
Property and equipment, at cost, net	319,681
Other assets	<u>19,473</u>
	\$619,382
	=====

LIABILITIES AND NET ASSETS

LIABILITIES

Accounts payable & accrued expenses	\$46,520
Due to chapter	10,125
Deferred income	5,593
Mortgage payable	<u>209,556</u>
Total liabilities	\$271,794

Net assets, unrestricted	<u>347,588</u>
	\$619,382
	=====

SCHEDULE OF GENERAL AND ADMINISTRATIVE EXPENSES

Payroll	556,746
Payroll taxes	36,633
Accounting	\$10,235
Advertising	2,803
Bad debts	---
Bank charges	9,684
Chapter rebates and sponsorship fees	131,572
Commissions	25,882
Contributions	30,000
Delivery Services	13,650
Depreciation and amortization	23,384
Dues and subscriptions	7,284
Editing expense	---
Equipment rentals and maintenance	19,122
Event rentals	1,240
Facilities rentals	869
Insurance and fringe benefits	13,443

Interest	16,966
Legal Action Fund	62,223
Miscellaneous	1,160
Office supplies	22,679
Outside services	61,521
Pension plan contribution	20,741
Postage and shipping	32,938
President's stipend	15,000
Printing and fulfillment	87,851
Real estate taxes	6,887
Repairs and maintenance	7,932
Telephone	23,374
Travel and meals	89,425
Utilities	4,893
	\$ 1,336,137

STATEMENT OF ACTIVITIES

SUPPORT AND REVENUES

Membership dues and fees	1,123,966
Advertising	\$118,015
Sponsorship and support	49,088
Royalty income	22,485
Interest and dividends	2,803
Publications	9,639
Legal fund contributions	25,541
Editing income	---
Miscellaneous	<u>5,393</u>
Total support and revenues	\$1,356,930

General and administrative expenses including interest expense of \$16,966 and \$17,689 for 2002 and 2001, respectively	<u>\$1,336,137</u>
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Increase in net assets	20,793
Net assets, beginning of year	<u>326,795</u>
Net assets, end of year	\$347,588
	=====

ASMP ACTIVISM

Combating unfair competition release forms BY STEVE WHITTAKER

Every year, photographers receive award entry copyright release forms from various trade association competitions. The trade associations use our images for awards competition announcements and in many cases to support them or their clients at no further cost or financial gain to the photographer. The ASMP architectural photographers special interest group, ASMP Architecture, and ASMP National have been negotiating these release regulations and are making numerous positive changes.

Many of these trade organizations realized that a fresh stream of promotional images could be used beyond award announcements. These release forms usually request usage for award announcements. In many cases, these release forms, might cover commercial usage or total ownership in addition to the original intent, with no further royalties going to the photographer.

Some of these organizations will try using the phrase, "Fair Use" for educational purposes for their members. One organization claimed that their need for continuing education relied on our images for their members' slide library, books, brochures, posters, Web site usage and in some cases, allowing third parties to have access to those images for other potential uses—again with no further compensation to the photographer.

To avoid such demands, a photographer could cross out the unacceptable or objectionable copy, and change the verbiage on those release forms to meet his or her own needs and submit them to the client for award entry. In most cases the changes were accepted but this may, or may not hold up in court. Ideally, contracts should be signed by both parties to confirm the agreement.

ASMP Architecture, in addressing the issue of award competitions, has recently made a major forward leap. Three years ago, ASMP Architecture created an award release form and since then has refined it. Currently, this new form allows the images to be used for award announcements at no further charge to our clients, but we retain the rights to license these images for additional usage. This form is becoming a standard for ASMP architectural members.

The American Institute of Architects, AIA, has demanded more rights in their annual awards program each year. Earlier this year, the AIA insisted that their members use the AIA release form. Any member using the ASMP Architecture release form would void their awards entry. As a result, there was the potential to intimidate photographers and potentially damage many loyal

client relationships. Many ASMP Architecture members discussed this issue with their clients, spoke to AIA local chapters, and put their name on a list to protest the AIA's action.

