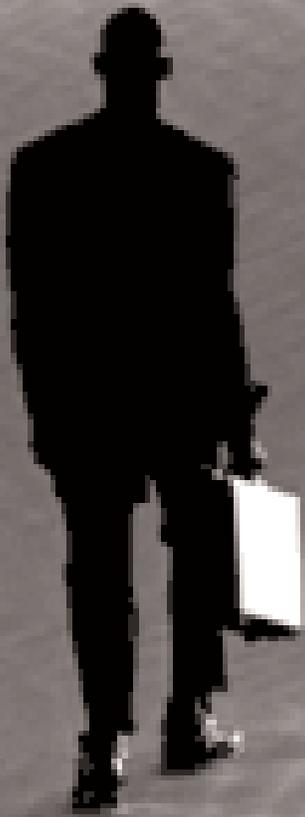


THE AMERICAN SOCIETY OF MEDIA PHOTOGRAPHERS' PROFESSIONAL PHOTOGRAPHIC PRACTICES A BUSINESS COURSE CURRICULUM



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Introduction

The success of creative photographers greatly depends upon their understanding of professional business practices. Most college and university photography programs do an exemplary job of producing skilled and motivated craftspeople, and of encouraging innovative artistic achievement in their students. Only a small percentage of these programs, however, adequately emphasizes a subject that every professional photographer knows is just as important as producing quality photographs: running a business.

The impact of this on the photographic profession is pronounced, contributing significantly to the woes of a trade in which inconsistency in pricing and procedure predominate. When novices enter the field with a limited knowledge of accepted professional practices, they may find that they have no clear notion of what to charge for their services and only a vague idea of how to market themselves. The results can be a series of mistakes that prove costly to former students, their clients, representatives or employers. Poorly executed jobs, under and over pricing, unsatisfactory job performance, and general misunderstandings are mistakes that could be avoided given an appropriate business education. While general business courses offered through departments of business management can be of value, they do not address the specific needs unique to professional photographers.

Photographers who specialize in creating work for exhibition are no less in need of a business education than those destined for more commercial careers. The ability to successfully conduct oneself during an interview, negotiate a contract with a gallery or publisher, write grant proposals, price work, keep records and administer rights is equally essential to the success of photographers seeking to enter the fine art photography field. Students of photojournalism may envision themselves as lifetime staffers, but experience tells us that most will supplement their incomes by shooting free-lance assignments and licensing stock pictures during some phase of their careers. Like students of other photographic specialties, they need to be properly prepared for the realities of the working world.

In response to these challenges, the American Society of Media Photographers (ASMP) has supported the development of this business curriculum, Professional Photographic Practices. Based on a successful prototype developed at the University of Akron, the course format involves frequent travel to off-campus locations for tours of businesses, and visits by numerous guest speakers. An attorney, accountant, insurance agent, and other business people are asked to visit the class, speak on specific topics and answer questions. Professional photographers are asked to provide tours of their studios, show their professional and personal work, and talk about their careers and experiences. Interaction between students and working professional photographers is a crucial aspect of the course. The personal contact helps to erode student misconceptions about the glamour of working-world photography. The educator acts as facilitator and advisor to the class, managing meeting logistics, guiding discussions, and evaluating student participation.

This approach accomplishes two purposes: it eliminates the need for a single instructor who is an expert on the business of photography, while simultaneously adding considerable depth and credibility to the course itself. Students are enthusiastic about meeting photographers, touring studios and related business facilities such as labs, and speaking face-to-face with business professionals. Test-classes have consistently given this format high marks in course evaluations.

Professional Photographic Practices is intended to provide a template for a business education course. The purpose of this course is threefold: to give students the skills necessary to seek and attain entry-level employment in the photographic field; to familiarize students with the vocabulary, procedures and working realities specific to the occupation of photography; and to teach students to identify the measures necessary to conduct their own free-lance businesses. The materials furnished here can be used for a free-standing course or for incorporation into other curricula. The scope of the materials is extensive and may not necessarily fit into a single quarter or even semester. Institutions and instructors will want to select the topics most appropriate to their students' needs. Understand, however, that certain information is crucial. Copyright, pricing, and the use of business paperwork are of the utmost importance to a photographer working in any specialty area.

ASMP Professional Business Practices in Photography- 6th edition, Allworth Press, 2001, is a valuable adjunct to this course. It is recommended as a student text for reading assignments, particularly those regarding photography for publication. The book is regarded as the most authoritative on the business of photography and includes forms and releases. If the pricing assignments included in this curriculum are taught, *Pricing Photography: The Complete Guide to Assignment & Stock Prices* by Michal Heron and David MacTavish, Allworth Press, 1997, and/or fotoQuote, the photography pricing computer software from Cradoc Corp. (see Resource Guide) will provide essential reference information for the instructor and students. To acquire copies of *Professional Business Practices in Photography* or *Pricing Photography*, contact ASMP at (215) 451-2767. To order fotoQuote, call (800) 679-0202.

Teaching Guide

Synopsis of the Curriculum

Because photographic education programs vary widely in specialty orientation (ie: corporate and advertising, fine art, portrait and wedding, photojournalism), and because of the wide variation in calendar schedules among institutions, this curriculum has been developed as a flexible framework, easily customized to suit the individual educator and school. The material may be adopted as an independent business course or incorporated into existing curricula.

The Professional Photographic Practices curriculum package consists of a Teaching Guide, a Course Content Outline, a Resource Guide, and various sample materials including a Sample Class Schedule, Sample Assignments and menus of Sample Questions. Below is a description of each section of the curriculum.

This Teaching Guide is designed to serve the educator as a practical handbook. It offers common-sense advice developed in the process of test-teaching Professional Photographic Practices, and explains the procedures intended for implementing and incorporating the course material. The Teaching Guide also gives suggestions on speaker selection, instructor qualifications, and student evaluation, as well as ideas for leading class discussions and teaching business planning.

The Course Content Outline provides an overview of subject matter for the course. It consists of eleven sections: Photography Employment Options; The Creative Team; Entry-Level Concerns; Assisting; Business Practices; Financial Considerations; Negotiating and Business Planning; Marketing and Promotion; Rights and Usage; Filing and Archiving Images; and Business Ethics. Following the outline are detailed descriptions of each topic, including goals and objectives, and suggestions for speakers, field trips, assignments and exercises. A list of resources at the end of each Course Content Section is indexed to the Resource Guide. In addition, any section of the outline can be offered separately as a free-standing workshop or seminar. The Course Content Outline is not intended to be followed in a strictly linear fashion from one class to the next, since the coverage of subject matter will inevitably spill over from one section to another. The Sample Class Schedule (see below) offers one example of how this material was structured into a 16-week course.

The Sample Class Schedule demonstrates how a 16-week course was developed using the Course Content Outline as a guide. Examples of speakers and field trips arranged each week are listed, along with sample assignments. The course stresses the importance of repeated pricing assignments, encouraging students to understand the true commercial value of their services and artistic creations. Students are given opportunities to practice estimating costs, using business paperwork and administering their rights as authors of visual art. The course also emphasizes the importance of mastering negotiation skills and developing a logical business plan.

Incorporated into the Resource Guide is a comprehensive bibliography, which lists supplementary materials on specific photographic and general business topics. The bibliography is indexed alphabetically. This is intended to help the instructor acquire background knowledge about business and also to suggest appropriate texts for student reading assignments. In addition to books and articles, the Resource Guide also includes listings of computer programs, video tapes, books on education for the non-professional educator, and lists of professional organizations to assist in locating guest speakers for the class.

Establishing the Course

Some educational institutions have no space for another class in their schedule or may even be resistant to non-traditional course proposals. One strategy under these circumstances is to take modules from the Course Content Outline and offer them as independent seminars or workshops. This offers the advantage of being able to evaluate student response before instituting the entire course.

Professional Photographic Practices may be offered concurrently with a separate portfolio preparation course in which the students work to refine their visual portfolios, or incorporated into an existing portfolio preparation class. In either case, each subject can compliment the other in areas regarding presentation, promotion, interviewing and marketing. Visiting professionals, in addition to showing their own work, can address the topics of portfolio presentation and content, and be available to view and critique the work of students.

Our experience in teaching Professional Photographic Practices has revealed that including a portfolio requirement into the structure of this course can alienate some potential students. The professional and business considerations presented in this course are valuable to any student considering entering the professional visual communications community. Many students pursuing industry-related careers, including continuing education students who would not meet a photography portfolio requirement, have benefited from and contributed to this course.

Finding an Instructor

The perfect candidate for teaching this course would be, of course, someone whose background spans business, photography and education. Photographic business experience is an important prerequisite, and a professional photographer may be the best choice. Many photographic education programs already have such a person working as a part-time staff member. If it is not possible to recruit an instructor with business experience, educators with little or no business background should be able to teach the course by selecting knowledgeable and experienced guest speakers and using the materials listed in the Resource Guide for the study of business terms, concepts and procedures.

The course is structured so that the instructor is more of a facilitator than a lecturer. Assuming this role helps free the instructor from having to be an expert in business. As is true of any class, the instructor may learn nearly as much as the students the first few times the course is offered. The more often this course is taught, the easier it will become to teach. To locate professional photographers who are qualified to teach the course, contact organizations of professional photographers and ask for a referral or a representative of their nearest chapter (see Resource Guide for listings). The local or regional chapters of such associations as ASMP, PPofA, APA and NPPA are often willing to offer assistance to educational programs.

Specialty Orientation

Many photographic programs concentrate on specific aspects of the profession, such as fine art, wedding and portrait, photojournalism, or advertising and corporate communications. The intent of this curriculum is to create a comprehensive framework that can be altered to fit your needs as an instructor, as well as your institution's. In constructing a course outline, you can adapt the content to reflect the requirements of your program. Each specialty's course structure will be unique. Try to find a balance that

will take into consideration the fact that, because of changing interests or economic pressures, photographers often migrate during their careers to areas of the profession for which they were not originally trained.

For example, a student whose education emphasizes photojournalism might at some later time pursue wedding photography as a lucrative weekend sideline. Without an understanding of accepted procedures, price structures or business practices used in the wedding field, this photographer could make costly mistakes, hurting both himself or herself and the business of established local wedding photographers. By the same token, a wedding photographer who failed to understand the ethical and procedural requirements of a news-gathering assignment for a magazine could create problems through the misunderstanding of subject's rights of privacy, proper use of credentials or accuracy in reporting. As another example, a photographer with fine art training might encounter an opportunity to have work reproduced on retail products, such as T-shirts. Without some understanding of contract licensing and publication rights administration, this photographer might be taken advantage of financially. Proper business education can strengthen the chances of a student's career success significantly, while helping to minimize mistakes that affect all photographers.

Teaching the Course

Because the format of this course emphasizes frequent lectures and informal talks by visiting business professionals and professional photographers, and involves class travel to off-campus locations for presentations and tours, students are provided with multiple reinforcements from a variety of credible professionals. This approach allows you, the instructor, to assume the role of guide and advisor rather than needing to be the sole source of information. Participation by outside experts and a variety of professional photographers adds depth to the course and encourages a level of interaction in the learning process which could not easily be achieved otherwise.

While implementing this course may take more preparation and coordination than traditional photo courses because of the logistical challenges involved in planning field trips and lining up speakers, one of its major advantages is that it mirrors the world of commerce that we are preparing our students to enter. Professional photographers often need to hire business experts in many different fields: accounting, business management, law, insurance, marketing. Professional Photographic Practices relies heavily on the resources of the business community and exposes students to the business world.

The course requires the leadership of an instructor who can coordinate the use of individual guest speakers while maintaining continuity in the field of study as a whole. As the instructor, you will need to provide students with appropriate background information for each speaker and be able to relate all of the presentations back to the course objectives. (Goals and objectives can be found in the individual Course Content sections). Another aspect of your responsibility will be to work with visiting business professionals whose expertise may not necessarily be in teaching. Preparing lessons, even with the help of a Course Content Outline and Teaching Guide, can be a challenging experience. It may be necessary for you to assist guest speakers in the lesson-planning process. The bibliography in the Resource Guide will help you prepare for this role.

Guest Speakers

Our experience in teaching this course has been that many professional people are willing to donate their time to speak to students or allow them to tour their businesses and institutions. Speakers can frequently be located through trade and professional

associations. A lawyer who is willing to speak to a class, for example, can usually be found through your local or state bar association. Ensure that the lawyer understands copyright law and licensing of artwork. The organizations listed in the Resource Guide can help you find speakers in most areas. Call and ask for a specific referral or a membership directory. Also consider using business speakers from your own educational institution, but bear in mind that photography is a very specialized profession.

Problems with speaker access can arise in smaller population centers where the supply of potential presenters is limited and the class is perhaps taught over a period of years. Treat your pool of guest speakers as a precious and limited resource and be aware that they may burn out if asked to give presentations too frequently. It may be possible for you to video tape some guest lecturers and build a recorded library of these presentations. While a tape can never take the place of interaction between a class and a professional, it can provide a back-up when availability or scheduling conflicts occur.

The core of information about general business operations (concentrated in sections V, VI, VII, VIII and IX of the Course Content Outline) can be provided by visiting professionals in accounting, law, finance and insurance. Contact with these speakers will encourage students to identify and use the services of supporting professionals when their own business needs require outside expertise. Whenever possible, invite business professionals whose clientele includes professional photographers and who are familiar with the special needs of the photography industry. The information included in the different sections of the Course Content Outline under Suggested Guest Lecturers and Field Trips, and in the Sample Class Schedule, will help you define the subject matter for each presentation.

The most important guest speakers for this course are professional photographers. Students should be exposed to a variety of pros working in different specialties and at different career levels. Meeting these people and hearing them talk about their experiences in photography collectively constitutes something of an “oral history”, and often creates impressions on students that last a lifetime. Encourage photographers to show their personal and professional work to the class and to describe their careers. Ask them to talk about their personal histories, creative influences, business procedures and hiring preferences. We have found that a certain level of informality stimulates interaction between the speaker and class. Be sure to allow plenty of time in each session for questions and answers. Raise ethical issues whenever possible and do so with a variety of speakers with varying perspectives. This course is critical in laying a foundation for professional ethics. (See section XI of the Course Content Outline and the ASMP Code of Ethics, page 86.)

The level of business expertise, professionalism and candor can vary widely from one professional photographer to the next. Since the quality of this course will depend to a great degree on the quality of visiting or visited professionals, careful selection of speakers is critical. It is far better to have fewer presenters of high quality than to compromise in favor of quantity. Try to identify photographers who are good communicators and positive role-models. Studio tours add valuable perspective to the students’ perception of the business and most photographers welcome student visitors. Be aware, however, that some photographers are sensitive about admitting competitors to their business premises.

Group Discussion

Successful discussion groups help students clarify, deepen or expand their understanding of the material being discussed and transcend the superficial and the obvious. Discussion

groups are different from other kinds of dialog. They are not bull sessions that stress one-upmanship or story telling, nor are they debates where the goal is for one side to convince the other of the correctness of their view. A learning group is concerned with revealing meaning, exploring issues and posing tentative propositions. Be sensitive to the life cycle of your group as each has its development stage, maturation and conclusion.

The goals of group discussion in class are: to help the students develop higher-level cognitive skills, such as synthesizing, reasoning and problem solving, and to build on or improve social and verbal communication skills. In this context, the instructor acts as a guide or facilitator of the group and must be prepared in advance with a list of questions or problems that can be posed to the group. Having a clear idea of where you want the group to go with the material and having alternate ways of getting there if the first try brings no response or leads to a dead end is critical. Of equal importance is the preparation of the students for the discussion. If unprepared, students will have little to offer to the group. Assigning a research topic in advance with clearly stated goals and boundaries will help students prepare; or you may want to ask that each student come to class with a list of questions about the topic.

You can choose the degree to which you participate in the actual discussion based on how well the students are doing on their own. However, you must play several important roles in the group to keep things on track, such as timekeeper, mediator and engineer. Intervention may be called for to avoid actions negative to the group process, such as sidetracking, interrupting, monopolizing, or withdrawing. The group must be a safe place for students to express doubt and uncertainty, so create and maintain an atmosphere of mutual respect. Allowing students to gang up on one another or to engage in mean-spirited dialog destroys trust. More detailed information on these topics can be found in *Learning Through Discussion* (see Resource Guide: Books on Education).

Role-Playing

There is a teaching technique that is important enough to the content of this class that it merits a comprehensive explanation. The technique is called role-playing and it is part of a broader category of teaching tools called simulations, whose origins lie in scientific research. Role-playing is also used by industrial and employee trainers, as well as psychotherapists. During role-playing, students act out the part of a person involved in a situation derived from the course content. Role-playing helps students prepare for the world of work by requiring them to act out situations that mirror the ones they will likely encounter on the job. It is the closest thing to on-the-job training that the students will experience in the classroom.

To begin, the instructor plans out the scenario in advance with clearly defined roles for the students to play, a hypothetical environment in which the action takes place, and learning objectives that further the goals of the course. Role-playing is especially well suited for teaching the accepted professional standards of conduct. It is also an effective technique for teaching students analytical skills, speaking and presentation skills, and critical thinking. Role-playing is a natural way to learn and psychologists have long known that children innately use it to explore their roles in the world around them.

The use of role-playing has many advantages but also some drawbacks. The advantages of using role-play as a teaching tool are significant and include the facts that it is experiential and multi-sensory, both of which increase learning and retention. Research has shown that students retain 10% of what they read, 20% of what they hear and 30% of what they see. Compare this with a retention rate of 50% of what they see and hear, 70%

of what they say, and a stunning 90% of what they say and do together ¹. Role-playing requires active participation, so it tends to keep students involved and leads to a deeper level of insight into the material.

One drawback of this method is that it requires a certain amount of practice and experience on the part of the instructor. Fear of embarrassment on the part of the students can lead to insincere efforts or participant resistance, which are guarantees for disaster. It is up to the instructor to overcome these hurdles, which can be accomplished by planning and using a warm-up to establish rapport with the class. This method also takes time and there is no expedient way to rush students through the process, nor would one want to. Deeper comprehension of the material simply takes time.

The Preparation Phase

The instructor must establish learning objectives in advance and be absolutely clear about what the students are intended to learn. The goals should be written out and stated in observable behavioral terms, as they will be referred to again during the debriefing phase. An example of a set of goals for a job interview role-play might include the following.

After completing the role-play exercise, the student should be able to:

- Identify potential employers in the local job market.
- Make a phone call to a prospective employer and exchange the information outlined in class.
- Complete an in-person interview, getting and giving the information outlined in class.

The Action Phase

This is the core of the method. In the action phase, a student acts out the role he or she has been assigned while the rest of the class observes. Students often need to ease their way into role-playing, so we recommend starting off with some simple and limited exercises. Once again, if the main role-play of the class session deals with interviewing with a prospective employer, students could start by doing a telephone introduction. During role-play, there are actually two roles to be played, each by a different person. The first is that of the protagonist, which is the role played by the person learning the new behaviors. In the case of the job interview, this would be the applicant. The protagonist is not actually playing a foreign role at all; the student is playing himself or herself in a new situation. The protagonist needs someone to interact with and that is the role of the auxiliary. In this example, the auxiliary role would be that of the employer, which could be played by the instructor or another student. The auxiliary represents the person in the work world with whom the protagonist is learning to build some relationship, no matter how temporary. If the students are being introduced to unfamiliar behaviors, such as negotiating fees, the instructor may want to play the role of the auxiliary. If the roles are more familiar, such as negotiating for a wedding or portrait shoot for instance, then a student can play the auxiliary role.

The protagonist and the auxiliary should not be facing each other because on a phone call, there would be no face to face contact. The caller should offer an introduction, a simple statement of purpose, and request an interview, after which time the audience responds by giving their impression of the interaction. Participants will need a specific list of attributes to look for, so the instructor should have a set of goals to distribute. Such a list might include the following:

¹ Smith, Elizabeth T. and Mark A. Boyer. "Designing In-Class Simulations" *Political Science and Politics*, December 1996: p.690-694.