As has been reported in other *Bulletins*, after on going communications and lengthy discussions, Jim Dinegar, AIA chief operating officer and Vicki E. Allums, AIA associate general counsel, met with ASMP executive director Gene Mopsik and general counsel Victor Perlman to discuss the use of images related to the AIA Honor Awards program.

The results of that meeting are still forthcoming, but the future looks encouraging as AIA has indicated a willingness to work with ASMP. The creation of new competition policies that respect the rights of photographers are part of that future. This is just the beginning and hopefully other trade organizations will take notice and will follow.

Erica Stoller, Jonathan Hillier, Chun Y. Lai, David Seide, James Cavanaugh and many others, were extremely active in making these changes possible. With ASMP National's help, changes are happening but we all need to hold firm and work together. Just as important, we need to take responsibility for our actions by educating our fellow members, competitors and especially our clients.

Regardless of your specialty—architectural photography or otherwise—your contributions as active members in the community of professional photographers and ASMP are needed. Change happens when we work together—and that's what ASMP is all about. ∞

San Francisco Bay area photographer Steve Whittaker specializes in architectural, interior, advertising and annual reports. He is a past co-president of the Northern California chapter of ASMP. See: [www.whittpho.com].

"Change happens
when we
work together—
and that's
what ASMP
is all about."

News**lines**

Please send contributions to Editor, ASMP Bulletin, P.O. Box 652, Anacortes, WA 98221
E-mail: Bulletin@asmp.org

US District Court rules in favor of Jerry Greenberg vs. *National Geographic*

The U.S. District Court in Miami, Fla., in the matter of Greenberg vs. *National Geographic* has awarded statutory damages of \$100,000 for each of four works infringed. The trial took seven days ending on March 5. The possibility of appeal by both parties still exists. ASMP has been a major supporter of the photographer, Jerry Greenberg, in this case, providing financial assistance to Greenberg, consultations with him and his attorney, and an amicus curiae (“friend of the court”) brief on his behalf.

This is a big win for photographers, and both Jerry Greenberg and his attorney, Norman Davis, of Steel Hector & Davis in Miami, Fla., should be commended by all photographers for pursuing this case which centered around the electronic re-use of Greenberg’s images by *National Geographic*.

Greenberg contended that the CD-Rom was a new work that contained substantial elements in addition to the republication of *Geographic’s* monthly magazine. *Geographic* contended that they were merely reproducing their monthly magazine and not creating a new work. The trial court originally said that *Geographic* could reproduce the work, based on the same theory as in the trial court

decision in *The New York Times* vs. Tasini case.

The 11th Circuit Court of Appeals in Greenberg’s case did the same thing that the Circuit Court did in Tasini: reversed and ruled in favor of the photographers and authors. The appeals court also ruled that Greenberg was entitled to damages, court costs and attorney’s fees, which were to be determined by the same lower court that had first rejected his claims. *National Geographic* petitioned the Supreme Court, asking it to accept the Greenberg Case for full review. The Supreme Court declined, so the 11th Circuit Court of Appeals sent the case back to Miami for a determination of damages. That was accomplished in the trial that just ended awarding Greenberg statutory damages of \$100,000.00 for each of four works infringed.

In a statement after the decision, *National Geographic* said it disagrees with the jury verdict but will withdraw the *Complete National Geographic* on CD-ROM until specific authority is obtained from an appropriate judicial authority. “We look forward to arguing the motion to set aside the verdict, which is still pending with the trial judge in Miami, and will further pursue every legal remedy available to us,” the statement said.

DIGITAL PHOTOGRAPHY RESOURCE ON ASMP’S NATIONAL SITE

Doing business in the digital environment is complex, and confusing for many photographers so ASMP is taking the lead in developing business standards in the accelerating world of digital photography. To that end, ASMP has created an ongoing resource at its national Web site [www.asmp.org].