- Did the caller speak clearly and loudly enough to make himself or herself understood?
- Did the caller give an impression of confidence? If so, what indicators of this were present?
- Did the caller give and get all the information necessary for a follow-up interview?
- What was your general impression of the caller? Be specific and give reasons for your conclusions and observations.

The results of the warm-up are less important than letting the students get used to acting out a role and getting feedback on their performance. Give students permission to make mistakes. This is the place to goof-up rather than on the first job interview! These activities should be considered behavioral experiments and the classroom a kind of laboratory.

It is the instructor's responsibility to establish the purpose and setting of the role-play. Scenarios can be simple or complex and involve two or more actors. Several questions need to be answered, such as: Where is the action taking place? Who are the players and what are their interests? What are the constraints and resources of each position? What will have an effect on how the players feel and think (see Sample Role-Play Scenarios, page 70)? Students need background material and some instructors find it helpful to prepare a script for each role with the answers to the above questions. If a complex situation is being played, the instructor may want to prepare students with a lecture or handouts or require them to do research in advance.

Occasionally, students offer resistance to participating. It is important to work with the resistance, not against it. Arguing with a student about the importance of any assignment is counterproductive and students cannot be forced to participate in role-playing. A more constructive approach is to ask students to take a chance with an experiment in a relatively safe environment. Of course, participants must have permission to make mistakes and the instructor's behavior has to reinforce this. An instructor who is understanding, while at the same time holding students to professional standards, is on the right track. Making clear the relevance of the exercise will go a long way toward winning students over. Explain to students why the behaviors they are practicing are important in the business world. More than one student over the years has been passed over on a job interview because they presented themselves poorly, despite the fact that they were good photographers. Reassure students that they probably already have the necessary skills to succeed and that this is the time to put them into practice. If dealing with non-traditional adult students, use them as a teaching resource. Ask them to apply their life experience to the problem at hand and share their experiences in class. The more involved the students are, the greater the learning that is likely to take place.

In a large class, it is not practical to give everyone a chance to play the role of the protagonist, nor is it necessary. The audience can learn as much as the players by observing the role-play and participating in the debriefing phase. The instructor should select the protagonist carefully because the protagonist's behavior will be the model that the class has to work with. Ideally, the protagonist should have good communication skills, be a willing participant, and have a certain amount of charisma. Choosing a student with poor communication skills or an oppositional attitude will only slow the process down or disrupt it completely. If the first role-play goes poorly, students will be reluctant to participate in the next one. It is best not to schedule role-playing too early in the quarter or semester when the students might not know each other and the instructor might not have a sense of everyone's communication skills.

Using props such as a desk, chairs or a telephone will help the characters get into their roles and name tags can be used if there are more than two roles being played. Students must have a mental map of the possible behaviors appropriate to the situation before they begin. All conversation during the role-play should be in the present tense, which will help the participants experience the role more fully. If the exercise is being done in a photo studio, it should be possible to light it like a small theater set with the audience in the dark, which helps the players stay in character.

As the action progresses, there may be "optimal learning points" that occur ². Optimal learning points are moments during the role-play when immediate analysis of the action can reveal an important concept. To take advantage of an optimal learning point, the instructor "freezes the action" by stopping the role-play. The instructor may offer an analysis of the action, ask the audience for feedback, or ask any of the players for an opinion. The greater the involvement on the part of the class, the better; so the instructor should not offer pat answers before students have had time to work things out on their own. The action allows students to experience the flow, while the freeze allows them to think and reflect.

During the freeze, it is important not to simply criticize the protagonist's performance, since he or she is in the spotlight and is taking a greater risk than everyone else. Instead, the instructor may want to point out a negative consequence that might result from the protagonist's choices. The instructor may also want to ask any of the players what they were thinking at the moment the freeze was called, i.e. what was the voice in their head saying? If they were not thinking helpful or appropriate thoughts, then the instructor can redirect the player by supplying an alternate dialog or ask the class to do so. When soliciting feedback from the audience, the instructor should guide the responses toward the positive so that the protagonist does not feel set up for criticism. One way to do this is to require all comments to be spoken in the first person. It is less threatening when someone says "I think you could ...," rather than "you should"

When the point has been adequately illustrated, the instructor unfreezes the action, the role-play continues and the protagonist tries out the new behavior. The instructor can dictate that the action resume at the same point or zoom ahead or backwards. The action can be frozen as often as necessary, bearing in mind each time some momentum is lost.

The Debriefing Phase

After the scene plays itself out or is terminated by the instructor, some closure is needed. Debriefing is the phase where a great deal of insight can occur, so time should be taken to discuss what happened and to reinforce important concepts. It is not simply a matter of asking the audience how the players performed. During debriefing, the instructor should encourage students to use their power of analysis to find the connections between what transpired in the classroom and what goes on in the working world. This is also a good place to introduce anecdotes from the instructors' personal experience. The answers to several open-ended questions should be discussed during debriefing, such as:

What substantive issues were brought up?

Is there a right or wrong outcome?

Were there winners and losers and why?

² Swink, David F., "Role-play Your Way to Learning" *Training & Development*, volume 47, number 5, p91-97, May 1993.

Before concluding, the instructor should return to the list of learning goals to make sure all of the important ideas have been touched upon. If not, this is a good time to talk about those principles. Debriefing is important because it makes the connection between ideas and behaviors. Once the debriefing discussion ends, the instructor may want to summarize the main points. Students should be encouraged to take notes so they have something concrete to refer to later on. To really know something, the students must have a cognitive understanding of principles that will guide their actions once they are on the job.

Participants should be rewarded for their effort with applause and a bow, as this reinforces the behavior required for future role-playing exercises. Grading role-play exercises can be difficult, though one could assign point values for quality of performance or for the frequency of students' contributions. It is just as effective in the learning process to give extra credit to the players or any student that contributed something insightful. However, if the instructor chooses to grade, or is in a department that requires exams for each teaching unit, a test could be constructed based on the material summarized in the debriefing. In summary, the steps in role-playing are:

1. Establish learning goals based on course content, i.e. what should the students learn?
2. Design a role-play scenario to expose students to the learning goals.
3. Have students practice a simple warm-up exercise.
4. Conduct the action phase with one or more protagonists and auxiliaries.
5. Conduct the debriefing phase involving the whole class to summarize what was learned.

Role-playing is a very useful teaching tool for exposing students to the complexity of interactions in business and commerce. It offers students the chance to learn new behaviors in a safe and supportive environment. While role-playing does require time, preparation and a certain set of instructional skills, there is no other method as effective in promoting effective and behavioral learning.

A set of role-play scenarios are included in this curriculum on page 70.

Pricing Exercises

Deciding what to charge for freelance work is often the most difficult problem facing the beginning photographer. Mistakes in this area are usually extremely painful in the early career of any artist and do the most damage to the profession. Pricing exercises, assigned repeatedly throughout this course, help students learn to estimate costs and understand the fair value of their work products, artistic creations and services. Practice builds confidence.

There is, of course, no “right answer” to a pricing exercise. The value photographers place on their work varies according to such factors as the photographer’s level of experience and reputation, the geographic market in which the work is produced and used, the perceived value of the work to the buyer, the number of people who will see the published work, the difficulty of the assignment and other considerations. Additionally, setting or attempting to set standardized prices is illegal and is punishable by fine and/or imprisonment under federal and state laws, since it is considered to adversely affect competition. The object of the pricing exercises is to encourage students to think about the value of their work in relation to what the market will bear, based on a wide variety of factors. Pricing surveys, such as those published in *Pricing Photography: The Complete Guide to Assignment & Stock Prices* and *Negotiating Stock Photo Prices*, and

the computer software, fotoQuote (see Resource Guide), can be helpful to both educators and students as a starting point by indicating current price ranges. Also, input from visiting professional photographers often proves helpful during pricing exercise evaluations.

An important goal of pricing exercises is to encourage students to recognize the correlation between the prices they will charge for their work and their actual business costs. An understanding of costs in relation to profit and loss is the key factor in making the business of photography a profitable pursuit. A fine artist applying for a grant must understand the relationship between budget and costs, and any photographer must clearly comprehend the relationship between income and fixed overhead costs and billable expenses to evaluate general business health. The ability to conceptualize these factors and estimate or bid accurately are essential skills.

The three sample pricing exercises included in this curriculum (see Sample Assignments) are designed as frameworks around which you can build discussions on pricing, bidding, estimating, cost and value, and usage rights. When students are presented with the first exercise, they are often overwhelmed and are unsure of how to proceed. Those of us who have taught Professional Photographic Practices require our students to work through the exercise, and the resulting estimates generate numerous student questions, concerns, and misconceptions. After considerable discussion, we request that the students redo their estimates based on their new insights. We also use this opportunity to discuss the differences between a binding bid and a non-binding estimate, and discuss how the students' estimates or bids could be restructured to more accurately address the parameters of the original pricing request.

Pricing exercises can be built around hypothetical assignment shoots, portrait sittings, stock photography licensing, print orders, and the like. The mounting of a gallery show, development of a publishing project, or an involved location assignment can make interesting and complex projects for practice in research, cost estimating, and logistics planning. A useful technique is to assign a simple pricing exercise on the first day of class. Most students, having never been asked to consider such a problem, are forced to confront their lack of knowledge on the subject. The contrast between this experience and the abilities developed by the end of the course can be striking.

Bear in mind that some suppliers (modeling agencies, for example) do not like to give out flat rates over the phone and would not be happy getting thirty student inquiries about prices in one day. Be sensitive to their position and provide students with this information by acquiring it in advance or by assigning this research to a small number of students. More information on pricing exercises can be found with the Sample Assignments on page 51.

Other Assignments

The industry directories listed in the Resource Guide can be used to teach students the fundamentals of marketing research by assigning them the project of identifying potential clients. Some of these directories are extremely expensive and will only be found in the business reference sections of major libraries. If asked, libraries will sometimes donate outdated directories (which are perfectly good for teaching purposes) to educational programs. The creative directories (also known as source books) listed can be used to show students how many photographers advertise their work to the publication and advertising industries. Advertising agencies, graphic design studios and magazine publishers frequently keep large collections of these creative directories (which they

receive free of charge) on file. They may also be willing to donate old directories to your educational program.

Publication directories, such as *Standard Rate and Data Service*, can be used to provide students with an eye-opening look at the astronomical amounts of money spent by clients to place advertising in periodicals. This can help to establish for students a realistic idea of the value their work can generate for the buyer, in contrast to the payment they are often expected to accept for it.

As a wise educator once said, “Information isn’t knowledge until you have applied it.” Business education tends to be both ineffective and tedious when it is presented only as theory. We suggest placing the emphasis of the material to be taught on practical applications. The sample assignments included in this course material are intended to force students into some real-world experiences, such as a face-to-face interview with a stranger. While students may complain about the difficulty of scheduling a meeting with a busy professional and may be uncomfortable about such an encounter, they will learn far more from having gone through the exercise than they would from hearing a description of it. It is equally important to insist that students participate actively in class discussions and complete written assignments. Our experience from test-teaching the course is that students who audit the class to avoid doing the course work learn far less than those who complete the assigned tasks.

Student Evaluation

As the instructor, your responsibility of grading students in this course will differ from that of most other photography courses. This course does not emphasize the production of images, although some photography may be incorporated. Rather, the assignments will require students to participate in a number of different ways, such as doing research assignments, writing papers, giving oral reports and role-playing in class. An effective evaluation tool for this kind of work is the (non-photographic) portfolio assessment method currently being used in many writing classes. This technique requires the teacher to evaluate students on the basis of a portfolio of written assignments or other artifacts handed in at the end of the course. More information on this technique can be found in a few of the books listed in the Resource Guide under Books on Education.

Determining a student’s grade can be challenging, regardless of whether it is for a single assignment or determining a final course grade. Experienced photographers and teachers are adept at evaluating student images, but not necessarily experienced in evaluating classroom performances such as role-playing or the presentation of a paper. We have found success with a system of evaluation called Primary Trait Analysis (see *Using Grading for Assessment* listed under Books on Education in the Resource Guide). This system requires the establishment of a scale of primary traits associated with 1) an excellent performance or product, 2) a mediocre performance and 3) a failing performance. The traits are expressed in concise, descriptive and measurable terms and the clusters correspond to the grades A, C and F. These clusters of traits are based on the goals and objectives listed in each section of the syllabus, thereby linking the goals of the course to learning outcomes.

Interpretation is occasionally needed to determine whether the student product has all or most of the required traits for a certain grade; however, this system takes much of the subjectivity out of the process. If shared with the students, it also makes explicit the values that are central to the course; and this is important since knowing the criteria of evaluation often lessens performance anxiety. Furthermore, one of the differences

between the novice and the expert is that the expert knows in advance what is important in a performance situation.

A Primary Trait scale is provided for each of the sample assignments in this curriculum. You may use this scale if desired, or modify it as needed. These scales list only three clusters of traits corresponding to grades A, C and F. When the traits of a student's work fall between any of the listed clusters, then a grade of B or D is warranted. Criteria for plus and minus grades can be added if finer distinctions on the grading scale are desired. Primary Trait Analysis can also be used with a pass/fail or binary system of grading.

Primary Trait Analysis can be thought of as an absolute or external standard by which students are judged; that is, an industry standard that applies to all classes. Relative standards would be those that are determined by the performance of the students within a particular class, such as curve grading.

Photography, like other businesses, is dominated by the pressure of deadlines. To reinforce the importance of responsibility in the workplace, you may choose to impose a grade penalty for late work. Such a policy should be made clear at the outset of the course and can serve as an introduction to the responsibilities of the photographer as a member of a creative team.

When evaluating written assignments, you may elect to review drafts of student papers prior to final grading. This enhances the learning process and the quality of the final product. Traditionally, writing instructors have spent the majority of their grading time writing comments on final papers. Research has shown that a significant percentage of students do not read these comments since doing so will not improve their grade. Responding to student drafts shifts the teacher's investment of time to the middle of the process where improvement is still possible. Consequently, final grading takes much less time.

Communication Skills

Verbal communication skills, both oral and written, are important to the success of any visual artist and should not be overlooked. The ability to understand and execute a photographic assignment or project requires a capacity to listen well and the ability to ask the right questions. Working with an art director or picture editor calls for the photographer to interact with others and take direction successfully. While many of these skills are developed by students in other areas of study, the photographic business course is a perfect place to practice applying them specifically to photography. Entrants to the profession are required to exercise proper telephone etiquette, take accurate notes and leave accurate messages. They must possess the ability to write basic business documents such as a project description, a repair order, a supply inventory or a business letter. An understanding of the vocabulary of the photographic business is also essential.

Interview Skills

Many beginning photographers have missed opportunities for employment because of their demeanor or appearance, in spite of their photographic talent. Practice interviews in the form of role-playing and assignment interviews (see the mid-term project in Sample Assignments) are the best way for beginners to learn to anticipate difficult interview questions, avoid improper body language and dress appropriately. These practice sessions, conducted first in the classroom and then in the field, help students become comfortable in interview situations. Drafting a resume and accompanying business correspondence, such as a letter of introduction and a letter of thanks, are also good

practice. Learning to market themselves is the first step photographers take toward learning to market their photographic work.

Business Planning and Negotiating

One of the most important aspects of operating a business, no matter how small or limited it may be, is business planning. The foundation of a business plan can be as simple as making a list of strengths and weaknesses, or current realities versus objectives. By introducing students to the practice and habit of evaluating goals, objectives and realistic expectations, we can make his or her professional career much more likely to be a successful one.

Many of the problems encountered by photographers in the early stages of their careers result from a lack of experience, and important among these is expertise in negotiating. The ability to negotiate successfully can be effectively developed through the use of role-play. Playing roles allows participants to practice the questions and answers common in art transactions without real-world risks. (See section on Role-Playing earlier in this Teaching Guide.)

The freestanding publication, *Photographer's Guide to Negotiating* by Richard Weisgrau or "Negotiating Fees and Agreements," in *ASMP Professional Business Practices in Photography*- 6th edition. (see Resource Guide) should be used as a student reading assignment for this topic. The material in either of these sources is definitive and will provide a foundation for meaningful classroom discussion.

Business Forms

Sample forms, including an assignment confirmation form, job estimate, invoice and others and an extensive explanation of contract terms are included in the freestanding ASMP publication *Formalizing Agreements*, which also appears as a chapter in *ASMP Professional Business Practices in Photography*- 6th edition. (see Resource Guide). ASMP sample forms are also available on computer disk (available from ASMP by calling (215) 451-2767). A number of additional associations and business publications provide sample business forms for photographers. They are intended to be freely reproduced and adapted for general use. These include APA's National Member's Handbook, SPAR's Do-It-Yourself Kit, Stock Photo Forms, Business and Legal Forms for Photographers, Pricing Photography, and several other business guides (see Resource Guide). Distribute copies of a variety of these forms to students. The general format and "boilerplate" terms and conditions can then be examined in class. The discussion can be led by an attorney, a knowledgeable photographer, or you, the class instructor. Students can design their own business paperwork using principles and text from the standard forms. (See Course Content Outline, sections IV and V, and the final assignment in Sample Assignments on page 69.)

Most state business development departments, in cooperation with the U.S. Small Business Administration, offer free business start-up packages for each of a variety of business specialties. Included is an assortment of license forms, permit applications, business planning guides, etc. Many local chambers of commerce provide similar packages. Students can often access a website to obtain these documents if one is available. Or they can write a letter or call a hotline number and receive them in a few days or weeks. The forms are helpful in familiarizing students with the procedures for beginning the sole proprietorships which many visual artists start as their first sideline business. A review of the documents can be undertaken either by you or a visiting business professional.

We also suggest that students contact the U.S. Copyright Office by accessing their web site at <http://lcweb.loc.gov/copyright>, where downloadable forms and a plethora of information are available. By telephone, students can use the Copyright Office's forms hotline at (202) 707-9100 and request Information Kit #115: General Visual Arts. The kit includes basic information about copyrights and copyright registration forms. This information is free via mail, but the Copyright Office will not send multiple kits on a single phone request. Each student must call individually. The assignment to request these materials should be made on the first day of class so that they will arrive in time to be of use. The most pertinent Copyright Office document for photography is Form VA, which is used to register the copyrights of visual art, including photos.

Computer Programs

Even the smallest and most casual business endeavor can benefit today from some level of office automation. A properly set-up computer, while it will not run a business itself, can encourage organization in record keeping and greatly simplify many business procedures. Some professional photographers use separate software programs, such as a database for client records, a spreadsheet for bookkeeping and a word processor for document creation. Others employ programs which combine and integrate these and other functions in a single general business program. Microsoft Works and Claris Works are examples.

The most elaborate photographic business programs are vertically integrated products specifically designed to manage all aspects of a photographer's business. They typically contain modules for keeping client records, invoicing and paying bills, generating correspondence, printing mailing labels, maintaining a price list and producing financial reports. Many also include features that track stock photography licensing, print picture caption labels, organize appointments, cut checks, inventory supplies, or keep equipment records. A list of these photographers' computer programs and the companies that publish them can be found in the Resource Guide.

Allow students the opportunity to see how business software can help them conduct business transactions. Most software publishers offer program demos to prospective buyers and may be willing to allow their use for educational purposes. Contact them and ask about their policies.

Legal Matters

Copyright law is a legal specialty practiced by attorneys in what is usually called intellectual property or patent, copyright and trademark law. Attorneys whose training is in civil litigation, corporate, or other legal areas are not likely to possess an adequate understanding of copyright law for the purposes of this class. They would, however, be qualified to address many other business topics such as contract law, civil disputes or the collection of overdue payments. You may want to deal with this problem by recruiting two lawyers with different specialties to speak to the class, or by asking a knowledgeable photographer to address the topic of copyright law separately from the discussion of general legal issues.

Educators and other presenters who are not attorneys must exercise caution when discussing law. Dispensing legal advice without a license is illegal. Make it clear to the class that you, or your non-attorney presenter, are not a lawyer, are speaking descriptively, and are not attempting to provide legal counsel. Be sure that anyone who does address the class on the topic of law who is not a licensed practicing attorney knows what he or she is talking about. Refer all questions about which there is doubt to a

lawyer, or at least look up the answers in a credible reference work. Also, it is best not to give specific business advice to individuals. Such activity could result in liability for both you, as the instructor, and your educational institution.

Transportation

It is a good idea to include in the school's catalog course description the fact that students will have to provide their own transportation to and from off-campus locations for this class. Car pooling and public transportation can be encouraged where applicable. Check first to be sure that your institution's rules and insurance requirements will allow such travel (see Sample Release Form on page 45). In the event that travel by students is not permitted, the course can still be taught successfully. We suggest asking visiting presenters to bring slides of their studios, labs or other facilities so that students can become familiar with the environments and equipment of photographic workplaces.

It is best to provide students with clearly written directions, and preferably a map, when travel is planned. Be sure to indicate the exact street address and the day and time of the class meeting. Also include parking directions, an indication of the proper entrance to the building, and a telephone number in case someone becomes lost. In the event that rescheduling proves necessary, you will need the student's home, work and other telephone numbers.

The Chair Problem

Many studios, labs, galleries and photo departments are willing to host an occasional visiting group of students and their instructor. While most of these facilities have the space to accommodate an informal talk and the question and answer session that usually follows a tour, some do not have enough chairs to accommodate a crowd. Chair rental for a constantly traveling class of any size can be an extremely costly and complicated proposition. Sitting on the floor or having the class stand for long periods may not be acceptable solutions. Consider asking each student to bring a simple folding lawn chair to class sessions where travel and a lengthy discussion are anticipated.

Using Video Tape

In addition to recording guest speaker presentations, you can use video tape as a powerful tool to help students refine their skills in interviewing and negotiating. Playbacks of simulations, such as role-play sessions involving the instructor or guest professionals acting as interviewers or potential clients, can be critiqued by the class. Your institution's media center may provide taping services. If not, a simple camcorder and monitor will suffice.

Continuing Education Students

In test-teaching this course, we have found that the level of interest among advanced amateur and semi-professional photographers, beginning professional photographers and working photographic assistants runs very high. While most educational programs will have to give the needs of full-time undergraduate and graduate photography majors first consideration in structuring a business course, other students can often be accommodated. The enrollment of continuing education students may in some cases make it possible to recruit enough participants to justify teaching the class. Continuing education students often possess some real-world business experience, and can improve class discussions by contributing anecdotes and explanations.

We have heard from some teachers that younger undergraduate students have at times expressed resentment towards older, more experienced continuing education students because of their tendency to assert themselves in the classroom. While a quiet undergraduate may feel overshadowed by the inclination of more mature students to ask questions, volunteer answers and participate actively in the class, we know of no simple remedy for this. Most problems of this sort can be minimized by maintaining a delicate balance between your authority as instructor and the students' freedom. Working toward an interactive learning environment will ultimately enrich the learning experience for all students.

Course Content Outline

Course Description

This course will introduce students to the business and marketing practices common to photography. Emphasis will be placed on developing professional objectives based upon careful consideration of the financial, legal, organizational, promotional, interpersonal and ethical practices particular to photography.

Course Rationale

Photography is a highly competitive profession, posing unique business and marketing challenges. This course provides students with the practical knowledge and business materials necessary for successful entry into the photographic field.

Course Outline

I. Photography Employment Options

- A. Advertising photography (freelance or staff)
- B. Fine art photography
- C. Photojournalism and editorial (freelance or staff)
 - 1. Magazine
 - 2. Newspaper
 - 3. Book
 - 4. Electronic
- D. Wedding, portrait photography
- E. Corporate photography (freelance or staff)
- F. Industrial photography (freelance or staff)
- G. Multi-media production
- H. Technical, medical photography
 - I. Stock photography
- J. Photo finishing industry
- K. Electronic services
- L. Assistant (freelance or staff)
- M. Other
 - 1. Stylist (prop, hair and makeup, food etc.)
 - 2. Photo librarian/archivist
 - 3. Set builder/model maker
 - 4. Sales representative
- N. Stock agencies
- O. Galleries
- P. Professional organizations

II. The Creative Team - Working Relationships

- A. Photographers
- B. Art directors
- C. Graphic designers
- D. Editors
- E. Corporate clients
- F. Non-profit and institutional clients
- G. Gallery personnel
- H. Publishers and printers
 - I. Photo lab and service bureau personnel

- J. Suppliers
- K. Support personnel (assistant, stylist, model maker, set builder)
- L. Stock agency representatives

III. Entry Level Concerns

- A. Assisting
- B. Internships
- C. Marketing yourself
- D. Interviewing
- E. Resume and other documents
- F. Portfolio content
- G. Practical and ethical considerations

IV. Assisting

- A. Freelance assistant
- B. Staff assistant
- C. Technical skills
- D. Personal skills
- E. Professional relationships

V. Business Practices

- A. Taxes
- B. Insurance
 - 1. General business protection and liability
 - 2. Personal insurance
- C. General business law
 - 1. Contract law
 - 2. Collections law
- D. Business structure
 - 1. Sole proprietorship
 - 2. Partnership
 - 3. Incorporation
- E. Business registration and licensing
- F. Releases, permits
- G. Materials tracking forms
 - 1. Delivery memos
 - 2. Portfolio drop off memos
- H. Business etiquette
- I. Security

VI. Financial Considerations

- A. Pricing
 - 1. Creative fees
 - 2. Editorial fees
 - 3. Production markup
 - 4. Additional charges
- B. Terms and conditions
- C. Business accounting
 - 1. Forms and records
 - 2. Billing and collection
- D. Funding sources
 - 1. Venture capital
 - 2. Loans and credit
 - 3. Grant proposals

- E. Retirement plans
- F. Foreign transactions

- VII. Negotiating and Business Planning
 - A. Negotiating tactics
 - B. Creating a business plan

- VIII. Marketing and Promotion
 - A. Resume and other documents
 - B. Interviewing
 - C. Research
 - D. Promotional materials
 - E. Portfolio presentation
 - F. Establishing clientele
 - G. Closure
 - H. Maintaining your client base
 - I. Expanding your client base
 - J. International marketing

- IX. Rights and Usage
 - A. Copyright
 - B. Stock photography
 - C. Licensing contracts
 - D. Work for hire

- X. Filing and Archiving Images
 - A. Organizational systems
 - B. Computer programs
 - C. Storage and archival conditions and materials

- XI. Business Ethics
 - A. Responsibilities to your client
 - B. Responsibilities to your employer
 - C. Responsibilities to the consumer
 - D. Loyalty
 - E. Discretion
 - F. Solicitation
 - G. Relationships with competitors
 - H. Special ethical considerations for members of the press
 - I. Relationship with galleries and collectors
 - J. Relationship with suppliers and support personnel
 - K. Proprietary information

I. Photography Employment Options

Goals

- To introduce students to the varied employment options within the photographic field.
- To increase student awareness of the broad range of activity in the field and how unique each specialty can be.

Student Objectives

At the completion of this section, students should be able to:

- provide brief descriptions of the types of jobs and the nature of the work in each of the photographic areas covered in the course.
- define job requirements for different photographic specialties.

Suggested Guest Lecturers and Field Trips

1. Set up a speakers panel, with representatives from as many of the areas listed in the Course Outline (section II) as possible. Ask each speaker to give a brief description of his or her work. Raise questions to establish the similarities and differences in entry requirements, growth opportunities, business practices, financial expectations, ethical concerns and interpersonal relations on the job (see Sample Questions).
2. Arrange field trips to visit any of the following: a photo finisher, a corporation's in-house photography department, a multi-media production house, a portrait studio, an electronic service bureau, a commercial photography studio, a medical photography department, a newspaper or magazine photography department.

Suggested Assignments and Exercises

Ask students to:

1. interview practitioners in a particular field of special interest. This will help the student understand the roles and responsibilities of that job, its entry requirements and its growth potential.
2. complete a written analysis or oral report; and report back to the class with findings and conclusions either individually or in small groups.
3. shadow a professional throughout his or her day.

Resources (See Resource Guide)

Books

Careers in Photography
Careers in the Visual Arts: A Guide to Jobs, Money, Opportunities & an Artistic Life
Photo Business Careers
The Photographer's Assistant

II. The Creative Team - Working Relationships

Goals

- To introduce students to the many different roles that people play as members of the creative production team.
- To explore the working relationships among members of the creative team.

Student Objectives

At the completion of this section, students should be able to:

- identify and provide brief job descriptions for creative team positions.
- identify which team members customarily have decision-making authority or collaborative input at the conceptual level, during the shoot, in post-production, and in eventual publication or display of photography.
- name and describe the support services commonly used by professional photographers.
- describe the differences between ad agencies, graphic design studios, public relations firms, and corporate or in-house creative services.
- create a flow chart indicating the origin of a photographic project or assignment and then follow it through the creative process to publication, performance, or display.

Suggested Guest Lecturers and Field Trips

1. Set up panel discussions focusing on one photographic discipline at a time. (See below for specific suggestions.) Ask lecturers to place their emphasis on how individuals contribute their particular expertise to the creation of a photographic project, the importance of teamwork, and the value of good interpersonal skills.
Commercial: In the commercial context, the photographer is always part of a creative team devoted to solving the visual problems of clients or employers. Potential speakers include an art director, creative director, graphic designer, copywriter, account executive, marketing manager, public relations specialist, stock photography agent, computer artist/operator, photographer's sales representative, retoucher, or stylist.

Fine Art: For the fine artist, a collaborative relationship with various professionals allows works of art to be brought before the public. Ask a gallery representative, art buyer, curator, foundation representative, publicist, publisher, printer, photographic technician, stock agent or commissioning client/collector to address students.

Photojournalism: Photojournalists must work in conjunction with a variety of publication specialists. Consider as speakers a picture editor, other editors (managing, feature, supervising, etc.) an art director, creative director, publication designer, art buyer, stock agent, or writer/reporter.

Wedding and Portrait: Wedding and portrait photographers often work with project coordinators and use support personnel to create their products. Appropriate speakers include a wedding coordinator, photographer's licensing representative, photo finisher, hair and makeup stylist or member of the clergy.

2. Arrange field trips to a design studio, the offices of a newspaper or magazine, an ad agency, a corporate photography/design/communications department, a processing/digital imaging lab, a model builder's studio, a multi-media production studio or a church, temple or synagogue.

Suggested Assignments and Exercises

Ask students to:

1. interview a creative team member in order to explore the responsibilities of that person's job, and then produce a written analysis or oral report.

2. report back to the class with their findings and conclusions, either individually or in groups.

Resources (see Resource Guide)

Books

ASMP Professional Business Practices in Photography- 6th edition.

The Art Business Encyclopedia

The Business of Being an Artist

The Photographer's Source

Professional Photographer's Survival Guide

Periodicals

Advertising Age

Adweek

Art Direction

Communication Arts

Print

Publishers Weekly

III. Entry Level Concerns

Goals

- To provide students with information helpful in finding employment as a beginning photographer, photographer's assistant, or photo technician once a portfolio has been created.
- To help students develop the skills necessary to find beginning opportunities to exhibit and license their work.

Student Objectives

At the conclusion of this section, students should be able to:

- identify prospective entry-level employers.
- write an introductory letter, resume, and follow-up correspondences.
- conduct himself or herself in a professional manner during an interview, including identifying appropriate manner of dress and questions to ask potential employers or exhibition sponsors.
- discuss and demonstrate standards of quality and methods of presentation for the portfolio.
- describe the responsibilities of a photographer's assistant.
- identify the responsibilities and privileges of an employee.

Suggested Guest Lecturers and Field Trips

1. Invite a personnel, job recruitment, or human resources specialist to speak to the class about common protocols, expectations and techniques for interviews, as well as the proper formats and content for resumes and correspondence.
2. Ask a professional photographer or photographer's rep to address the class on recommended portfolio content and to evaluate student portfolios.

Suggested Assignments and Exercises

Ask students to:

1. conduct simulated telephone calls to prospective employers, in class, to develop phone etiquette and technique, role-playing job interviews and portfolio presentations. Use video tape equipment to critique and evaluate students' in-class performance.
2. prepare a letter of introduction, follow-up correspondence, and a personal resume.
3. contact a potential employer or other professional person and set up an actual interview, then prepare a written synopsis of the interview experience and/or present an oral report to the class.
4. research art galleries that show emerging photographer's work and report on their portfolio review policies and procedures.
5. research slide libraries maintained by arts councils and art organizations and report on submission requirements.

Resources (see Resource Guide)

Books

Complete Guide to Being an Independent Contractor
Creating a Successful Career in Photography: The Professional Artist
The Perfect Portfolio
The Photographer's Assistant
The Photographer's Market Guide to Photo Submission and Portfolio Formats
Resumes That Work
The Ultimate Portfolio

IV. Assisting

Goals

- To help the students grasp the protocols that set assistantships apart from other jobs. While assisting is the avenue by which many students eventually become professional photographers, many do not recognize it as a distinctly separate discipline.

Student Objectives

At the completion of this section, students should be able to:

- list an assistant's general duties.
- discuss the expectations and protocols for an assistant regarding interaction with clients.
- discuss the expectations and protocols for an assistant regarding relationships with multiple employers.
- discuss the importance of self-motivation, thoroughness, self-discipline, reliability and the responsibilities of an assistant regarding safety on a photographic shoot.
- define the interpersonal dynamics involved in working closely with a photographer in an apprenticeship role.
- understand that a photographer doesn't need to see an assistant's portfolio

Suggested Guest Lecturers and Field Trips

1. Arrange a talk by one or more staff or freelance professional assistants to include descriptions of on-the-job experiences. This could include best, worst and/or most challenging assignments.
2. Invite a photographer to talk about what he or she looks for when hiring an assistant.
3. Consider offering class credit for workshops on assisting offered periodically by some chapters of ASMP and APA specifically for students and beginning professionals.

Suggested Assignments and Exercises

Ask students to:

1. observe a photographer and his or her assistant at work.
2. shadow an assistant for a day.
3. research and assemble a list of articles contained in an assistant's grip kit.
4. research and assemble a list of equipment for a location shoot.

Resources (see Resource Guide)

Articles

"Be a Photographer's Assistant" (Popular Photography)

Books

The Grip Book

The Photographer's Assistant

V. Business Practices

Goals

- To acquaint students with the essential practices involved in establishing and running a business in accordance with government licensing and taxing agencies, insuring a business investment, and protecting a business in its daily transactions.

Student Objectives

At the completion of this section, students should be able to:

- identify the government requirements for business licensing and registration.
- describe procedures to obtain and fill out required forms.
- identify local, state, and federal tax obligations and maintain appropriate records.
- identify business insurance needs and describe the protections they afford.
- identify the permits and releases necessary for conducting business and the means of obtaining them.
- use business paperwork to establish and support contracts.
- identify professionals whose advice could be sought in business matters.

Suggested Guest Lecturers and Field Trips

1. Ask an accountant to talk to the class about tax requirements and record keeping, income tax, employment tax and state disability compensation. FICA and business property tax should be discussed along with depreciation and business deductions. Provide the speaker with specific details on the rules regarding sales tax and vendor licensing for photographers in your state; be sure that this information has been researched in advance.
2. Invite an insurance provider to discuss the many circumstances that require protection and the photographer's options in procuring it. Include descriptions of general business, key man, disability, health and life insurance along with explanations of property riders and requirements of liability and indemnification.
3. Ask an attorney or legal expert to speak on the basic principles of business transactions and contracts. Include a description of the procedures for business start-up, including an explanation of the pros and cons of sole proprietorship and incorporation, the difference between regular and type S corporations, and procedures for registering trade names. Also include procedures for securing collection of overdue payment, and legal remedies, such as letters of demand, small claims options and the terms and parameters of attorney services. Fine art photographers would also benefit from an explanation of how not-for-profit foundations and grant-giving agencies operate from the legal perspective.
4. Invite an experienced photographer to explain how to use business paperwork to create a protective paper trail in memorializing business transactions. Include an explanation of examples of various business documents (see Business Forms section of the Teaching Guide on page 18) such as a portfolio drop-off memo, assignment confirmation, delivery receipt, estimate form, and invoice.
5. Ask an artist's representative or a photographer who deals with reps to discuss the contract terms commonly used in photographer/rep agreements.

Suggested Assignments and Exercises

Ask students to:

1. develop a set of personalized business forms, including a portfolio drop-off memo, assignment confirmation, and financial forms (see Sample Assignments).

2. research the various overhead expenses involved in opening a studio, including rent, utilities, lease-hold improvements, insurance, and maintenance, and report to the class.
3. fill out various forms and applications for licensing and operating a business, including state sales tax, vendor's license, and incorporation forms.

Resources (see Resource Guide)

Books

- ASMP Professional Business Practices in Photography- 6th edition.
- ASMP Prosurance Package
- Assignment Photography
- Business and Legal Forms for Photographers
- Do-It-Yourself Kit

For Forms

- ASMP Professional Business Practices in Photography- 6th edition.
- Professional Photographer's Business Guide
- Professional Photographer's Survival Guide
- The Small Business Incorporation Kit
- Step-By-Step: The Complete Handbook for Small Business

VI. Financial Considerations

Goals

- To introduce students to the established financial business practices prevalent in the photography business.
- To familiarize students with business forms.

Student Objectives

At the completion of this section, students should be able to:

- develop realistic and comprehensive bids, estimates, and budgets.
- develop industry-appropriate personal business forms.
- prepare industry-appropriate bookkeeping records.
- identify professionals whose advice should be sought in financial matters.

Suggested Guest Lecturers and Field Trips

1. Ask professional photographers to share their business practices with the class. Explain pricing structures, including creative fees, sitting fees, expense mark-ups and surcharges, cancellation and travel fees, print and lab service prices and publication usage fees. Explain the difference between bids and estimates and the difference between comparative and competitive bids and estimates. Descriptions by photographers of problematic situations can help to establish a perspective on the real-world applications of these business practices. The book *Pricing Photography: The Complete Guide to Assignment & Stock Prices*. 2nd edition. will be of great help to the educator in planning and guiding discussions on these subjects.
2. Invite an accountant or accounting faculty member with expertise in small business administration to speak. Ask the lecturer to include an explanation of a general ledger chart of accounts and a discussion of the basic principles of bookkeeping and record keeping. Discuss procedures for billing, invoicing and payment terms along with the dynamics of small business cash flow. Debt collection alternatives such as collection agencies, factoring agents and collections attorneys could be explored. (This subject can alternatively be addressed by an attorney.)
3. Ask a banker to explain the process of securing a business loan and establishing a line of credit. Acquiring start-up funds, including loans and venture capital, could be discussed.
4. Invite a financial planner to describe savings strategies, including IRA's, Keoghs, universal life, mutual funds, long and short term notes and bonds. An explanation of typical company retirement plans and retirement strategies for freelancers would also be appropriate.
5. Ask an accountant or photographer to demonstrate business accounting computer software.
6. Invite a gallery representative and/or a publisher to cover the terms of advances, sale or publication percentages, and payment terms to the photographer.
7. Ask a representative from a grant-giving institution to explain the format and procedures involved in writing grant proposals and applications.
8. Ask a photographer, stock agency representative or financial professional to discuss international licensing, invoicing and payment practices.

Suggested Assignments and Exercises

Ask students to:

1. complete bidding and estimating exercises (see Sample Assignments).
2. collect examples of terms and conditions for inclusion on business forms from accepted industry samples.
3. develop business accounting and bookkeeping forms.
4. research grant opportunities (fine art).
5. create invoice, bid/estimate and proposal forms (publication photography).
6. create job confirmation, receipt and invoice forms (wedding and portrait).
7. research terms and procedures used by credit card and check guarantee companies (wedding and portrait).