The resource is aimed at helping photographers keep abreast of business trends and developments in this environment through arti-

cles and other information compiled by expert practitioners in the field. An ASMP committee, headed by Maryland photographer, Peter Krogh, is addressing the complex issue of standards in digital photography. The work-in-progress is being made available on the ASMP Web site, under the section Digital Photography.

Photographers are encouraged to make use of the information, which is available for free. Topics with links currently include: • ASMP’s Digital Photography Standards and Practices Project

Feature articles on the business of digital photography and other useful articles • Better, faster, cheaper? An article of interest to buyers and photographers. Additionally, there are many links to manufacturers, suppliers, and review sites and other industry resources.

AWARD FOR CHASAN

ASMP member Wayne Chasan has won the best photography award in the *IV Communications & Media Awards/City of Marbella*, Spain,

and along with it approximately \$6,500. The jury based their decision on a selection of his photographs of Marbella published during the last year, as well as his accomplishments over the last 20 years. The president of the jury described Chasan’s work as “surprising.” Of the honor, Chasan commented: “As an American integrated in Spain and its culture, there’s a deep personal satisfaction in receiving this award from my ‘adoptive’ hometown.” Chasan’s images can be seen at: [www.chasan.com].

What's Hot

FIND A PHOTOGRAPHER IS PUTTING DOLLARS IN MEMBERS' POCKETS

"Putting a dollar in a member's pocket or stopping someone from illegally taking one out of their pocket." That, in a nutshell, is an underlying credo in ASMP's mission to help members. And when it comes to putting a dollar in a member's pocket, Find a Photographer (FAP) at www.asmp.org has been doing that and more.

In fact, New Jersey photographer Joe Pobereskin reckons that in the last couple of years he's had more than \$20,000 worth of business through Find a Photographer, which is why he regards it as ASMP's most valuable member benefit. "I couldn't understand why some members were against the proposed \$25 increase in members' dues. Find a Photographer alone is worth \$300 a year," he said.

Pobereskin, who specializes in executive portraiture, people, annual reports, corporate-industrial and travel, said the assignments through FAP had varied from editorial and advertising to corporate—they had ranged across the board.

The key to his being located were having both New York and New Jersey listed in his search criteria and having a comprehensive, well-designed Web site [www.pobereskin.com]. "I guess it's a combination of factors—I can work in the northern New Jersey and New York areas so my geographical location could be a major factor and when they go to my Web site they can see my work," he said. Pobereskin designed his Web site which includes a visitor registration system to help qualify visitors.

Pobereskin said that while business in the early part of 2003 had been "lousy" two assignments, one of which was a very good one, had come to him through ASMP's site. He also had a potentially lucrative stock call (ultimately he didn't make that sale) and the buyer had commented he always uses ASMP's Web site to assign photography.

Buyers who use ASMP's site as a resource often comment on the advantage of being able to link members' Web sites so they can view the work and capabilities.

Former ASMP director Forest McMullin, who is based in Rochester, New York, has done even better from FAP. He said that had just finished a second assignment from a client who first found him through the ASMP Web site.

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Election and referendum results

Stan Rowin has been re-elected unopposed as president of ASMP for the next year, as was incumbent second vice-president Susan Carr who was elected to the office of first vice-president. Also elected unopposed were incoming secretary Lon Atkinson and incumbent treasurer, Clem Spalding. The only contested office was second vice-president which was won by Robert Wiley, who was previously first vice-president, in a 13-2 vote over Mary Beth McAuley. The officers were elected by the board in a secret ballot as prescribed by the Society's Constitution and By-laws.

The ASMP board of directors for 2003-2004 is: Stan Rowin, Susan Carr, Robert Wiley, Lon Atkinson, Clem Spalding, Mary Beth McAuley, Dan Lamont, Jim Flynn, Ben Colman, Judy Herrmann, Dave Harp, Michael Cardacino, John Slem, John Giammatteo, Bruce Kluckhohn.

ASMP voting members have re-elected two sitting directors and elected three new directors to the 15-director board, and have also voted to increase the annual dues of General Members to \$300. Of the 1120 legal dues referendum ballots, 824 members voted for the dues increase while 296 voted against. The required two-thirds majority was 747.

Following are the details of the ballot counting at the national office on March 17. The elected candidates, who will serve three-year terms, are indicated by an asterisk.

- Number of ballots received: 1031
- Number of ballots counted: 1024
- Number of ballots voided: 6(voted for none or voted for more than 5)
- Number of ballots illegal: 1

Votes per candidate:

- Steve Whittaker - 463
- Stanley Rowin - 841 *
- Dan Lamont - 742 *
- Mary Beth McAuley - 742 *
- Jim Flynn - 644 *
- Neil Schierstedt - 345
- Ben Colman - 724 *

The sitting directors re-elected are Stanley Rowin and Mary Beth McAuley.

The results of the referendum on the proposed increase of General Members' dues are:

- Number of ballots received: 1124
- Number of ballots counted: 1120
- Number of ballots voided: 3
- Number of ballots illegal: 1
- YES: 824 (Required 2/3 majority 747)
- NO: 296

The voting members have voted to increase the annual dues for General Members to \$300.

LIFE ON THE ROAD—The Viola family searches for the perfect place

Anyone with a trace of gypsy in their soul will identify with ASMP members Franklin and Kathy Viola who have outfitted two vehicles and undertaken a great assignment of undetermined length: traveling the USA in search of a place to drop anchor.

As photojournalists, Franklin and Kathy have traveled around the world. But their current odyssey involves a few more logistics than those required when it was just “two for the road.” Sharing the family adventure are their six-year-old son, Sawyer, and identical twin girls Rachel and Daltry who turned two about a month into the trip.

The adventures of the Family Viola can be shared online at [<http://www.oneworldjourneys.com/stories/story.cfm/storyid/232>] where Kathy writes: “Why would two educated forty-year-olds sell everything, pack up three children and hit the road? I am gazing at it through a concert of children’s laughter. Life is in the living. Looking around we realize some of the most beautiful places in the world are just down the interstate. And, as Franklin often says, ‘I may not drive a Lexus, but I damn sure live one!’”



© 2003 CHUCK DAVIS

The Viola family in front of their travel home during a sojourn in Monterey, Calif. where they caught up with ASMP colleague Chuck Davis.

On Memorial Day 2002 the Violas sold their home in Atlanta and moved everything that was left to Houston. They then started sifting through what they would need on the road.

Writes Kathy: “Luck was with us as we found the perfect land-yacht: a 33-foot Travel Supreme fifth wheel trailer and Ford F350 crew cab truck. Both were in immaculate condition for being three years old. The first order of business was to convert our new land-yacht into a home for five. Such a challenge was perfect for Franklin’s love of tinkering and modifying.”

This was not early retirement for the Violas so they needed to include an office with Internet connections in

their traveling abode so they could still handle assignments and shoot stock. Their set-up includes computer, scanner, and color printer. “Most of our assignments are shot digitally with a Nikon D1X camera. We brought our Nikon slide scanner when clients request film,” said Kathy.

Overall, the conversion has been a complete success. Franklin customized a 12-foot Wells Cargo trailer to carry tools, photography equipment, dive gear and tricycles, which Kathy pulls with a Ford E150 van. “Caravanning is perfect as we both prefer to drive. We spend our time on two-way radios discussing upcoming assignments, where we will dock next and how to solve world problems,” she said.