Resources (see Resource Guide)

Books

ASMP Professional Business Practices in Photography- 6th edition.
The Business of Being an Artist
Cash Flow Control Guide: Methods to Understand and Control Small Business's
Number One Problem.
Entrepreneurship for the Nineties
Financial Essentials for Small Business Success
The McGraw-Hill Small Business Tax Advisor
National Member's Handbook
Pricing Photography: The Complete Guide to Assignment & Stock Prices. 2nd ed.
Professional Photographer's Business Guide
Professional Photographer's Survival Guide
Wage Slave No More! Law and Taxes For the Self Employed

VII. Negotiating and Business Planning

Goals

- To encourage students to seek balanced business agreements.
- To help students identify priorities before starting a business enterprise or planning a project.

Student Objectives

At the completion of this section, students should be able to:

- identify appropriate questions to ask a client/customer about a potential project.
- demonstrate effective negotiating skills.
- list appropriate business goals and objectives.

Suggested Guest Lecturers and Field Trips

1. Ask a professional photographer, business person or attorney to talk about negotiating strategies. Ideally, a panel of two or more would allow for a presentation of varying approaches. The book, *Photographer's Guide to Negotiating*, or chapter 4, "Negotiating Fees and Agreements" in *ASMP Professional Business Practices in Photography- 6th edition*, will be of great help to the educator in guiding discussions on this subject.
2. Invite a professional photographer, business person or attorney to explain how to establish realistic business goals and develop a business plan. Emphasize the importance of business planning, especially its crucial significance when applying for loans and grants.

Suggested Assignments and Exercises

Ask students to:

1. write a list, to keep by the phone, of job-defining questions for a client/customer.
2. write a realistic business plan for a simple sole proprietorship with short term and long term targets.
3. participate in an in-class role-playing session of negotiating scenarios.
4. practice writing a grant proposal.

Resources (see Resource Guide)

Books

ASMP Professional Business Practices in Photography- 6th edition
Getting to Yes: Negotiating Agreement Without Giving In
How to Write a Business Plan
Negotiating Stock Photo Prices 1997 - Seller's Guide
Photographer's Guide to Negotiating
Pricing Photography: The Complete Guide to Assignment & Stock Prices

VIII. Marketing and Promotion

Goals

- To inform students of current marketing and promotion trends within the industry.
- To help students develop marketing skills and promotional materials.

Student Objectives

At the completion of this section, students should be able to:

- demonstrate effective interview skills.
- show a well-edited and professionally presented portfolio.
- develop an effective introductory letter for new clients.
- demonstrate methods used to solicit clients.
- name the resources available to identify clients.

Suggested Guest Lecturers and Field Trips

1. Invite a photographer who is adept at marketing or a photographer's representative who can show the work of several photographers to describe the promotional approaches used to market their work. Topics could include participation in client's professional organizations and other networking to find customers, researching clients through reference materials such as directories, using data bases or tickler files to maintain relationships through periodic contact with clients, and the possible utilization of media advertising, trade shows and public speaking. Be sure to cover mailing lists and direct mail marketing, as well as business correspondence including marketing letters, cover letters, leave-behinds and thank-yous.
2. Show the class several portfolio formats (prints, transparencies, slides, CD ROM) and discuss the advantages and disadvantages of each.
3. Ask photographers who have used interesting or unusual marketing approaches to discuss their choice of strategies.
4. Ask a photographer or stock agency representative to discuss procedures used in international marketing, including the use of the internet and other electronic communications technologies.

Suggested Assignments and Exercises

Ask students to:

1. research potential clients using Photographer's Market, the Standard Directory of Advertisers, the "Red Book," (see page 100 under Industry Directories) and other resource directories available in the business sections of most libraries (see Resource Guide). Present a follow-up report to the class.
2. contact a prospective client, make an appointment, attend an interview and present a follow-up report to the class.
3. participate in a simulated cold call to a potential client, an interview, and a negotiating session.

Resources (see Resource Guide)

Books

- ASMP Professional Business Practices in Photography- 6th edition.
- Do-It-Yourself Direct Marketing
- The Fine Artist's Guide to Marketing and Self-Promotion
- Getting to the Top in Photography
- Marketing Madness: Power Marketing for Portrait - Wedding Photographers
- On Buying Photography

The Perfect Portfolio
The Photographer's Internet Handbook
The Photographer's Market Guide to Photo Submission and Portfolio Formats
Professional Photographer's Survival Guide
Promoting Portraits
Industry Directories
Photographer's Market
Standard Directory of Advertisers

IX. Rights and Usage

Goals

- To broaden students' awareness of the value of intellectual property.
- To help students become conscious of the procedures used in administering intellectual property for economic benefit and their rights and responsibilities as visual authors.

Student Objectives

At the completion of this section, students should be able to:

- identify the value of the creative product as a business asset.
- identify the rights of the artist regarding reproduction licensing and usage.
- define the standard concepts in photographic contracts as they pertain to authorship.
- define pricing strategies employed in negotiating usage fees in a variety of photographic markets.
- develop a paper trail for protection of the work product once it leaves the artist's hands.

Suggested Guest Lecturers and Field Trips

1. Invite an attorney who specializes in copyright to explain the concepts of fair use, work for hire, moral rights, and the differences between tangible and intangible artistic property, along with procedures of copyright registration and legal remedies for copyright infringement. Presentations could alternatively be given by a knowledgeable photographer or photographic representative.
2. Arrange a field trip to a stock photography agency and/or a talk by a stock agent or stock photographer to cover procedures for the licensing of secondary uses of photographs and to view stock photographs.
3. Invite a lawyer to speak to the class on the ethical and legal ramifications of image appropriation.
4. Ask a lawyer to discuss procedures and problems concerning international reproduction rights administration and copyright law.

Suggested Assignments and Exercises

Ask students to:

1. write a simple copyright licensing agreement (can be incorporated into a pricing exercise).
2. contact the Copyright Office Forms Hotline (202) 707-9100, request Information Kit #115 and Form VA, or download from <http://lcweb.loc.gov/copyright>, and practice filling out Copyright Registration Form VA.
3. research stock photography fees and fill out a delivery memo form.
4. research catalogs from stock photography agencies.
5. practice negotiating a job or contractual agreement with a person from outside of the class.
6. photograph a complete stranger and secure a signed model release.

Resources (see Resource Guide)

ASMP Professional Business Practices in Photography- 6th edition.
ASMP Copyright Guide for Photographers
Assignment Photography
Copyright Basics
The Copyright Book: A Practical Guide
Licensing Art and Design
Make it Legal: Copyright, Trademark, and Libel Law: Privacy and Publicity Rights
National Member's Handbook
Negotiating Stock Photo Prices 1997-Seller's Guide
Netlaw: Your Rights in the Online World
Pricing Photography: The Complete Guide to Assignment & Stock Prices
Stock Photo Forms
Valuation of Lost or Damaged Transparencies

X. Filing and Archiving Images

Goals

- To emphasize the importance of image organization systems and archiving techniques for conventional and electronic materials.

Student Objectives

At the completion of this section, students should be able to:

- describe how negatives, transparencies, prints and electronic image media are properly stored and retrieved.
- use numerical and key-word image cross-referencing methods.
- write brief and concise picture captions.

Suggested Guest Lecturers and Field Trips

1. Invite an archivist, librarian, or expert on computers to speak to the class to discuss and demonstrate, if possible, image and information computer databases and electronic image editing programs.
2. Arrange a field trip to a stock photo agency, picture library, or a well-run photography studio to emphasize image storage and retrieval procedures.
3. Ask a subscriber of Presslink or Kodak Picture Exchange, such as an advertising agency, publication or service bureau, to demonstrate uses of a picture service.
4. Invite a print or electronic publication editor to speak to the class about picture captioning.

Suggested Assignments and Exercises

Ask students to:

1. devise an image numbering system for filing pictures.
2. practice writing reference keywords and descriptive picture captions.
3. interview an individual at a stock photo agency or photo studio and report back to the class on image archiving systems.

Resources (see Resource Guide)

Books

The Care of Photographs
Caring For Your Art
Conservation of Photographs
The Photographer's Organizer
The Photographer's Studio Manual

XI. Business Ethics

Goals

- To provide students with an understanding of the ethical considerations related to the photography business today and the role that ethics plays in building long-term business relationships.

Student Objectives

At the completion of this section, students should be able to:

- identify the importance of ethical business practices relevant to the photography industry.
- explain the principles and practices of maintaining professional relationships with clients, suppliers, support personnel, and competitors.

Suggested Guest Lecturers and Field Trips

1. Ask a professional photographer to address ethical issues commonly encountered in the course of day-to-day business such as those described in the codes of ethics published by ASMP and PPOfA.
2. Invite professional art directors or other buyers of photographic services to discuss the ethical considerations of doing business within the communications industry.
3. Ask a lawyer to explain the principles of fair use in news gathering; proper use of press credentials; issues of cooperation/interference with law, fire, and medical officials; invasion of privacy; violation of publicity rights and the ramifications of source confidentiality.

Suggested Assignments and Exercises

Ask students to:

1. choose from several possible solutions and discuss the ethical consequences of each, after being presented with various business dilemmas.
2. research topics in contemporary photographic business ethics, such as image appropriation, censorship or industrial espionage.

Resources (see Resource Guide)

“ASMP Code of Ethics” (see page 86)

Books

On Buying Photography
Human Relations in Small Business
The Photographer’s Assistant
The Photographer’s Source
Professional Photographer’s Business Guide

Appendix

Sample Class Schedule

The content and structure of this course have evolved over several years. Early efforts included incorporating bits and pieces of this curriculum into existing photography courses. It quickly became evident that a separate and unique course was needed to effectively present this information.

Created for a 16-week semester, the following schedule is based on the Course Content Outline and provided here as a real-life example. This course is generally scheduled to meet once a week for three hours in the evening. We have found the evening time slot to be the most convenient for the area professionals whose involvement is vital to the success of the course. Evaluations have indicated that many of the students completing this course find it to be one of the most valuable experiences in their training as photographers. If this sample seems too ambitious for your program, location or institution, you may wish to use this schedule as a point of departure from which to improvise according to your own needs and resources.

Your program's needs may call for the substitution of different tours and speakers from the ones that follow. For example, in the photographic specialties segment, a photojournalism class might visit the in-house photo department of a newspaper or magazine; a fine art class might visit a museum's in-house photography department; a portrait and wedding class might tour a large portrait studio and talk with staff photographers. Although considerable latitude can be exercised in adjusting the content of the field of study, a few specific elements included here must be maintained. Without the coverage of artist's rights (copyright), legal, and financial matters, it would be pointless to call this a business class, much less to teach it. The opportunity for students to meet with and talk to a variety of working professional photographers is also central to the purpose of this course.

The details of your academic calendar and the availability of tours and speakers in your area will obviously affect the course schedule. The time of day and the day of the week on which the classes meet may also have an effect. Business professionals and facilities are sometimes, but not always, more available for student activities outside of regular business hours. Business speakers for the particular classes shown here were often able to present their talks at photographers' studios, allowing a tour, business lecture, and photographer's presentation to fit neatly into a given session. The more flexible your class meetings can be in terms of time and place, the more likely you will be able to successfully arrange speaker logistics for the course.

Sample 16-Week Semester Schedule

Reading assignments refer to ASMP's *Professional Practices in Photography- 6th edition*.

Week 1. Introduction (Location: classroom)

The instructor shows his or her own photographs and describes own career; distributes and explains the class syllabus and course requirements; leads a discussion on photographic specialties and employment options; assigns an in-class individual pricing exercise and explains fundamental pricing guidelines. *Exercise:* First Estimate Project: In-Class Individual Estimate (see Sample Assignments) *Assignment:* Read Chapter 1 "The Business of Assignment Photography." Students are instructed to send for, or download, business forms and copyright information (see Teaching Guide section on Business Forms, page 18).

Week 2. Photographic Specialties (Location: the photography department of a large corporation)

Staff photographers conduct a tour of the photo department facility; describe their jobs and careers, including employee responsibilities and ethics; show their professional and personal work; lead a discussion on the dynamics of performing the duties of a professional photographer within a corporate environment. *Assignment:* Research Project. Students are assigned the task of researching the costs of photographic services and materials such as lab fees, film prices, model fees, etc. These figures are for use in pricing exercises. Read Chapter 3 "Pricing and Estimating." Students are also assigned the Mid-term Project (see Sample Assignments).

Week 3. Self-Presentation (Location: classroom)

A human resource specialist (from an employment agency) and a counselor (from the college's career services center) discuss interviewing skills, resumes, and letters of introduction and thanks. Students examine a variety of sample letters and resumes. A visiting advertising photographer shows his or her work and describes career. The instructor, visiting photographer, and employment professionals participate in an *Exercise:* Role-play #1 (see Sample Role-play Scenarios) with students. *Assignment:* Estimating Information Assignment (see Sample Assignments). *Assignment due:* Research Project from previous week.

Week 4. The Creative Team (Location: classroom)

An art director, graphic designer, magazine picture editor and the owner of an advertising agency describe the internal production structure of their business organizations and how visual concepts progress from inception to publication; explain how they buy and use photographs and how they select photographers. *Assignment:* Read Chapter 11 "Professional Services." *Assignment due:* Estimating Information Assignment from previous week.

Week 5. Accounting and Finance (Location: classroom)

An accountant describes taxes, licenses, business start-up and record keeping. A financial planner explains how to establish credit, how to apply for a loan, and describes a variety of savings options. The accountant and financial planner lead a discussion of venture capital resources. *Exercise:* In-class Group Pricing Exercise (see Sample Assignments). *Assignment:* Read Chapter 7 "Copyright."

Week 6. Paperwork and Copyright (Location: a photography studio)

The studio owner (a knowledgeable business person) and an attorney (who specializes in intellectual property) talk about copyright and business paperwork; present copyright registration form VA and explain it line by line. The studio owner and a visiting commercial photographer show their work and talk about how they use paperwork in conducting business transactions. *Assignment:* Read Chapter 6 “Formalizing Agreements.”

Week 7. Exhibitions (Location: an art gallery)

The gallery manager provides a tour; leads a discussion covering the procedures of staging exhibitions, including scheduling, hanging, insurance, commissions and openings; distributes and discusses copies of an exhibition contract. An example of a grant application is examined and grant writing procedures are discussed. A photographer (who frequently exhibits work at the gallery) shows his or her photography and talks about gallery/photographer relationships. *Exercise:* Role-play #2 (see Sample Role-play Scenarios).

Week 8. Mid-term (Location: classroom)

Assignment due: Students present mid-term project reports to the class. *Assignment:* Students are assigned Final Assignment and Photojournalism Assignment (see Sample Assignments).

Week 9. Insurance (Location: a portrait photography studio)

An insurance agent talks about business, disability and life insurance. Students break into small groups and participate in an in-class group bidding exercise. The studio owner and instructor evaluate the results. *Assignment:* Read chapter 8 “Electronic Technology.”

Week 10. Law (Location: a photography studio)

An attorney speaks about business law, incorporation verses sole proprietorship, collection techniques and contracts; leads a point by point discussion on the terms and conditions included on a typical photographic job estimate; distributes and explains contracts from clients. The studio owner shows his or her work and discusses business experiences.

Week 11. Stock Photography (Location: a stock photography agency)

The manager of the agency explains the principles of the stock photo business; shows several stock catalogs to the class and describes examples of applications of stock photography. A stock photographer (who licenses work through the agency) shows his or her work and talks about career. *Assignment:* Written pricing exercise (see Sample Assignments). Assignment due: Students must show drafts of final project documents to instructor.

Week 12. Suppliers Panel (Location: classroom)

A prop stylist, a model & set builder, a photo retailer and a representative from a modeling agency discuss photographer/supplier relationships including payment expectations, casting procedures, cancellation protocols and available services. The photo retailer explains the procedure for opening an in-house credit account. *Exercise:* Role-play #3. (see Sample Role-play Scenarios). *Assignment:* Read Chapter 4 “Negotiating Fees and Agreements.”

Week 13. Lab Tour (Location: a custom photo finishing lab)

The owner of the custom photo-finishing lab leads a tour of the facility; describes the range of available lab services, proper instructions for cropping, print dodging and burning, and color correction; demonstrates an electronic image manipulation system. The class explores the ethical concerns raised by new technology. Assignment due: Written Pricing Exercise.

Week 14. Negotiating (Location: classroom)

Two visiting photographers show their work and describe their careers; demonstrate a negotiating scenario in which one plays the role of the photographer and the other of a client, illustrating a typical assignment phone call. Students break into small groups and practice role-playing negotiations with the instructor and visiting photographers acting as foils for Exercise: Role-play #4 (see Sample Role-play Scenarios). Assignment: Read Chapter 9 “Business and Marketing Strategies.”

Week 15. Assisting (Location: a photography studio)

Two photographic assistants describe their jobs and careers, including how to become an assistant, how they find clients and a discussion of income expectations. The owner of the studio discusses assistant hiring preferences and experiences working with various assistants. The class examines and discusses the contents of an assistant’s grip kit. *Assignment:* Assistant Characteristics Assignment (see Sample Assignments).

Week 16. Marketing and Promotion (Location: an advertising photography studio)

Two photographers show their work and self-promotional materials. A photographer’s representative describes marketing techniques and photographer/rep relationships. All three discuss marketing strategies, direct mail and source book advertising. The instructor and visiting participants review student portfolios. Assignment due: Final Assignment.

Sample Release Form

Off-Campus Activities Release Form Rationale:

We recommend that an Off-Campus Activities Release Form be implemented for each student enrolled in this course. The accompanying sample form is intended to provide guidelines for establishing your own form. We recommend that you check with the legal department of your institution for their recommendations.

The form should be explained and implemented during the first meeting of this course. Have a colleague act as a witness to the implementation of this document. For the safety and protection of all concerned, the administration of the academic area offering this course should be notified of the existence and location of the signed forms.

SAMPLE OFF-CAMPUS ACTIVITIES RELEASE FORM

WHEREAS the undersigned voluntarily desires to participate in all off-campus visits, travel, and other activities associated with their enrollment in and active participation in the (put name of institution here) course: PROFESSIONAL PHOTOGRAPHIC PRACTICES and,

WHEREAS the undersigned is duly aware of the risks and hazards which may arise through participation in said activities, and that participation in said activities may result in loss of life and/or limb and/or property of the undersigned;

THEREFORE, it is agreed as follows:

THAT in consideration of being allowed to participate in said activities and receive educational or other benefits therefrom, the undersigned hereby voluntarily assumes all risks of accident or personal damage to his/her person or property, and hereby releases (put name of institution here) its agents and employees, from any claim, liability, or demand of any kind sustained, whether caused by negligence of the said (put name of institution here), its agents or employees, or otherwise. This release shall be binding upon heirs, administrators, executors and assigns of the undersigned; and

THE undersigned, by signing this release, hereby certifies that the undersigned has read and fully understands the conditions herein provided.

Student Name _____

Signed _____ Date _____

Witness Name _____

Signed _____ Date _____

Sample Questions

The following samples can be used either to formulate questions for class discussions, and/or to give visiting business professionals ideas in advance of a class about what might be covered in their presentations.

To Ask an Accountant

Note: You or the accountant may have to contact your state, county, or city tax authority for specific information regarding photographers in advance of this presentation.

Bookkeeping

What is a chart of accounts? How does one set up a chart of accounts?

Describe a simple bookkeeping system.

How can a computer be useful for record keeping?

What is a balance sheet? (show example)

What is a profit and loss statement? (show example)

Business Operation

Explain what cash flow is and how it relates to accounts payable and accounts receivable.

Explain how to establish a simple budget.

What are the problems of an undercapitalized business?

What is the difference between a sole proprietorship, a corporation, and a type-s corporation?

Why should one incorporate a business?

What licenses are required to operate a business in this state/county? How does one acquire them?

Taxes

What records must a business keep?