Since launching their land yachts on October 11, the Violas’ journey has taken them to “Texas’ cowboy country, through Utah’s breathtaking canyon lands, into Nevada’s scarlet deserts, over Colorado’s snow capped peaks, by Idaho’s mossy rivers, over Washington’s rugged mountains and by Oregon’s pine covered coasts. We have danced in the moonlight, flown kites on the beach, trick-or-treated with Elvis, visited aliens in Roswell, watched frolicking sea lions and celebrated Rachel’s and Daltry’s second birthday on November 3,” said Kathy.

It doesn’t get much better than that! And it’s only just begun. — Peter Skinner

MY CHICAGO AND MORE

In the past few months, and in conjunction with the Chicago Department of Cultural Affairs, eight ASMP members have featured prominently in major exhibits and events with an international flavor and making an impact on their city's cultural scene.

Throughout March, in celebration of the city's 166th birthday and *National Women's Month*, the Chicago Department of Cultural Affairs presented *My Chicago*, photographs by acclaimed photographer Karen I. Hirsch. The photographs were displayed by categories on 20 double-sided panels and in a large photo-tapestry in the lobby of the Daley Civic Center,

Hirsch selected approximately 200 photos from her collection of more than 25,000 Chicago images made during the last 25 years. The show contained black-and-white and color documentary photos, as well as graphic, color interpretive images. Featured were Chicago's architecture, parks, lakefront, public events and people. The centerpiece was a large canvas photo-tapestry, printed with squares showing some of Chicago's faces and places.

Hirsch was also a participant in *The Millennium Project* which involved 3000 photographers from around the globe shooting over the 24-hour period from New Year's Eve into New Year's Day, documenting what was occurring

worldwide. Of the 250,000 images taken during that period, 500 were selected for the book, *Dawn of the Twenty-First Century*. At the same time, the *International Millennium* dinner took place at McCormick Place. Mayor Richard M. Daley and the Department of Cultural Affairs had invited two people from every country in the world and Hirsch was asked to photograph the event for Chicago. Hirsch's image of the dining room setting at McCormick place made the edit.

Subsequently, Hirsch proposed having a photo exhibit from the *Millennium Project* at O'Hare Airport and 50 4x6-foot photos from participating photographers were displayed for a year in the International Terminal. The founder of the project, Alex Klive hopes to have the exhibit travel internationally.

MADE IN CHICAGO: AT CITY GALLERY AND THEN AT O'HARE

The Public Art Program of the Chicago Department of Cultural Affairs commissioned seven members of the Chicago chapter to create studies of several different products as a reminder that there are hundreds of businesses, both large and small, operating in Chicago and creating everything from the Ford Taurus to lava lamps to Oscar statuettes.

The results of that project will be shown at City Gallery in the Historic Water Tower

through June 30. The exhibit will then move to a new exhibition space in Terminal 2 at O'Hare Airport for six months. It will be the first exhibit in the new space, named City Gallery at O'Hare.

The seven photographers selected have years of experience ranging commercial, fine art and photojournalism.

- **Eric Futran**, known for his photographs of food, pays tribute to corned beef with photographs of the people who make the beef at Vienna Beef and the people who eat the beef at Manny's Coffee Shop & Deli.

- **Matthew Gilson** photographed Radio Flyer, the maker of "little red wagons," and Nystrom Globes, and Custom Locomotive & Foundry, maker of steam and diesel locomotives for amusement parks and private use.

- **Lorraine Hart** worked with Katrina Markoff, the owner of Vosges Chocolates, and Chicago designer Steve Liska to plan images that say the spices are as important as the cocoa in these chocolates

- **Robert E. Potter III** went first to Lyon & Healy Harps, to show the relationship between the harp maker and a piece of wood, then to Symphony Center to capture Chicago Symphony Orchestra's Principal Harpist Sarah Bullen with her instrument and how

the finished harp is perceived by the audience.

- **Much of I. Carmen Quintana's** work has focused on her home for a number of years, showing small narratives of daily living concentrating especially on those activities in and around her kitchen sink. Solo products—Solo Cup Company have various Chicago locations—have become an everyday part of her household. She created installations using Solo cups, containers and lids and photographed them. Quintana also presented micro and macro views of a product everyone knows, Morton Salt, in the factory and being used in the kitchen.

- **Loren Santow's** sensual black-and-white images of hand tools from S-K Hand Tool Corp., have reduced each tool to its elemental form, finish, and shape. Santow juxtaposed muscularity with delicacy, and finds a simple beauty co-existing with the tools' frank utility.

- **Neil Schierstedt's** documentary and art photos explore the production line that formulates and packages the solution for Mr. Bubbles toys at Strombecker Corp., Starting with giant hoppers of solution and bottles, virtually every step of the "clock-work procedure" is automated.

TED STRESHINSKY, 80

Former ASMP director, life member and renown photojournalist Ted Streshinsky died March 27 at Kaiser Hospital, Richmond, Calif., of complications following lung surgery. Streshinsky, who was born in Harbin, China, in 1923 to Russian expatriate parents attended school in Shanghai during World War II, one of only 100 non-Chinese students at St. John's University. At war's end he finished his education at UC Berkeley, graduating in 1947 with a degree in journalism and two years later attained a master's degree in political science. At that time he started to make a living in photography, which until then had been a passion but not his profession.

Streshinsky became an exceptional photojournalist, and created photo essays for most leading magazines of the 1960s including *LIFE*, *Time* and *Look* on subjects and personalities such as the Black Panther movement, Caesar Chavez and the Farm Labor Movement, Janis Joplin, the Free Speech movement, Vietnam War protests and four U.S. presidents.

Many of his assignments were international and he collaborated with his writer wife, Shirley Streshinsky, on travel articles in Spain, France, Vietnam, Burma, Hong Kong, China, India, Singapore, Indonesia and Hawaii. He also created portraits of writers, scientists and artists including Aldous Huxley, Linus Pauling, and James Baldwin—and photographed presidents Kennedy, Johnson, Nixon and Reagan. He joined ASMP in 1958 and was very active at chapter and national levels and in 1989 founded Photo 20-20, a stock agency that represented about 70 photographers.

Former ASMP president Lou Jacobs Jr, who served with Streshinsky during the 1980s and early 1990s, said he was an earnest man of great integrity “with a sly sense of humor.” Those were traits that contributed to his success as a photojournalist.

In addition to Shirley, his wife of 36 years, he is survived by a daughter, Maria Streshinsky, of New York City; son David Streshinsky of Laguna Niguel, Calif.; son Mark Streshinsky of El Cerrito, Calif.; and two grandsons. Memorial contributions may be made to the Pacific Center for Photographic Arts, PO Box 8508, Emeryville, CA 94662-8508. ∞

FIND A PHOTOGRAPHER *cont. from p. 15*

That brought the total revenue from FAP to about \$30,000 in the last nine months. In his estimation, McMullin figures he gets between \$8,000 and \$10,000 a year from FAP. “It’s been quite remarkable and has certainly contributed to my bottom line,” he said.

McMullin said that about 70 percent of the assignments that he accepted (he does get numerous calls from low-budget people) were editorial and the rest were corporate. He said many of those higher-end clients told him they used ASMP’s FAP as their principal resource for locating photographers because of the quality of ASMP members. He added that having a Web site [www.mcmullinphoto.com] had contributed to FAP’s effectiveness for him.

And what do they shoot? Pobereskin still uses film, exclusively, and said he had not been asked to supply digital images (although he has provided scans). McMullin shoots about 90 percent of his work digitally. “That’s been another significant contributor to my bottom line too,” he said.