How long must records be maintained for tax and other purposes?

How much business activity must be engaged in before one should file business taxes and obtain business licenses?

Describe federal business income tax.

How frequently is a business required to show a profit?

What kind of expenses can be deducted from taxes by a photographer?

What is depreciation and how does it apply to a photographer's business?

Describe employment tax requirements.

What is FICA and how does it effect employers and employees?

Who must pay estimated taxes?

When hiring free-lance help, should a photographer file Tax Form 1099?

Describe state/county sales tax requirements. How do they apply to photographers?

What purchases of goods or services are exempt from sales tax for photographers in this state/county?

What paperwork must be used to document the exemption?

When a photographer does work for an out-of-state client, must state sales tax or an interstate users tax be paid?

Is it advisable for a business to use a separate bank account to keep sales or other tax revenues segregated from general operating funds?

Are city income taxes required of photographers in this area? Describe them.

Describe property (real estate) tax requirements as they might apply to a photography studio.

Describe personal property tax requirements in this area.

To Ask an Attorney

Note: It will be helpful to provide the attorney with a copy of a typical photographic contract and model release before the presentation. Sample contracts and releases can be found in ASMP Professional Business Practices in Photography.

Contracts

What is the difference between an agreement and a contract?

What is the difference between an oral and written contract? How enforceable is each?

Describe the elements of a contract (offer, acceptance, mutuality, etc.).

If they were not specified in advance, can terms be imposed or changed on a work assignment after work has been started or completed ?

Explain indemnification. How does it apply to photographic contracts?

What is a non-compete agreement? How would it apply to photographers?

What is a non-disclosure agreement? How would it apply to photographers?

How important is the use of business paperwork?

Business Structure

Explain the advantages and disadvantages of doing business as a corporation.

What is a “corporate shield?”

Should a written agreement be used when starting a partnership? What should it include?

Settlement of Disputes

Should a client be asked to approve previously undiscussed changes to a job in writing?

What is arbitration? Describe the difference between binding and non-binding arbitration.

Describe the difference between a collections attorney, a collection agency and a factoring agent.

What are the rules and monetary limits for submitting a case in Small Claims Court in this region?

At what point should collection matters or any other legal dispute be turned over to a professional?

What is a letter of demand?

What is involved in bringing a law suit for non-payment of fees?

What is a default or summary judgment?

Releases

When is a release required for photographing a person?

Explain “valuable consideration” as it appears in model release forms.

Describe an individual’s right of privacy and the rights that a person in the public eye may sacrifice as they relate to photography.

Under what circumstances might a photographer require a property release to be signed?

To Ask a Financial Planner

Note: Most of these questions could be asked of an accountant if a financial planner is not available.

Credit and Loans

How does one establish credit?

How does one establish a commercial account with a supplier?

Is a company check more likely to be accepted by business to business providers than a personal check?

Are credit cards useful in operating a business?

What is a D.B.A. (“doing business as”) bank account and how does it differ from a commercial business checking account?

What is venture capital and what are its sources? What other resources might be allocated for business start-up?

What is an SBA loan and what is the likelihood of procuring one?

How does one apply for a bank loan?

Is a business plan important when applying for a loan?

What is collateral? What collateral is a photographer likely to need to take out a business loan?

Under what circumstances might a co-signer be required to secure a business loan?

What is a lien? How does an outstanding lien affect transfers of property?

Savings Strategies

How does one set up a retirement plan?

What is an IRA and how does it work?

What is a KEOGH plan?

What is an SEP account?

Describe long and short term investment options.

When is investment income taxable?

What special investment provisions should be made for a business partnership?

To Ask an Insurance Agent

Policy Coverage

What is not covered under a standard homeowner's policy?

What is covered under a standard business policy?

Does a standard business insurance policy insure against lawsuits? If so, what kind and to what limits?

What kind of coverage should a sole proprietor working out of one's home maintain?

What is a deductible?

How much liability coverage does a photographer need?

Additional Insurance: Workers' Compensation

Describe the use of equipment riders. When are they necessary? What should they include?

How and when is proof of insurance used? What about listing additional parties as also insured on a policy (a frequent request when permission to use a location is sought or when working with valuable subject matter)?

Under what circumstances might a photographer need special insurance (dangerous locations, extensive travel, valuable subject matter etc.)? Is it expensive or difficult to obtain?

Personal Insurance

What is (private) disability insurance. Does a photographer need it?

How does (public) worker's disability compensation work? What are an employer's obligations under this state's system?

What kind of medical plan offers good value and coverage?

Explain what Whole Life, Term Life and Universal Life insurance policies are and how they differ.

Describe key-man insurance.

To Ask an Employment, Personnel or Human Resources Specialist

Locating Employment

What are some ways to identify job opportunities in photography?

How should one go about requesting a job interview on the phone?

How should one respond by letter to a blind employment ad (no specific identification of employer)?

Interviewing

Is it wise to learn something about a potential employer in advance of an interview?

How can one investigate a potential employer before an interview takes place?

How should one dress and groom for a job interview?

How important is posture and body language at an interview?

What kind of questions are likely to be asked at a job interview?

Are there some things that one should avoid discussing at a job interview?

What are some good ways to respond to questions about salary requirements?

Documents

How important is a letter of introduction?

Is a follow-up thank-you letter important?

Identify some guidelines for writing an effective resume.

Employment Guidelines

What are the responsibilities an employee has to an employer?

What are the responsibilities an employer has to an employee?

How long should one feel obligated to keep a job before moving on?

Should you change jobs if you feel that you have learned all there is to learn from an employer?

Ethically, how long should one stay at a job one does not like?

What is the most advisable way to react to being laid off or fired from a job?

How should one reveal to a potential employer one's having been fired from a previous job?

Are there preferred methods of leaving a job?

How much notice should be given when quitting a job?

Sample Assignments

A Note on Student Evaluation Guidelines:

Following each assignment is a point scale based on the Primary Trait Analysis approach. The points can be converted to a letter grade at the end of every assignment and added up at the end of the course to figure out a student's final grade. These are only recommendations, so feel free to change the points allotted for the performance traits to reflect the value you place on each, or change the traits as you see fit.

Pricing Exercises

With a few exceptions, the principles and techniques used in pricing photographic projects are the same ones used in formulating an estimate in any other line of work. Unlike most tasks, however, photography usually involves creativity, resourcefulness, unique problem-solving skills, and, in the case of the publication or display of the photographic work, licensing or other administration of intellectual property. Planning the execution of a project and deciding how much to charge for it should be inseparable parts of the same process. Overall business considerations, such as long-term profitability, must also play a part in shaping decisions on pricing.

Preparing for a photographic assignment often involves the same type of logistical pre-visualization used in event planning, and interrogatory skills similar to those applied in the consulting field. The photographer relies heavily on support services such as those provided by photo finishing suppliers, stylists, photographic assistants and retailers. He or she must come to the task with the proper equipment and supplies and be prepared for contingencies such as equipment failure or the need for additional materials. The photographer must also provide services such as pickup and delivery, quality control and long-term image archiving.

As you already know, photography is expensive to produce. In order to be profitable, the photographer must charge enough money to make money. There is no other way in which sustained business can be successfully transacted.

The billable expenses (those which can be immediately charged back to the client as the direct costs of doing the job) in a photographic project are customarily marked up. The commercial customer will expect the calculation of expenses in the estimate to be on the high side in order to compensate for possible unexpected variations in actual price. After all, an estimate is only a guess at what the job will cost. It is customary to charge the client a mark-up of from fifteen to twenty-five percent above and beyond the actual cost of billable expenses, such as travel costs, meals, rentals, delivery and telephone, etc. Film and processing are traditionally billed at a much higher rate, several hundred percent being the norm, so that a shot roll of processed 36 exposure, 35mm film will generally be billed at from \$25 to \$45 depending on geography and market conditions. (This is only the cost of material, not the price of shooting the picture or licensing its reproduction). Mark-ups compensate the photographer for the time and trouble involved in arranging the project and servicing the client and to compensate you for financing the job expenses until you are paid. Check with established professional photographers for current rates in your area.

If the photographer has an intermediary commercial customer, such as an advertising agency for example, its final client, XYZ Manufacturing Inc., will be charged the photographer's fee plus an additional mark-up. The agency keeps the mark-up as their fee for having hired and supervised the photographer.

The object of the pricing assignment is not to have students formulate a “right” answer. Rather, it is to encourage them to engage in the thought process necessary to envision the execution of the job and to anticipate all of the many possible variables it may offer. To do this, students must imagine themselves performing the photographic project itself: seeing what would be involved in its fulfillment, asking questions to properly understand what is required, and preparing for the possibility that something might go wrong. Reliability is a large part of what the photographer provides to the customer.

It is not desirable to initially provide the class with all of the answers required to complete the assignment. Few commissioning parties in the real world will ever provide them with such complete information without extensive cross-examination on the part of the photographer. The idea here is to encourage students to formulate and ask the many questions necessary to solve the problem.

As facilitator, you, the instructor, will take the part of the client or commissioning party. You should think through the hypothetical details of the assignment in advance, so that you can provide detailed answers to the many questions the class will ask. These details can be arbitrarily decided upon by you.

You can assign students to research the cost of materials and services required, or provide that information to them (an especially appropriate approach to the first assignment if it takes place during an early class session).

The companion text we are recommending for this course, *ASMP Professional Business Practices in Photography- 6th edition*, includes extensive information on pricing principles. Reading assignments will greatly help students understand the pricing concepts and assignments.

The first attempt at pricing may be a frustrating experience. Explain to the students that it is the process of thinking about the problem, not the answer itself, that is the object of the assignment; and that with practice, the task will become easier and the numbers more realistic. Several students will probably have headaches by the end of the first session.

First Estimate Project: In-Class Individual Estimate

Work up an estimate on the following project. This estimate should be suitable for submission to a potential client who makes packaged frozen foods.

The following information is all that is initially supplied to you by the client via fax. You must think of all additional questions necessary to complete the assignment, and ask them of the instructor (who, for these purposes, is pretending to be the client) before completing the estimate.

Studio Shooting Specifications:

- (5) 4 x 5 studio catalogue shots of packaged food products (shown in the package) all on same seamless background (products provided by client).
- Catalog shots needed in color transparency, and b&w.
- Minimal propping required.
- (2) 4 x 5 studio illustration shots for front & back covers needed in color transparency, and b&w.
- Designer series Formica required for background.
- Propping required to establish modern kitchen or table setting environment. Prepared food required for cover shot only.
- 35mm transparency backup of all above shots.
- Proof sheets and (2) 11 x 14 prints of each b&w shot.
- Note that black and white Polaroids will be required of all above 4 x 5 shots

Usage Requirements:

One year limited non-exclusive rights

National one year quarterly product catalogue (four issues)

Northeastern U.S., 18 months-point of purchase displays

Northeastern U.S., 18 months-black & white newspaper advertisements

Accurately estimate and indicate all costs and usage rights and fees. Be sure to include and itemize the final client costs for your professional photographic services and all expenses including props, film, processing, rentals, etc. Your goal is to provide the client with the usage rights that they now need while maintaining your copyright protection. It should be clearly understood that only the usage rights stated are included in and granted by this agreement. All future usage of your images by the client must be negotiated and paid for prior to use.

Questions to Consider:

- Will a stylist be required to prepare food for the cover shot?
- How much film will you have to shoot to insure perfect final results?
- Will you need to rent a studio or equipment?

Comments, Observations, and Suggestions

The first estimating assignment is designed to raise questions and identify possible estimating pitfalls. It is very rare that all of the information required to successfully estimate a job is provided in a single page memo or letter. We ask our students to produce a preliminary estimate based solely on the information provided in the first estimating assignment. Some students put down costs for all of the requested services without ever questioning the need for additional information. Other students quickly realize that they have a lot of questions that need to be answered before they can accurately complete the estimate. In preparation for this in-class assignment, it is recommended that the instructor have calculators, lab service price lists, and

photographic supplies price lists available for students to use while developing their estimates.

After the completion of the initial estimates, each student is asked to simply tell the class what their total estimate amount is. Invariably, the estimates range from grossly below market value to extremely extravagant and outrageous amounts.

A lengthy class discussion usually follows. During that discussion, it is revealed that the written assignment does not contain enough information to allow for the development of a successful estimate. Several possible questions are raised and discussed.

Students are then asked to develop a list of questions that they would need to ask the client before successfully completing the estimate.

A "make-believe client" (either the instructor or an industry professional) is then brought in to provide answers to the newly generated questions.

Once all of the questions have been answered, the students are asked to complete a final estimate based upon the newly derived information.

It is helpful if an industry professional can be available to evaluate the final estimates in relationship to actual market costs and value.

Student Evaluation Guidelines

First Estimate Assignment (10 points total)

Part I. Preliminary Estimate

The student's estimate is within +/- 50% of fair market value 1 point.

The student's estimate is outside +/- 50% of fair market value..... 0 points.

Part II. Classroom Discussion

The student participated in the discussion and showed an understanding of the important issues 2 points.

The student participated in the discussion at least once..... 1 point.

The student did not participate in the discussion 0 points.

Part III. List of Questions to Ask Clients

The student's list covered all the important information needed to estimate the job 3 points.

The student's list covered most of the important information needed to estimate the job 2 points.

The student's list covered some of the important information needed to estimate the job..... 1 point.

The student's list covered none of the important information needed to estimate the job..... 0 points.

Part IV. Final Estimate

The student's estimate is within +/- 20% of fair market value 4 points.

The student's estimate is within +/- 25% of fair market value 3 points.

The student's estimate is within +/- 30% of fair market value 2 points.

The student's estimate is within +/- 35% of fair market value 1 point.

The student's estimate is outside +/-35% of fair market value..... 0 points.

Second Estimate Project: In-Class Group Estimate

Break up into groups of three or four, and spend the next 20-25 minutes working up an estimate on the following project. Choose a representative from your group who can write neatly and cleanly to produce your final draft. Remember, this estimate should be produced in a format that is suitable for presentation to a client. Base your price on more than a blind guess, and be prepared to defend your reasoning before the class. You will be asked why on every point.

The following information is all that is initially supplied to you by the client via fax. You must think of all additional questions necessary to complete the assignment, and ask them of the instructor (who for these purposes is pretending to be the client) before completing the estimate.

Location Shooting Specifications:

You have been asked to submit this estimate to an advertising agency which represents a manufacturer of casual sportswear.

- Two day location fashion shooting in the local area.
- (10) 4x5 final shots for publication in color transparency, and 4X5 b&w. Ten final photographs will be published in the printed piece. The b&w can be considered back-up.(Will the black and white be published in the future? Should the issue be dealt with now, before the job begins?)
- Additional 35mm photographs of same shots, plus additional poses of each situation. (Additional uses are implied here.)
- Polaroids required of all above 4x5 shots.
- Two local models needed on location for both days (total of four models).
- Your assistant to be at all shooting sessions.
- You are responsible for site search of all locations.
- An agency representative will be present to supervise the shoot.
- You must accurately estimate and indicate all costs and fees. Be sure to include and itemize the final client costs for your professional photographic services, reproduction rights, and all expenses including travel, meals, film, processing, models, rentals, etc.

Usage Requirements:

Three years limited non-exclusive rights

Nationally distributed sales brochure for wholesale clothing distributors

Press run of 25,000 copies

Questions to Consider:

- Will you need a hair stylist, make-up person or wardrobe coordinator?
- Will the model fee be affected by usage, press run, overall application or media exposure ?
- How many locations will you need for ten final shots?
- How much research will be required to find suitable locations?
- Will there be location fees? Permit fees? Special insurance problems?
- Will it be necessary to rent equipment?
- Will you need to feed the cast and crew?
- What releases will be needed?
- What film format would be appropriate for this project?
- How many shooting days will be required? What if it rains?

Comments, Observations, and Suggestions

Like the first estimating assignment, this assignment will generate substantial in-class discussion. To establish a realistic estimate, students will need to ask several questions about job specifics not outlined in the assignment. It is best if students ask assignment-specific questions as part of an in-class discussion. In that way, all students can benefit from hearing all of the questions and answers. Again, it is advantageous if a "make-believe client" (either the instructor or an industry professional) is available to provide answers to these questions.

We have approached this assignment, with success, in both of the following two ways:

A.

- Have the students break up into groups of 3-4 to discuss the assignment and generate questions.
- Have each group present their questions to the "make-believe client" for discussion and answers.
- Have each group, in-class, prepare a final estimate based upon the additional information gathered.

B.

- Have an open, in-class discussion and question-answer period where all students participate in generating questions and receiving answers from the "make-believe client."
- Have each student, as a take-home assignment, generate a final estimate for presentation at the next class meeting.
- Have each student, as a take-home assignment, also generate a licensing statement specific to and suitable for presentation with their estimate.

Student Evaluation Guidelines

Second Estimate Assignment (9 points total)

Students can be graded on group work (A), or individual work (B).

A. Assessing Group Performance

Part I. List of Questions

The group's list of questions show an awareness of all of the important factors affecting the estimate of the job..... 2 points.

The group's list of questions show an awareness of some, but not all of the important factors affecting the estimate of the job1 point.

The group's list of questions show an awareness of few or none of the important factors affecting the estimate of the job.....0 points.

Part II. Classroom Discussion

Most of the group members participated in the discussion and showed an awareness of the important issues.....1 point.

Few of the group's members participated in the discussion or showed an awareness of the important issues.....0 points.

Part III. Estimate

The group's final estimate is within +/- 15% of fair market value.....3 points.

The group's final estimate is within +/- 20% of fair market value.....2 points.

The group's final estimate is within +/- 25% of fair market value.....1 point.

The group's final estimate is outside +/- 25% of fair market value.....0 points.

B. Assessing Individual Performance

Part I. Classroom Discussion

- The student participated in the discussion and showed an understanding of the important issues.....2 points.
- The student participated in the discussion at least once.....1 point.
- The student did not participate in the discussion0 points.

Part II. Estimate

- The student's final estimate is within +/- 15% of fair market value3 points.
- The student's final estimate is within +/- 20% of fair market value2 points.
- The student's final estimate is within +/- 25% of fair market value1 point.
- The student's final estimate is outside +/- 25% of fair market value0 points.

Part III. Terms and Conditions Document

- The student's Terms and Conditions document includes all the important points relevant to the job and is in a form suitable for presentation to a client ...2 points.
- The student's Terms and Conditions document includes most of the important points relevant to the job and is in a form suitable for presentation to a client....1 point.
- The student's Terms and Conditions document includes few or none of the important points relevant to the job, or is in a form unsuitable for presentation to a client0 points.

Third Estimate Project: Individual Bid Project

You have been contacted by the administration of a nearby hospital and asked to submit a competitive bid. The project consists of the creation of artistic photographs shot on infrared film of the exterior of the hospital building from several angles. You will be responsible for supplying fine-art quality prints and for installing them in the hospital's lobby.

- (5) 20" X 24" or larger final b&w prints.
- Hospital officials to approve Polaroids of each shot prior to final shooting.
- Appropriate mounting and framing required for contemporary-style lobby.
- Installation of work required, including appropriately secure hanging for public building.

A bid cannot be changed once it is submitted, even if costs and fees turn out to be higher than anticipated. Since this is a competitive bid, the job will be awarded to the lowest bidder, regardless of factors such as talent, capability or experience. We will assume that all bidders on this job are equal in these areas.

Since your ownership of copyright allows you to control the public display of your work and determine under what circumstances its reproduction might be permitted, you must write a notice to be applied to the back of each print identifying yourself as the author, providing proper copyright notice and specifying rights' limitations. You must also compose appropriate contract terms and conditions to accompany your bid to protect the work from unauthorized display and infringement.

Questions to Consider:

- What film format would be appropriate for this project?
- How many shooting days will be required? What if it rains?
- Will you make and frame the prints yourself? If so, how much time and what quantity of materials will be required? If not, what will premium quality printing and framing cost?
- Will you have to hire someone to help with the installation of the framed pictures?