How to make the most of your listing in Find a Photographer

- Ensure the information is current. Check your record online and if changes are needed, complete the updates form and submit it online.
- Take advantage of being able to designate up to three major metro areas or regions in your listing. You must designate these as ASMP staff cannot determine this information. For example, if your address is in a suburb of Boston, don’t assume you will be found in a search for Boston photographers. You must include Boston in the major metro field.
- Have a link from ASMP’s site to your own Web site.
- Promote your Web site’s existence and your ASMP membership to prospective clients. ∞

RICHARD MEEK, 79

Versatile sports photographer Richard Meek, who died January 19 at his Long Island home of natural causes, is remembered by his colleagues as a great photographer and artist, and a true friend to ASMP and the Long Island chapter. Meek, who was one of the three original photographers at *Sports Illustrated* (Mark Kauffman and Hy Peskin were the others) was renown for the breadth of sports he covered—as diverse as billiards, auto racing and NFL football—as well as other subjects such as animals. From the time he joined *SI* in August 1954 until 1958, he shot 45 covers for the magazine and covered more than 500 assignments. He then worked on contract for *SI* and also photographed covers for *LIFE*, until 1970.

Colleague and fellow ASMP member, Bill Baker, said that in addition to being one of ASMP’s most prominent members, Dick Meek was a true gentleman. “He was a strong supporter of ASMP, an amazing artist and a genuine inspiration and mentor to other photographers,” said Baker.

Meek, who was raised in Richmond, Ind., was born in 1923. His interest in photography began at school, especially in photographing sports. In the late 1940s he moved to New York to work in *LIFE*’s photo lab. That was the start of a spectacular career as one of *TIME/LIFE*’s leading photographers.

In recent years, Meek continued to be an active photographer using only an old Nikon camera, a single light bulb, a few gels and odd pieces of plastic and paper—and his imagination—to create dazzling abstract images. In an article about Meek’s foray into the world of abstract images, Baker wrote some years ago that “it helps to remember that even though Dick has probably forgotten more about photography than most of us will ever know, he still knows more about light, optics, color, composition and sheer visual excitement than all of us combined.”

Dick Meek is survived by his wife Barbara, a daughter Jennifer, a son Thomas and three grandsons. ∞

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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 30 days, applicants with no unfavorable comments shall be accepted.

ATLANTA / SOUTHEAST

Badham, Edward GM
R. Crow B. Brown
Buttermore, Paul EA
Roy, Debabrata IA
Kruzic, Pamela TRAS
Stewart, Anita H. TRGM
Membership Committee
Stivers, Andrew TRGM
A. Rosser D. Baizan
Suvino, Greg GM
D. Baizan A. Rosser
Travailleur, Denise EA

AUSTIN / SAN ANTONIO

Cullen, Cameron ST
St. Edwards University
Shupe, Debbie AS

BALTIMORE

Bourque, Patrick J. EA
Doubleday, Keenan EA
Loskot, Uli TRAS
McIntosh, Nicholas TRGM
G. Pease R. Solomon
Myers, Charles E. TRAS
Reisman, Judy IA
Starke, Michael GM
R. Anderson D. Harp

CAPITAL REGION

Ange-Vitali, Marie REEA
Ayres, Shannon EA
Cunningham, Michael GM
P. Krogh S. Kittner
Johnston, J.W. TREA
Jordan, Karen AS
Lane, Tom EA
Marks, Donovan TRGM
J. Harrington J. Davis
Morgan, Michael TRGM
P. Krogh M. Stewart
Prehn, Jeffrey TRGM
A. Auel L. Cutter
Sorey, Drake GM
P. Krogh M. Stewart
Spoden, Len EA
Stewart, James K. AS
Studley, Elaine EA
Thompson, Jenna EA
Wagreich, Ian GM
R. Visser D. Brack
CENTRAL FLORIDA
DeFeo, Stephen REEA

VanHouten, Chris TRGM
M. Snyder P. Figura

CENTRAL VIRGINIA

Benway, Ryan P. TRST
John Tyler Comm. College
Linares, Elizabeth S. ST
WA School of Photography
Morton, Ashley TREA
Petras, Sera IA