Comments, Observations, and Suggestions

A photographer's professional success can be profoundly influenced by how well he or she understands the art and science of developing accurate and detailed estimates. For that reason, we recommend that students be required to complete three estimating assignments. Considering that the students have completed two previous estimating assignments, we recommend that this assignment be given as a homework assignment to be completed individually. This approach forces each student to personally confront the issues and necessary decisions, rather than rely on group dynamics.

This individual bid project adds a few new and challenging elements for the students to consider. The fact that the shooting assignment will be awarded to the lowest bidder generates considerable thought about the value of creative work, value of time, need for work, need for experience, etc. Once the assignment is completed, a discussion about competitive pricing should follow. It is important to discuss how bidding below fair market value may secure this one job, but can negatively impact on future pricing throughout the industry.

The requirements to include appropriate terms and conditions and a statement addressing copyright and usage rights provide preliminary paperwork that students can revise to meet the terms and conditions requirement of the final project.

Student Evaluation Guidelines

Third Estimate Project (6 points total)

Part I. Pricing

- The student's estimate is within +/- 20% of fair market value4 points.
- The student's estimate is within +/- 25% of fair market value3 points.
- The student's estimate is within +/- 30% of fair market value2 points.
- The student's estimate is within +/- 35% of fair market value1 point.
- The student's estimate is outside 35% of fair market value0 points.

Part II. Copyright and Contract

- The student has identified himself or herself as the photographer, provided copyright notice and specified right's limitations..... 1 point.
- The student has written contract terms and conditions that will protect the work from unauthorized display and infringement..... 1 point.

Estimating Information Assignment: Job Estimating -- Information, Questions and Standard Form.

- Prepare an outline of the types of job information and specifications that you would require from a client before you could prepare a realistic estimate.
- From this list, develop a series of questions that you would need to ask a client when preparing to develop an estimate. The questions should be designed to generate responses that define the job and provide sufficient information for you to successfully prepare an estimate.
- Create a master job or assignment information form suitable for recording assignment information and specifications. This form should be suitable for keeping next to your business telephone, and should provide a convenient place to record relevant job-specific information.

Comments, Observations and Suggestions

After participating in the class discussions concerning the estimating assignments, students should be well prepared to complete this short assignment on their own.

Additional information and guidelines relevant to this assignment can be found beginning on page 165 of *ASMP Professional Business Practices in Photography— 6th edition*, Allworth Press, 1997.

Examples of questions and forms can be found beginning on page 42 of *Pricing Photography* by Michal Heron and David MacTavish, Allworth Press, 1997.

Student Evaluation Guidelines

Estimating Information Assignment (5 points total)

Part I. Job Information Outline

The student's Outline contains all or most of the information and specifications needed to estimate a job2 points.

The student's Outline contains little or none of the information and specifications needed to estimate a job0 points.

Part II. List of Questions

The student's List of Questions covers all or most of the important issues needed to prepare a job estimate2 points.

The student's List of Questions covers few or none of the important issues needed to prepare a job estimate0 points.

Part III. Master Job Assignment Form

The student's Master Job Assignment Form is suitable for recording assignment information and specifications1 point.

The student's Master Job Assignment Form is unsuitable for recording assignment information and specifications0 points.

Assistant Characteristics Assignment

- If you were a successful, established photographer, what ten personal characteristics would you most desire when hiring a new assistant? List your ten characteristics in priority order.

Comments, Observations and Suggestions

Lead into the assignment with a brief discussion of basic business ethics and morals. This discussion can then evolve into an evaluation of personal characteristics and behaviors that lead to business success.

Ask students to imagine themselves in the position of a successful photographer who has spent several years developing a loyal group of clients. Then ask students to think about how that successful photographer would conduct business, and treat and service clients.

Once the assignment is completed, students are asked to evaluate themselves in relationship to the list of characteristics that they have generated.

Student Evaluation Guidelines

Assistant Characteristics Assignment (2 points total)

- The student's Ten Assistant Characteristics List accurately reflects the responsibilities and demands that exist for working assistants.....1 point.
- The student's Ten Assistant Characteristics List does not accurately reflect the responsibilities and demands that exist for working assistants.....0 points.
- The priority order of the Ten Assistant Characteristics List is consistent with the responsibilities of a working assistant1 point.
- The priority order of the Ten Assistant Characteristics List is not consistent with the responsibilities of a working assistant0 points.

Fine Arts Assignments

There are two Fine Arts assignments. The first has two parts and carries more points than the second. You may choose to make the two assignments equal in value, depending on the emphasis of your program and the resources available in your region. To do that, simply offer one point for each part of assignment number one.

First Fine Arts Assignment: Identifying Exhibition Opportunities and Preparing Slides for Submission

Part I: Identifying Exhibition Opportunities

- List five exhibit spaces or events you feel would be appropriate for your work.
- State the nature of the work that these five venues show, and state why your work would be an appropriate choice for that venue.
- List the portfolio submission requirements, procedures and timelines for these five exhibition spaces or opportunities.

Consider juried or group shows, university or college galleries, non-profit institution or corporate exhibition spaces and independent galleries.

After identifying five potential exhibition venues, select one and prepare the following materials. Attention to detail, follow-through and thoroughness are essential.

Part II: Preparing Slides for Submission

- Prepare a slide page of twenty images. Properly label each slide with name, title of piece, date, media, and dimensions. Include a separate page with documentation for each slide, and return mail envelope.
- Prepare an artist's statement to be submitted with slides.
- Prepare a letter of introduction and accompanying resume.
- Prepare a letter of thanks to the gallery director for considering your work.

Comments, Observations, and Suggestions

When first soliciting exhibition opportunities, it is difficult to determine the most appropriate exhibition spaces and/or opportunities to pursue. This exercise is geared to apprise students of the range of exhibition choices, and the various criteria for selecting a particular space and/or opportunity that is appropriate for the nature of one's work. It is orchestrated to lead students through the steps of preparing their work for consideration for exhibition.

Part II of this assignment will take the students through the steps necessary to prepare work for submission. These same procedures are often used in preparing applications for grants and teaching positions, as well as exhibition opportunities. A discussion regarding artist's statements would be beneficial, as well as showing examples of statements artists have written for exhibition catalogs. Preparation of a page of slides, properly labeled and with accompanying documentation, is key to anyone pursuing exhibition opportunities.

Have students in class refer to a variety of resource guides such as Henry Horenstein's *The Photographers Source*, the periodical, *Art in America*; *Annual Gallery Guide*, *Afterimage* magazine, local art gallery listings in newspapers or state arts council publications. From these resources, the students can discuss the criteria by which they will determine whether a gallery might be interested in their work. Discussions of artists

whom the gallery represents, thematic exhibitions held during that year, reputations of exhibiting artists, media and style of work being shown are considerations that will guide students to placing their own work appropriately within the local or national gallery scene.

Student Evaluation Guidelines

First Fine Arts Assignment (7 points total)

Part I. Identifying Exhibition Opportunities

- The student has listed the prerequisite number of galleries1 point.
- The student has identified the type of work that each gallery handles and explained the relationship between that type of work and the student's work1 point.
- The student has listed the portfolio requirements for each gallery1 point.

Part II. Preparing Slides for Submission

- The student has prepared a slide page of 20 slides with the proper labels, documentation and return mail envelope1 point.
- The student has prepared an artist's statement.....1 point.
- The student has prepared a letter of introduction and resume1 point.
- The student has prepared a letter of thanks to the gallery director1 point.

Second Fine Arts Assignment: Professional Commitments

- Have each student contact three galleries and ask them to send a copy of the artist's contract they use.
- Have students bring these contracts to class for a discussion comparing the following points:
 1. commission rates (the amount an artist pays their agent)
 2. exclusive rights
 3. commitment of one person show
 4. costs of exhibition and who is responsible for them
 - A. photographic printing
 - B. matting and framing
 - C. packing and shipping
 - D. announcements and publicity materials
 - E. postage
 - F. opening costs
 5. costs of supplying an inventory of your work
 6. gallery's commitment to publicity
 7. terms of ending contract

Comments, Observations, and Suggestions

Students are often in the dark about the expectations that a gallery might have for the artists they represent. A discussion of the general points covered in a gallery contract would be beneficial to students defining their future relationships with galleries, such as issues of commission percentages, exclusive rights within a certain geographic region, who pays the costs of exhibitions for such things as framing, printing announcements, opening costs, etc.

Student Evaluation Guidelines

Second Fine Arts Assignment (2 points total)

Part I. Gallery Contracts

The student contacted the required number of galleries and obtained copies of the contracts or agreements used1 point.

The student failed to contact the required number of galleries or obtain copies of the contracts or agreements used0 points.

Part II. Classroom Discussion

The student contributed to the class discussion and demonstrated knowledge about half or more of the points listed in the assignment1 point.

The student contributed little or nothing to the class discussion and did not demonstrate knowledge about at least three of the points listed in the assignment.....0 points.

Photojournalism Assignment

- Contact the office of a local politician to determine his or her willingness to cooperate in the development of a picture story. Determine under what conditions (locations) the politician might be willing to be photographed. Determine what kind of credentials the politician’s office would require the photographer to have in order to complete the project (press credentials, portfolio, clippings, etc.).
- Contact the media relations office of a local sports team. Determine if this sports team would give permission to freelancers, or if they only credential accredited news gathering agencies like AP, Reuters, specific newspapers, magazines, etc.; and under what conditions they would do so (game day action vs. off-field activities like charity events, etc.).
- Contact the office of a local hospital or hospice to determine the type of permissions and accessibility of subject for a picture story on a patient. An understanding of the uses of the picture story, the photographer’s “point of view” and objectives, and the medium for publication all have a bearing on the patient’s and hospice’s willingness to give permission. Model releases required, as well as hospital/hospice access would be discussed. Determine the nature of the credentials the hospital would require to consider allowing a photographer access. Determine the limits of access the hospital/hospice would insist upon to protect their patients and patient’s family.

Comments, Observations, and Suggestions:

Photojournalism students are often unaware of the groundwork that must be laid to gain access to a person or place for a photo story. They are often unaware of the legal and ethical permissions required to gain the cooperation of their subject. The instructor might pose three different picture story scenarios for comparison: a picture story on a local politician, a picture story on a local sports figure, and a picture story on a local hospice. A discussion might follow regarding the kinds of permissions and issues of access that each of these situations generally pose. The three assignments suggested here could be distributed to different sections of the class.

Student Evaluation Guidelines

Second Fine Arts Assignment (3 points total)

The scenarios involve a political figure, a sports team, and a hospital or hospice. Each assignment has three criteria (permission, conditions, and credentials) and is worth three points. Additional points can be awarded to students for participation in the class discussion.

Politician

- The student has gathered the information necessary regarding permission to photograph1 point.
- The student has gathered the information necessary to define the conditions that must be met while photographing.....1 point.
- The student has gathered information regarding the client’s expectations of the photographer’s credentials1 point.

Sports team

- The student has gathered the information necessary regarding permission to photograph1 point.

The student has gathered the information necessary to define the conditions that must be met while photographing.....1 point.
The student has gathered information regarding the client's expectations of the photographer's credentials1 point.

Hospital or hospice

The student has gathered the information necessary regarding permission to photograph1 point.
The student has gathered the information necessary to define the conditions that must be met while photographing.....1 point.
The student has gathered information regarding the client's expectations of the photographer's credentials1 point.

MID-TERM PROJECT

The mid-term project requires the completion of the following four parts. All documents must be either typewritten or word processed on a computer. Turn in a draft of each document on _____, one week before the completed project is due.

- Develop a letter of introduction suitable for submission to prospective employers or clients.
- Develop a letter of thanks suitable for delivery to a prospective employer or client following an interview or meeting.
- Develop a resume.
- Contact, set up an appointment with, and meet a prospective employer, client or other communications professional. Then make a 5-10 minute in-class presentation that relays your experiences and findings. Your prospective interviewee must be someone who hires photographers or photographic assistants, who buys photography, who provides a service to photographers, or is involved in the public display of photography. This could be a photographer, a corporate photography department manager, a creative/art director or graphic designer, a professional art buyer, a marketing director, a public relations professional or publicist, a gallery representative, a curator or a photofinisher. Your subject must be someone that you are not already associated with and have never previously met. Your selection must be approved by the instructor before you begin. You may find that it is difficult to set up meetings with these busy individuals, and that you have to contact several people before you are successful, so begin the process as early as possible. Presenting additional visual materials may add impact to your presentation.

Comments, Observations and Suggestions

Students will confront many emotions while attempting to complete the interview portion of this assignment. Many students will experience frustration at the difficulty of setting up an appointment. Some will also resist following the restrictions of contacting a professional whom they have not previously met. It is important to insist that each student meet those stipulations and follow through with an interview and report. Because of the need to force each student to comply, this can be a most challenging assignment for the instructor.

Although the assignment is challenging, students often derive considerable benefit from the experience. Once students realize that their future success as photographers will depend on their success at setting up new client meetings and securing jobs, a self-examination process often begins. We have seen students reevaluate their career directions based upon their discomfort with this assignment.

Student Evaluation Guidelines Mid-Term Project (5 points total)

Part I. Letter of Introduction

The student developed a letter of introduction in an appropriate writing style containing all pertinent information.....1 point.

Part II. Letter of Thanks

The student developed a letter of thanks in an appropriate writing style1 point.

Part III. Resume

The student developed a resume in an appropriate writing style containing all pertinent information.....1 point.

Part IV. Class Presentation

The student demonstrated that he or she met with a prospective employer and exchanged all of the required information and documents2 points.

The student demonstrated that he or she met with a prospective employer and exchanged most of the required information and documents1 point.

The student did not meet with a prospective employer or did not exchange the required information and documents0 points.

FINAL ASSIGNMENT

Your final course assignment will be to create a full set of paperwork for your own business.

- Develop an estimate/bid form with general fee and expense categories broken out.
- Develop a delivery memo.
- Develop an invoice form.

All forms must include your business name, address and phone number, and have full terms and conditions on the reverse side. All forms must be typewritten or word-processed on a computer.

- Write an assignment confirmation letter. This letter is intended to confirm your agreement with a client.

NOTE: Your instructor will be happy to help you with this assignment. Feel free to show drafts of your documents for comments and suggestions. Start working on this project soon. Do not wait until the last minute.

For final grading, you will also turn in your three-ring binders containing all class notes, handouts, business materials and written assignments. Notebooks due on: _____.

Comments, Observations and Suggestions

This assignment is designed to provide students with the basic forms and paperwork necessary to begin contacting potential clients and providing professional photographic services. It is important that each student realize the importance and significance of each required form, memo, or letter. We have found it useful to discuss the sample ASMP Terms and Conditions, with an emphasis on the importance and relevance of each item as it applies to the students' present standing in the professional community. To avoid procrastination and delay, and to provide an opportunity for thoughtful revisions, we ask students to submit preliminary forms a few weeks before the end of the class.

Guidelines and examples of forms relevant to this assignment can be found in *ASMP Professional Business Practices in Photography-6th edition*, Allworth Press, 1997, and in *Pricing Photography* by Michal Heron and David MacTavish, Allworth Press, 1997.

Student Evaluation Guidedines

Final Assignment (4 points total)

Part I. Estimate/Bid Form

The student developed an estimate/bid form with appropriate general fee and expense categories1 point.

Part II. Delivery Form

The student developed an appropriate delivery form.....1 point.

Part III. Invoice Form

The student developed an appropriate invoice form.....1 point.

Part IV. Assignment Confirmation Letter

The student developed an appropriate assignment confirmation letter....1 point

Sample Role-play Scenarios

Role-playing is not a theatrical performance. The idea is for participants to respond within the framework of their experience and act naturally in the assigned role. The exercise creates imaginary rehearsals for encounters that photographers commonly experience in the real working world.

If you have never participated in role-playing before, consider practicing with a friend or colleague, each of you taking a role. Then try supervising as two of your friends or colleagues assume the roles. This will help to familiarize you with the procedure and build confidence for the classroom. Role-playing is not nearly as intimidating as it may seem at first. You may wish to first demonstrate the procedure for the class (not with a scenario you intend to use with the students) using a visiting presenter in an opposing role to your own.

Ideally a visitor, such as a presenting photographer, or the instructor will take the auxiliary or foil role in the exercise with the class. Having a second student in this position is likely to be less than successful. They tend to become unreasonable, ultimately frustrating the process of positive resolution of the negotiation. In order for the process to be productive, the auxiliary must take a rational position, even though a certain amount of conflict between the roles is desirable.

Allow the participants a little time to study the materials and think about their roles, making sure that the student playing the protagonist does not see the role-play material intended for the auxiliary. Real names can be used, or made-up names can be given to the participants if desired. Use the props and procedures suggested in the Teaching Guide under the Role-play section on page 10. Have the participants face away from each other, keep things moving along, and have fun with it. Encourage the students not to take the exercise too seriously.

Role-play #1: A Telephone Call

Both sections A and B may be shown to the audience.

Section A: Protagonist (student) Role. The protagonist makes the call. Only this section is shown to the student playing the role.

You are a newly graduated student with a brand new degree in photography, but with no job experience in the business. After three weeks of trying, you have finally gotten past the receptionist at Megapix Studios and have a chance to speak with a partner at the firm who makes hiring decisions. You have been assured that he/she will be available to talk to you at this time.

You have learned that Megapix specializes in photographing people. Although you are very interested in learning portraiture, you only have a few such samples in your portfolio. Your resume is nicely produced, but has little content.

You are looking for full-time employment, and would not make sufficient income from a part-time job. However, free-lance work, if it paid a decent rate, would be acceptable on a temporary basis. Experience would be very valuable to you at this early point in your career.

Your goals in this negotiation are to:

- Convince the potential employer that he or she should take the time to see you in person.
- Find out if a position is available and learn what might be involved.
- Learn the names of the other partners in the firm.
- Learn approximately what a job with Megapix might pay.
- Learn more about Megapix's clientele and services (without being too intrusive).

Section B: Auxiliary (foil) Role. The auxiliary receives the call. Only this section is shown to the person playing the auxiliary role.

You are a busy and important partner at Megapix Studios. Your company does artistic and expensive photographic portraiture for an exclusive clientele, as well as high-volume school pictures such as graduation portraits and high school sports team photos. You and your partners, Janice Ramkin and Jose Lamenko, are usually tied up with the high-end portraits and could occasionally use some skilled and experienced help in the studio.

During the busy school photo season in the Spring, Jose, who supervises that part of the business, has his hands full. Jose has had a problem in the past with employees who only work for one season and don't return the next year. Having to re-train employees is time-consuming and expensive.

Additionally, your studio has had a slow year financially, and every penny counts. You are reluctant to discuss salary issues over the phone.

You would be willing to meet and speak further with a job applicant only if you were impressed by his or her enthusiasm and willingness to work hard in order to learn. A good portfolio and resume would be a plus.

Comments, Observations, and Suggestions

For the student, courtesy, persuasiveness, inquisitiveness and discretion all play important roles in the successful completion of this telephone exercise. It provides an

opportunity for the class to discuss the dynamics and interplay of the conflicting needs and wants of the two parties.

One of the objectives of these role-play scenarios is to simulate a real world situation. Although achieving this simulation can be difficult in a classroom setting, some lead-in discussion can be helpful. Consider setting the mood and emotions of this scenario through a discussion of the following:

- The difficulties, challenges, anxieties, days or weeks of frustrations, and dozens of no-results telephone calls that have preceded getting to the point of actually talking to the perspective employee.
- The anxiety that a young photographer feels when, after numerous dead ends, a prospective employer is actually on the other end of the telephone line.
- The challenges of overcoming those anxieties and presenting oneself as confident, capable, eager, and worthy of an interview.
- The challenges of objectively obtaining and evaluating job details and specifics, and the need to be able to turn away from a situation that is not going to be beneficial in helping you reach your professional goals.
- The extreme difficulty in keeping a clear perspective when so much effort and desire have preceded.

Once the role-play scenario has been completed, students should be encouraged to present their thoughts and ideas on how the protagonist might have better handled the situations that arose in the telephone conversation. If ideas are presented for significantly altering the protagonist's approach, it can be useful to re-play portions of the scenario. Giving the protagonist a second chance at presenting himself or herself can result in improved presentation skills, confidence, and self-esteem.

Role-Play #2: A Telephone Call

Both sections A and B may be shown to the audience.

Section A: Protagonist (student) Role. The protagonist receives the call.
Only this section is shown to the student playing the role.

You are a part-time wedding photographer working out of your house. You have moderate experience at shooting weddings, but your samples and reputation are good and growing. You receive a call from a prospective customer who is planning to be married.

You have the necessary equipment for shooting weddings, but your camera equipment is limited to 35mm.

The following figures are for the purposes of this exercise only:

Your usual fee for shooting a wedding is \$50-\$75 per hour for a ten hour wedding/reception day.

Your cost for a 36 exp. roll of 35mm film with processing and proofing (previews) is \$25. You ordinarily mark that cost up by adding a surcharge of 30% for a total of \$32.50 per roll. It would be normal for you to shoot ten or more rolls of film during a typical job, including formal group shots, portraits and candids. This expense, typically \$325, is normally charged to the customer in addition to your hourly rate. You do not, as a matter of policy, reveal your actual costs (as opposed to prices) to a customer.

Since you expect to make a substantial amount of your profit on subsequent sales of prints and the assembly of a wedding album, you absolutely never release negatives to the customer. You prefer to discuss album package prices in person, so the customer can see samples.

Your usual lead time for bookings is six months, and your schedule is fairly full.

Your goals in this negotiation are to:

- Find out as much as possible about the schedule, plans and specific needs of the caller.
- Convince the caller that you are reliable and capable of completing the assignment successfully.
- Convince the caller to meet with you in person for a consultation.
- Come to at least a preliminary understanding with the caller about your services and prices.

Section B: Auxiliary (foil) Role. The auxiliary makes the call.
Only this section is shown to the person playing the auxiliary role.

You are (your name), and you are engaged to be married in about three months. You and your sweetheart have been calling various wedding photographers around town, trying to decide which one to hire. You now place a call to a local photographer you have heard of to inquire about rates, services and availability.

You are concerned that the photographer you hire should be very experienced because you are nervous about how (or if) the pictures will turn out. You know that it is best to

hire a professional and understand that a good photographer will not be inexpensive, but... The other photographers you have talked with are well-established, and their fees seem extraordinarily high to you. The family of your betrothed has invited more people to the reception than had originally been planned, and the expenses are mounting quickly.

Your friends have told you that only medium format cameras can provide adequate sharpness and detail in wedding pictures, but you know little about photography.

Uncle Fred, an amateur photographer with only limited experience and a simple camera, would love to photograph the wedding for expenses only and will give you the negatives, but you are unsure about his reliability and have no idea how to assemble a wedding album yourself.

You must make a decision soon or risk disappointing your future spouse.

Comments, Observations, and Suggestions

This wedding assignment scenario has many similarities to other commercial assignments, including a client who wants and expects high quality results, but who has a real or perceived limited budget. Many of the considerations of this scenario are valid for a wide variety of assignments. Following are a few topics of discussion that often result from this scenario:

- The photographer must realize and believe in the value of the professional services that he or she can provide.
- The need to educate the prospective client about the value of the photographic service to be provided. In this situation, it would be useful to point out that "you only get married once, and the photographs will provide both of you with a lifetime of memories."
- The value inherent in the peace of mind that hiring a professional can provide. On the wedding day, the bride and groom should not be worrying about how their wedding pictures will turn out.
- The need to establish and stick to a personally determined minimum rate prior to discussing the job with the prospective client. Agreeing, perhaps out of desperation to pay the rent, to shoot a job for less than one's own established minimum often results in frustration and poor quality results.

Role-play #3: A Telephone Call

Both sections A and B may be shown to the audience.

Section A: Protagonist (student) Role. The protagonist receives the call. Only this section is shown to the student playing the role.

You are a staff photographer with the East Wazonga Speculator, a small but respected newspaper in the state of Calazona. In your spare time, you enjoy taking color slides of the beautiful town of East Wazonga and the scenic region that surrounds it. Over the course of several years, you have amassed an impressive collection of these slides and have decided to license them as stock photography. You receive a call from the picture editor of a magazine who is interested in photos like yours.

You plan to license these scenic stock pictures for years to come, in hopes that the income they generate will contribute to your ability to travel and retire comfortably. Any publishing exposure you receive may lead to broader recognition of your work and increased licensing possibilities, but you are interested in receiving a fair price and reasonable terms for the use of your work.

Your goals in this negotiation are to:

- Learn what the editor's photographic needs are, including how many pictures are sought, how they will be used, and when selected slides will be returned.
- Secure an agreement that the pictures in your submission that are not selected will be returned promptly.
- Reach an understanding that upon receipt of the slides, your enclosed delivery memo will be signed and returned to you immediately via fax.
- Come to a tentative agreement on the price to be paid, the uses to be permitted in this application and the terms of future usage of your work.

Section B: Auxiliary (foil) Role The auxiliary makes the call. Only this section is shown to the person playing the auxiliary role.

You are picture editor for the magazine, Calazona Highways, which publishes illustrated travel articles about the state of Calazona. You have been assigned to find several scenic shots for an upcoming feature story, including a cover shot.

You have heard about a photographer from the town of East Wazonga who may have the pictures you need. Your magazine (circulation 75,000) usually pays \$250 for a quarter page usage, and \$800 for a cover shot, but has gone much higher for exceptional quality or because of shrewd negotiation.

You may have a future need for pictures of the East Wazonga area, and could use the lure of additional licensing, credit lines and exposure to other potential users of this photographer's work to secure an attractive price.

Your publisher, Rex Rumblethorp, likes to secure the ownership of the copyright of any picture which appears in the magazine, if possible. That way, he can publish an annual calendar without worrying about paying additional fees or dealing with questions about who owns the rights to the selected photos. Some of the photographers you deal with agree to relinquish their rights without question and require no further payment, but others refuse to give up their copyrights and/or require fees for additional uses of their work. Your job is to secure the best deal you can negotiate.

Comments, Observations, and Suggestions

This scenario is best used after the students have been introduced to the concepts of copyright ownership and image licensing, and after they have had some practice at dealing with pricing photographs.

The role-play can be a useful and effective tool for reinforcing the concept of fees based upon usage. The prospective client, not unlike many clients, wants to ideally be granted ownership of copyright. This is not surprising since their job is to secure the best possible deal for their company. The photographer must be savvy enough and confident enough to successfully explain the concept of usage licensing, and be able to explain, to the client, why purchasing only the usage rights needed is in their best interest. (Does the client really need lifetime unlimited rights to use the image for advertising in New Guinea?)

The use of two books, *Pricing Photography: The Complete Guide to Assignment & Stock Prices* and *Negotiating Stock Photo Price*, and/or the computer program fotoQuote (see Resource Guide) will be of great value to the instructor and students in conducting and discussing this assignment. They can supply reference points for price ranges and usage parameters.

Role-play #4: A Telephone Call

Both sections A and B may be shown to the audience.

Section A: Protagonist (student) Role. The protagonist receives the call. Only this section is shown to the student playing the role.

You are a professional freelance photographer. You have a reasonable level of experience and have had success at producing photography for brochures and advertisements for several small local advertising agencies and design firms. You own an adequate array of equipment, your reputation is good and your style is eye-catching. You are about to receive a call from one of many art directors at the largest and most important ad agency in your region. They have never called you before, and this could be your big chance to work for an important national client producing high-profile work.

You know from experience that giving out a day-rate price over the phone is a bad idea. It restricts your ability to adjust your fees and charges to fit an individual job, and could force you into doing a great deal of work at a flat, possibly unprofitable, rate. Instead, you need to find out as much about the proposed project as possible, so that you can ultimately base your price on the facts of the assignment.

You will have to ask the right questions to find out what the job requires. The details will determine the amount of time involved, whether you will need help, what your expenses will be, and how much you will charge. Try to think through each shot and visualize what will be required to execute it successfully.

Your goals in this negotiation are to:

1. Convince the art director that you can do the job.
2. Learn as much as possible about the parameters and details of the project.
3. Find out where and how the photos will be used.
4. Avoid giving an immediate price over the phone.
5. Gain time to think about your estimate; always ask to call back later.
6. Without pressing, try to find out which other photographers are being asked to submit estimates on this job.

Section B: Auxiliary (foil) Role. The auxiliary makes the call. Only this section is shown to the person playing the auxiliary role.

You are an art director at the prestigious advertising agency of Hungerdunger, Hungerdunger, Hungerdunger and Jones. You are working on an important advertising campaign for Ramjack Corporation, a diversified international conglomerate. You are calling a local photographer whose visual style has caught your attention. You have never worked with this photographer before, and you will be carefully listening to his or her questions and answers to determine whether he or she seems savvy and capable enough to trust with such a substantial and risky task. You will therefore, to some extent, force the photographer to draw information about the job from you, making him or her ask the right questions.

The easiest way for you to determine the photographer's position on the price scale is to ask what his or her day rate is. This will allow you to get a tentative commitment on cost before you reveal the actual details of the job, and you know from experience that this can sometimes secure a more favorable price for photographic services.

The project calls for four photos shot in separate locations. Only local travel is required.

- The first shot will be taken in a local factory. It will depict a huge milling machine-tool, twenty feet long, with two employees standing in as operators.
- The second shot takes place in a public park and shows a professional model using Ramjack's newest product, a portable electric hair dryer. This shot will be weather dependent.
- Shot number three is of a large group of smiling employees standing outside a Ramjack factory. The photographer may have to use an elevated camera position so that all of the employees and the building's facade can be clearly seen in the picture. This shot will also be weather dependent.
- The last picture is a portrait of three corporate executives in the atrium of Ramjack's office tower headquarters. While set-up time is available, the executives can only spare about ten minutes before the camera, so the photographer will have to work quickly to get a good shot.

The pictures will be used in national magazine ads, but the number of placements and frequency of appearance is at this time unknown.

The corporate honchos at Ramjack have demanded that all photo assignments require competitive estimates from three photographers with the lowest price getting the job. You would, if asked, prefer not to reveal the names of the other photographers being considered for the project.

Price is definitely an issue on this campaign, and so is the photographer's experience and reliability. The project must be completed on a tight schedule because of publication deadlines; and because of weather considerations and executive schedules, there will be no opportunity for a re-shoot. Your task is to determine the photographer's suitability for the assignment and secure a ballpark price, to be followed by a written estimate.

Comments, Observations, and Suggestions

Obviously, this role-play requires some sophisticated thinking and should be used when the students have gained some experience in approaching the problems involved in this exercise.

The protagonist should be thinking about a great many things in considering this assignment. Here are some examples of appropriate questions:

- How many days will this take?
- Will I have to hire an assistant?
- How many people will attend the shoot (client representative(s), account executive(s), etc.)?
- Is advance location scouting required? If so, can it be charged for?
- Does the factory shot require lighting?
- Will the outdoor shots have to be taken at any special time of day?
- What happens if it rains? Can I charge for a weather delay?
- Is it necessary to secure a permit or pay a fee to work in the park?
- Will a crew have to be fed? If so, will food have to be brought to a location?
- Is it necessary to bring or rent any special equipment?
- Will a hair or makeup stylist be needed?
- Who will pay for the model and how will he or she be selected?
- Who will supply the hair dryer, and when will it be delivered?
- Will the executives show up appropriately dressed?

The use of the list suggested in the Estimating Information Assignment (see page 60) would provide a helpful aid to students considering the problem.

Case Studies

Cuyahoga Community College and Lakeland Community College

- Case study #1

Cuyahoga Community College and Lakeland Community College both operate successful commercial photographic education departments in the Cleveland, Ohio area. Cuyahoga Community College Western Campus, where the majority of its photography classes take place, and Lakeland Community College are situated on opposite sides of the city. In 1993, each of the two schools was considering an expansion of its course offerings, including the addition of a business practices course. Thus began a unique cooperative experiment which has proven to be an unqualified success.

The two schools initiated a joint business practices course, based on a model which serves as the inspiration for Professional Photographic Practices. Submitting compatible proposals to their respective curriculum review committees, they created a combined evening business class which is attended by students from both colleges. The class is offered only once a year in the Spring, and is taught by two part-time educators who team-teach the class.

Each college employs only one of the two instructors, both of whom are working professional photographers. By using two instructors in this fashion, several advantages are obtained. Either or both of the instructors can teach a given weekly class session of the combined college's students. This allows each of the two professional photographers the flexibility of missing an occasional class if it is necessary for one of them to fulfill a business obligation to a client. This assures that busy professionals can be found who will be willing to commit to teaching the course. Another advantage to the arrangement is that since each instructor evaluates and grades the students from, and is paid by, his or her respective school, no administrative problems arise. The only commonality between the two institutions is that the students all meet together for each class session.

Typically, the class never meets at the campus of either college. Instead, the class sessions are hosted in the downtown area from week to week by various studios, photo finishers, and other photographic businesses. This means that students commute from both East and West for roughly the same distance to meet at various central points. Guest presenters, most of whom work downtown, join the class after work to give their talks.

As the pool of past instructors and presenters has grown over the years, the number of potential substitute or supplementary instructors and practiced presenters has steadily grown. Beginning photographers and assistants who have taken the course and are entering the Cleveland marketplace are, by and large, better informed and more consistently educated in photographic business practices than ever before. Each of them is prepared with business paperwork, business information and an idea of the landscape and players of the photographic business community.

While this rather ideal situation is obviously not possible in every city, it does illustrate a unique and interesting example of a cooperation which benefits the colleges, the students and the regional photographic profession.

Daytona Beach Community College –Case Study #2.

Daytona Beach Community College, a beta test-site for this curriculum, successfully adapted these materials to meet their own needs and added two viable business practices courses to their program. The implementation adopted by Daytona Beach Community College (DBCC) is a textbook example of how these materials are intended to be used in actual application. The essence of the Professional Photographic Practices course curriculum is flexibility, allowing the user to fashion a course structure that will accommodate his or her specific requirements.

In the Spring of 1997, DBCC conducted a pilot program with the cooperation of the Central Florida Chapter of the American Society of Media Photographers and the ASMP National Education Committee to teach a new course in professional business practices. This was offered as an Advanced Photo Seminar, and enrollment was so strong that not all registrants could be accommodated.

The teacher of record was Patti Bose, an Orlando-based professional photographer, Central Florida Chapter representative, and DBCC photography graduate. Ms. Bose is adjunct certified. Through the agency and sponsorship of the ASMP chapter, twelve lecturers (unpaid) with specific subject-matter expertise made presentations to the class. Among these were numerous professional photographers, an attorney, an accountant, an insurance agent, stock and magazine agency representatives, and related professionals.

After the course had been taught once, an evaluation took place so that adjustments could be made. Concerns identified were:

- Reliance on procuring specific guest speakers to cover specific subject content every week.
- Number of speakers required.
- Impact of long-term availability of volunteer speakers on course viability.
- Lack of structured progress through topics.
- Emphasis not on active learning or skill transfer, generally on passive learning.
- Insufficient development of student achievement of learning objectives.

DBCC felt that most of these problems were related to the enormous amount of subject matter if all topics were dealt with in sufficient detail. (The amount of detail to be taught is, of course, up to each individual school.) To increase credit hour weighting above (3) three per semester would significantly increase contact hours, but the availability of sufficient students with that amount of time at their disposal remained doubtful. The viability of classes meeting more frequently than weekly was questioned.

These problems are typical of the first-time implementation of new course material and may simply reflect the way the course was adapted and taught. The evaluation led DBCC to place emphasis on different aspects of the course and to make various adjustments in the format, sequencing, pacing and teaching strategies employed as a result of the first pilot offering.

The result was a new set of objectives:

- Require course as part of new third year program: Advanced Technical Certificate in Photography.
- Offer in (2) parts, each 3 credit hours, over consecutive regular semesters-cycle starting each fall.
- Teach in a module format as outlined on attached plan.
- Schedule guest lecturer routinely for only 1 session of each module's (typical) 3 week duration, (therefore only 5-6 versus 15 currently for each semester).
- Pay guest lecturer at appropriate scale.
- Emphasize reports, practice projects, group process, and active implementation of course content.
- Provide related studies on Portfolio Development and through Professional Experience Program.
- Require pre-requisite: admission to Advanced Technical Certificate in Photography, completion of the A.S., or approved professional experience.

DBCC concluded that structured progress through topics, emphasis on active learning, adequate time for in-depth exploration of materials, and therefore student success with learning objectives could readily be achieved with these course modifications.

The following outlines show DBCC's re-structuring of class modules into two separate business courses.

Professional Photographic Business I

Credit Hours: 3

Contact Hours: 60

Instructional Methods: Lecture; Discussion; Projects and Written Reports; Site Visits

This course will introduce business and marketing practices for professional photography and examine employment options, creative teams, working relationships, entry level issues and business methods.

TOPICS

I. Employment Options and Creative Teams Module.....7 Weeks

- Advertising, Art Directors and Designers, Corporate and Industrial clients
- Stock photography
- Multimedia and electronic publishing
- Editors and Publishers, photojournalism, editorial and reportage
- Wedding-portrait business practices
- Technical, medical and related industries
- Fine Art photography, Museum and Gallery personnel
- Electronic services, photofinishing and technology, lab and bureau personnel
- Assistant and employee status
- Suppliers and ancillary support

II. Career Entry Module.....2 Weeks

- Interviewing and presentation skills, resume and other materials
- Business relationships and etiquette
- Portfolio outline
- Marketing introduction

- Assisting and entry-level concerns
- III. Intro to Business Practices6 Weeks
- Business Structure and General Business Law
 - Business registration and licensing forms
 - Tax and Insurance
 - Releases, permits and related paperwork
 - Tracking work and accounts

Professional Photographic Business II

Credit Hours: 3

Contact Hours: 45

Instructional Methods: Lecture; Discussion; Projects; Site Visits

Catalogue Description

This course further develops the fundamental principles introduced in Professional Photographic Business 1, which is a pre-requisite. It covers advanced business marketing and planning activities, and examines financial issues, professional pricing, accounting, business planning, promotion, ethics and related topics.

TOPICS

- I. Photographic Business Financing Module3 Weeks
- Pricing
 - Creative fees
 - Mark-ups, residuals, royalties
 - Terms and Conditions
 - Business Accounting
 - Funding Sources
- II. Negotiation and Business Planning Module3 Weeks
- Setting Priorities and Goals
 - Identifying a market
 - Research skills and resources
 - Creating plans
 - Negotiating skills and principles
- III. Marketing and Promotion Module.....2 Weeks
- Marketing planning
 - Planning a promotion
 - Establishing clientele
 - Researching your segment
 - Resume and promotional materials
 - Portfolios, interviewing and presenting
- IV. Rights and Usage Module.....2 Weeks
- Copyright
 - Trademarks, patents, logos etc.
 - Stock agencies
 - Licensing contracts

- V. Photographic Assistant Module2 Weeks
 - Freelance and staff
 - Technical and personal skills
 - Professional relationships
 - Marketing your skills

- VI. Filing and Archiving Module.....1 Week
 - Organizational systems
 - Computer applications and on-line services
 - Traditional storage methods
 - Digital storage, retrieval and access

- VII. Business Ethics Module.....2 Weeks
 - Client responsibilities
 - Employer and employee responsibilities
 - Consumer responsibilities
 - Loyalty
 - Discretion and solicitation
 - Competitor issues
 - Professional relationships
 - Non-disclosure and proprietary information

Sample Syllabus

Daytona Beach Community College

Professional business practices will be fundamental to your success as a freelance professional photographer. Unfortunately, many photographers entering business learn through painful mistakes just how demanding the business management side of photography really is. Even photographers who are full-time staff employees need to be aware of the elements of freelance business activity that may impact upon their lives in the event of a career change.