CHICAGO

Bender, Craig GM
R. Gould R. Wehmeier
Blackman, Mark J. EA
Charrlin, Dave TRGM
R. Gould R. Wehmeier
Clarke, Elsburgh AS
Crane, Arnold TRLM
DalPian, Brandi EA
Evans, Timothy J. GM
T. Fritz T. Dacquisto
Gorham, Rob EA
Gulmen, Funda EA
Johnson, Stephanie ST
Triton Lansing Comm. College
Langston, Judy A. TRAS
Lewis, Debra TRGM
R. Gould R. Wehmeier
Mandzvik, Steven Jeffrey EA

Merlo, Dan EA
Missbach, Leah TRGM
R. Gould R. Wehmeier
Rolley, Larissa EA
Rydzewski, Yorrick TRGM
R. Gould R. Wehmeier
Van Inwegen, Bruce GM
B. Karant D. Seide
Witherow, Laura EA
Wolff, Kristine GM
R. Gould Y. Rydzewski

COLORADO

Bachman, Jan TRAS
Bingham, John AS
Clements, Alexis ST
The Art Institute of Colorado
Freedheim, Robert TRLM
Hiser, David TRLM
Kelley, Jennifer E. EA
Miller, Mark TREA
Nitchie, Lisa TREA
Payne, Brian GM
E. Bakke B. Staver
Sweet, Anne EA

Westwood, Melinda ST
The Art Institute of Colorado

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Bookbinder, Sig TRLM
Cole, Maggie TRGM
T. Atkinson J. Fiora
Freeda, Richard TRGM
C. Melvin C. Ambrosio
Jeruss, Irene AS
McConnell, Jack TRLM
Peckham, Lynda TRGM
T. Knoll D. Callighan

DALLAS

Bliss, Tim TRAS
Martinez, Sam TRAS
Matheis, Anthony EA
Montgomery, Ira GM
S. McAlister R. Anderson
Moore, Ric GM
D. Wristen S. Metcalfe
Pecina, Manuel M. ST
The University of Texas at Arlington
Schulze, Frederick C. EA
Thompson, Herman GM
D. Wristen S. Metcalfe
Wilson, Ray TRAS

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Hu, Paul GM
J. Guariglia B. Davis
Mastrorillo, Massimo TRGM
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Synek, Lubomir TRGM
K. Reilly I. Richardson

HAWAII

Hwang, Kent S. AS

HOUSTON

Ortega, Mike EA
Thomas, Heather Anne AS
KANSAS CITY/ MID AMERICA
Mitchell, Thomas M. TRGM
B. Weddle C. Sternbergh Davis

LONG ISLAND

Arias, Alexander ST
Suffolk County Comm. Coll.
Brenner, Jay GM
J. Lennon H. Naideau
Lennon, Mona TRAS
Saubert, Al TRAS
Winick, Susanne TRGM
H. Naideau W. Baker

LOS ANGELES

Abbott, Tammy ST
Los Angeles Valley College
Anderson, Lawrence EA
Bair, Alan EA
Baker, David AS
Bliss, E. Thomas EA
Brown, Michael P. TRGM
R. Barnes J. Nourok
DeSoto, Alden EA
Dyslin, Nita L. TREA
Elmers, Kent TRGM
K. Nadalin J. Nourok
Hardin, H. Neil AS
Kenas, David EA
Kibe, Akihiro TRGM
K. Nadalin M. Denny
Kraft, Jill EA
Lapp, Cristopher GM
M. Denny B. Parsons
Marczak, Linda M. TRAS
McCarty, Brian GM
M. Denny B. Parsons
Nex, Anthony GM
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Perry, Brian ST
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Stark, Magnus GM
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LM Life Member

SM Senior Member

GM General Member

EA Emerging Associate

AS Associate Member

PS Partner/Spouse

IA Individual Affiliate

ST Student Affiliate

RE in front of one of the above codes: means they have Reinstated.

TR in front of one of the above codes: means they have Transferred to this new category.

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