Creative teams will form the setting for most photographer's working lives. Numerous individuals from related professions as well as working photographers will be called on to contribute to this class. This course involves frequent travel to off-campus locations for site visits and to meet guest speakers. Professionals will provide tours of their facilities, show their professional and personal work, and talk about their careers and experiences.

Business faculty will provide instruction on modules relating to career-entry issues like presentation skills, resumes, introductory marketing, business structures and laws, taxes and insurance, and business practices.

Throughout this course, you will be given opportunities to use your research, writing and presentation skills on seminar presentations and practical business-related projects. The emphasis in all graded projects will be on transfer of a new skill or ability through an active use of those skills in simulated or real life settings.

Grading

Assignment projects and presentations will be evaluated and count toward your final grade for class.

Assignments	80%
Participation	20%

Participation

Your contributions to class discussions and presentations are essential. You are expected to complete all class preparation as directed and to turn in all assignments by the due date. Late submissions will be penalized. You are required to keep all pass-out materials, written assignments, class notes and business materials and assemble them in a three-ring binder to be turned in for grading as part of the final assignment.

Attendance

Notify your instructor of any anticipated but unavoidable absence and see him or her at the first practical opportunity to pick up missed handouts, assignments or notes. Frequent late arrivals are inexcusable and cause severe disruption to the smooth flow of activities. Do your fellow students the courtesy of punctual attendance. Late arrival at field trip sites will no doubt cause severe organizational problems for the class. Aim to be at all venues punctually. Please provide paperwork justifying any class absences without being asked for it.

ASMP Code of Ethics

A guide for ethical business dealings, protecting the profession, the photographer, vendors, employees, subjects, clients, and colleagues.

Responsibility to colleagues and the profession:

1. Maintain a high quality of service and a reputation for honesty and fairness.

2. Oppose censorship and protect the copyrights and moral rights of other creators.

3. Never advance one's own interests at the expense of the profession.

4. Foster fair competition based on professional qualification and merit.

5. Never deliberately exaggerate one's qualifications, nor misrepresent the authorship of work presented in self-promotion.

6. Never engage in malicious or deliberately inaccurate criticism of the reputation or work of another photographer.

7. Negotiate licensing agreements that protect the historical balance between usage fees and rights granted.

8. Never offer nor accept bribes, kickbacks, or other unethical inducements.

9. Never conspire with others to fix prices, organize illegal boycotts, nor engage in other unfair competitive practices.

10. Refuse agreements that are unfair to the photographer.

11. Never undertake assignments in competition with others for which payment will be received only if the work is accepted.

12. Never enter commercial competitions in which usage rights are transferred without reasonable fees.

13. Donate time for the betterment of the profession and to advise entry-level photographers.

Responsibility to subjects:

14. Respect the privacy and property rights of one's subjects.

15. Never use deceit in obtaining model or property releases.

Responsibility to clients:

16. Conduct oneself in a professional manner, and represent a client's best interests within the limits of one's professional responsibility.

17. Protect a client's confidential information; Assistants should likewise maintain confidentiality of the photographer's proprietary information.

18. Accurately represent to clients the existence of model and property releases for photographs.

19. Stipulate a fair and reasonable value for lost or damaged photographs.

20. Use written contracts and delivery memos with a client, stock agency, or assignment representative.

21. Consider an original assignment client's interests with regard to allowing subsequent stock use of that work by the client's direct competition, absent an agreement allowing such use.

Responsibility to employees and suppliers:

22. Honor one's legal, financial and ethical obligations toward employees and suppliers.

23. Never take unfair advantage of one's position as employer of models, assistants, employees or contract labor.

Responsibility of the Photojournalist:

24. Photograph as honestly as possible, provide accurate captions, and never

intentionally distort the truth in news photographs.

25. Never alter the content or meaning of a news photograph and prohibit subsequent alteration.

26. Disclose any alteration or manipulation of content or meaning in editorial feature or illustrative photographs and require the publisher to disclose that distortion or any further alteration.

Resource Guide

Books and Articles (*Alphabetical by Title*)

This bibliography has been arranged by title rather than by author to allow for easy cross-referencing with the Course Content Outline Sections.

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Books on Women in Business (Alphabetical by Author)

Emily, Carol. *Capital for Women*. Old Tappan, NJ: Macmillan Publishing Co., 1996.

Milano, Carol. *Hers: The Wise Woman's Guide to Starting a Business on \$2000 or Less*. New York: Allworth Press, 1991.

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Rabow, Jerome and Michelle A. Charness. *William Fawcett Hill's Learning Through Discussion*. Newbury Park, CA: Sage Publications, 1994.

Walvood, Barbara E. *Using Grading for Assessment*. Washington, D.C.: American Assn. of Higher Education, (in press).

Weimer, Maryellen. *Improving Your Classroom Teaching*. Newbury Park, CA: Sage Publications, 1993.

Publishers and Book Sources

Allworth Press
10 E. 23rd Street, Suite 400
New York, NY 10010
(800) 247-6553; Phone orders accepted.
www.arts-online.com/allworth.htm

Amphoto
1515 Broadway
New York, NY 10036
(212) 764-7300
(908) 363-4511; Phone orders accepted.

Eastman Kodak Co.
Dept. 412L-209-AP
Rochester, NY 14650
(800) 233-1650; Call for catalog.

Graphic Artist's Book Club
P.O. Box 12526
Cincinnati, OH 45212
(800) 937-0963; Call for catalog.

Nolo Press
950 Parker Street
Berkeley, CA 94701
(800) 992-6656; (800) 955-4775
www.nolo.com

Peachtree Publishers
494 Armour Circle N.E.
Atlanta, GA 30324
(404) 875-2578; Call for catalog.

Upstart Publishing Co.
163 Central Ave. Suite 4
Dover, NH 03820
(800) 235-8866; Call for catalog.

Watson-Guptill Publications, Inc.
1515 Broadway
New York, NY 10036
(212) 536-5359

Periodicals

Advertising Age
Crain Communications, Inc.
740 Rush Street
Chicago, IL 60611
(312) 649-5200

Adweek
1515 Broadway
New York, NY 10036
(212) 536-5336; (800) 722-6658

Afterimage
31 Prince Street
Rochester, New York 14607
(716) 442-8676

American Photo
Hachette Fillpacchi Magazines, Inc.
1633 Broadway
New York, NY 10019
(212) 767-6000.

Archive
915 Broadway
New York, NY 10010
(212) 673-6600

Art and Design News
Boyd Publishing Co., Inc.
P.O. Box 501100
Indianapolis, IN 46250
(317) 849-6110

Art Direction
10 E. 39th Street 6th Floor
New York, NY 10016
(212) 889-6500

Art Education Journal
National Art Education Assn.
1916 Association Drive
Reston, VA 22091
(703) 860-8000

Art Marketing Handbook
ArtNetwork
18757 Wildflower Drive
Penn Valley, CA 95946
(916) 692-1355

ASMP Bulletin
American Society of Media
Photographers, Inc.
14 Washington Road Ste.502
Princeton Junction, NJ 08550
(609) 799-8300

Camera and Darkroom Photography
Larry Flynt Publications, Inc.
9171 Wilshire Blvd. Suite 300
Beverly Hills, CA 90210
(310) 858-7100

Camera Work
70 12th Street
San Francisco, CA 94103
(415) 621-1001

The Commercial Image
PTN Publishing Corp.
445 Broad Hollow Rd. Suite 21
Mellville, NY 11747
(516) 845-2700

Communication Arts
P.O. Box 10300
410 Sherman Avenue.
Palo Alto, CA 94303
(415) 326-6040; (800) 258-9111

Creativity
Crain Communciations
6500 Wilshire Blvd. #2300
Los Angeles, CA 90048
(213) 651-3710

DoubleTake
1317 W. Pettigrew Street
Durham, NC 27705
(919) 681-2596; Documentary photography.

Electronic Photography News
Photofinishing News Inc.
10915 Bonita Beach Road.
Bonita Springs, FL 33923
(813) 992-4421

Exposure
Society for Photographic Education
Box 222116
Dallas, TX 75222
(817) 273-2845

Free-Lance Photographer's Handbook
New York Institute of Photography, Inc.
211 E. 43rd Street
New York, NY 10017
(212) 867-8260; Marketing periodical.

The Future Image Report
1020 Parrott Drive Burlingame, CA 94010 (415)
579-0493

Graphis (USA)
141 Lexington Ave.
New York, NY 10016 (212)532-9387

Guilfoyle Report
AG Editions, Inc.
41 Union Sq., W. Suite 523
New York, NY 10003
(212) 929-0959; For nature photographers.

News Photographer
National Press Photographer's Association
3200 Croasdaile Drive Suite 306
Durham, NC 27705
(919) 383-7246

Outdoor Photographer
Werner Publishing Corp.
12121 Wilshire Blvd. Suite 1220
Los Angeles, CA 90025
(310) 820-1500

Petersen's Photographic
Petersen Publishing Co.
6420 Wilshire Blvd.
Los Angeles CA 90048
(213) 782-2000

Photo District News
A/S/M Communications, Inc.
1515 Broadway
New York, NY 10036
(212) 536-5222; (800) 669-1002

Photo Electronic Imaging
PPA Publications and Events, Inc.
57 Forsyth Street N.W. #1600
Atlanta, GA 30303
(404) 522-8600

Photo Bulletin
PhotoLetter
PhotoMarket
PhotoStockNotes
PhotoSource Intl.
Pine Lake Farm
1910 35th Road
Osceola, WI 54020
(715) 248-3800

Photographer's Forum
Serbin Communications Inc.
511 Olive Street
Santa Barbara, CA 93101
(805) 963-0439; (800) 876-5425

The Photo Review
Photo Review
301 Hill Avenue
Langhorne, PA 19047
(215) 757-8921

Popular Photography
Hachette Fillpacchi Magazines, Inc.
1633 Broadway
New York, NY 10019
(212) 767-6000

PRC Newsletter
Photographic Resource Center
Boston University
602 Commonwealth Avenue
Boston, MA 02215
(617) 353-0700

Print
RC Publications Inc.
3200 Tower Oaks Blvd.
Rockville, MD 20852
(301) 770-2900; (800) 222-2654

Professional Photographer
PPA Publications and Events, Inc.
57 Forsyth St. NW Suite 1600
Atlanta, GA 30303
(404) 522-8600

Publishers Weekly
19110 Van Ness Avenue
Torrence, CA 90501
(800) 278-2991

PWP Newsletter
Professional Woman Photographers
c/o Photographics Unlimited
17 W. 17th Street
New York, NY 10011
(212) 807-0399

Rangefinder
Rangefinder Publishing Co.
1312 Lincon Blvd. #1703
Santa Monica, CA 90401(310) 451-8506

Select

Select America Ltd.
153 W.18th Street
New York, NY 10011
(212) 929-9473

Shots

P. O. Box 38149
Dallas, TX 75238
email: shots1234 @ aol.com
<http://members.gnn.com/afterimage/shots.htm>

Single Image

Scott & Daughters Publishing, Inc.
940 North Highland, Avenue
Los Angeles, CA 90038
(213) 856-0008

Southwest Photographic

535 Cordova Road Suite 175
Santa Fe, NM 87501
(505) 982-7905

SPAR Newsletter

Society of Photographer and Artist
Representatives
60 E. 42nd Street #1166
New York, NY 10165
(212) 779-7464

Studio Magazine

124 Galaxy Blvd.
Toronto, ON M9W 4Y6, Canada
(416) 675-1999

Studio Photography

PTN Publishing Co.
445 Brosd Hollow Rd. Ste. 21
Melville, NY 11747
(516) 845-2700

Taking Stock

110 Frederick Avenue
Rockville, MD 20850
(301) 251-0720

The Wedding Photographer

Wedding Photographers Intl.
1312 Lincon Blvd. # 2003
Santa Monica, CA 90406
(213) 451-0090

The Wolfman Report

Hachette Fillpacchi Magazines, Inc.
1633 Broadway
New York, NY 10019
(212) 767-6000; Report on the photo industry.

Women Artist's News

P.O. Box 3304
Grand Central Station
New York, NY 10163
(212) 666-6990

Computer Software

The Boss (Business management for MS-DOS)
Boss Development Co. 310 Mockingbird La.,
South Pasadena, CA 91030; (818) 799-3400

Colleague (Business management for Macintosh)
Colleague Business Software 11606 DK Ranch
Road, Austin, TX 78759; (512) 258-6023

fotoQuote (Stock photography pricing program
for MS-DOS) Cradock Corporation, P. O. Box
10899 Bainbridge Island, WA 98110; (800) 679-
0202

Grip (Business management for Windows) Grip
Software, 420 N. 5th St., No. 707, Minneapolis,
MN 55401; (612) 332-0052

Full Spectrum (Business management for
Macintosh) Parhelion, P.O. Box 107, Cornish
Flat, NH ; (603) 675-2966

IBIS (Business management for Macintosh or
Windows) IBIS Software, 845 Spring Valley
Drive, Cumming, GA 30131; (404) 889-9827

Images IIIa (Business management for MS-
DOS) Blue Moose Software, 230 Old Turnpike
Rd., Barrington, NH 03825; (603) 942-9917

InView (Business management for Macintosh)
HindSight, P. O. Box 4242, Highlands Ranch,
CO 80126; (303) 791-3770

PhotoByte (Business management for Macintosh
or Windows) Vertex Software Inc., 31 Wolfback
Ridge Rd., Sausalito, CA 94965; (415) 331-3100

Silent Partner (Business management for
Macintosh or Windows) The Medi Group, 180
Black Rock Rd., Oaks, PA 19456; (215) 666-
5911

StockView (Stock caption and tracking for
Macintosh) HindSight, P. O. Box 4242,
Highlands Ranch, CO 80126; (303) 791-3770

StrucSure (Business management for Macintosh
or Windows) StrucSure Software, P.O. Box
11633 St. Louis, MO 63105; (314) 993-7577

The Viewfinder (Business management for MS-DOS) Retail Merchandise Systems, 8122 SW 83rd St., Miami, FL 33143; (305)274-6220

Video and Audio Tapes

The Business of Images (video tape). ASMP and The Newhouse School, Syracuse University with the support of Eastman Kodak Co. Available from ASMP (215) 451-2767

How to Find Clients and Get Paid (4 video tapes) by Maria Piscopo. Turner Communications, (800) 382-9417

Working Solo (2 audio cassettes) by Terri Lonier. Audio Prod., ISBN 1-8832282-90-X

Web Sites

Arts and Photography Information

Artsupport: www.gonesouth.com/artsupport

The Big Photo List: www.tiac.net/users/bcsbob/biglist

Dast Library of Photography:
www.goodnet.com/~tibbits

Galaxy-Arts: www.einet.net/galaxy/humanities/arts.html

Global Photographers Search:
www.photographers.com

Netlook Photographic Magazine:
www.tssphoto.com/foto_week.html

Photo District News: www.pdn-pix.com

Photo News Network: www.photonews.net

Stockphoto: www.S2F.com/stockphoto

World Wide Art Resources: wwar.com

Yahoo-Arts: www.yahoo.com/arts

Associations

Advertising Photographers of America:
www.apanational.com

American Institute of Graphic Arts:
www.aiga.org

American Society of Media Photographers:
www.asmp.org. Includes links to ASMP chapter websites.

ASMP Foundation:
www.asmpfoundation.org.

Canadian Association of Photographers & Illustrators in Communications (CAPIC):
www.capic.org

Graphic Artists Guild: www.gag.org

National Press Photographers Association:
sunsite.unc.edu/nppa

Picture Agency Council of America:
paca@earthlink.net

Photo Marketing Association International:
<http://pmai.org> (Includes Photo Imaging Education Association and Professional School Photographers Association).

Professional Photographers of America:
www.ppa-world.org

Ring of Professional Photography Associations:
www.moore-studios.com/photoassoc/

Society for Photographic Education:
www.spenational.org

University Photographers' Association of America: www.adm.uwaterloo.ca/infoupaa

Business Tips

Maria Piscopo: www.e-folio.com/piscopo/; Free information and consultation.

Eletronic Picture Agency
Mira: www.mira.com

Intellectual Property Information

Copyright Clearance Center:
www.copyright.com

The Copyright Society of America:
www.csusa.org

Electronic Frontier Foundation: www.eff.org

The ILT guide to copyright::
www.ilt.columbia.edu/projects/copyright

The Library of Congress: www.loc.gov

U.S. Copyright Office: lcweb.loc.gov/copyright
Information and downloadable forms.

U.S. Patent and Trademark Office:
www.uspto.gov

Creative Directories

The Alternative Pick
1133 Broadway, Suite 1404
New York, NY 10010
(212) 675-4176

American Showcase
Corporate Showcase
KliK! Showcase Photography
New Media Showcase
American Showcase
915 Broadway, 14th Floor
New York, NY 10010
(212) 245-0981

Art Director's Index to Photographers
Rotovision SA
Watson-Guptill Publications, Inc.
1695 Oak Street
Lakewood, NJ 08701
(800) 451-1741

California Image
Serbin Communications Inc.
511 Olive Street
Santa Barbara, CA 93101
(805) 963-0439; (800) 876-5425

Chicago Creative Directory
333 N. Michigan Ave.
Chicago, IL 60601
(312) 236-7337

The Creative Black Book
The Creative Black Book Photography Listings
The Creative Black Book Portfolio Edition
Black Book Stock
Black Book Marketing Group
10 Astor Place, 6th Floor
New York, NY 10003
(212) 539-9800

Creative Source
Corporate Source
Wilcord Publishing Ltd.
194 Merton Street Suite 300
Toronto, Ont., Canada M4S 3B5
(416) 487-7414

Creative Sourcebook: Photography and Illustration
Sumner Communications, Inc.
4085 Chain Bridge Rd.
Fairfax, VA 22030
(703) 385-5600

Digital Directory
301 Cathedral Pkwy. #2-N
New York, NY 10026
(212) 864-8872

Direct Stock
Direct Stock, Inc.
10 East 21st Street
New York, NY 10010
(212) 976-6560

The European Creative Handbook
Reed Information Services Ltd.
Windsor Ct. East Grinstead House
East Grinstead West Sussex RH191XA, England
44 03 4 2-32-6972

Eye
N.Y. Gold
New York Gold, Inc.
10 East 21st Street, 14th Floor
New York, NY 10010
(212) 254-1000

Eyes: The Sourcebook for Black and White Art
Eyes Publishing
6 Clark Court, Suite 101
Kendall Park, NJ 08824
(908) 821-3937

Green Book
AG Editions, Inc.
41 Union Sq., W. Suite 523
New York, NY 10003
(212) 929-0959; Natural history stock.

LA 411
611 N. Larchmont Blvd. #201
Los Angeles, CA 90004
(213) 460-6304

Madison Avenue Handbook
The Image Maker's Sourcebook
Peter Glenn Publishing
42 W. 38th Street #802
New York, N.Y. 10018
(212) 869-2020

The Workbook: The National Directory of Creative Talent
Regional Workbook Directories:
Wast
Midwest
South
West

Stock Workbook 9
Scott & Daughters Publishing, Inc.
940 North Highland, Avenue
Los Angeles, CA 90038
(213) 856-0008

Industry Directories

Artist's Market
Writer's Digest Books
F&W Publications, Inc.
1507 Dana Avenue
Cincinnati, OH 45207
(513) 531-2222; Updated annually.

Art Galleries and Dealers
American Business Directories Inc.
5711 S. 86th Cir.
Omaha, NE 68127
(402) 593-4600

The Design Firm Directory
Wefler & Associates
P.O. Box 1167
Evanston, IL 60204
(708) 475-1866

Gale Directory of Publications
Gale Research Inc.
835 Penobscot Bldg.
Detroit, MI 48226
(313) 961-2242; (800) 877-4253

Gebbie Press All-In-One Directory
Gebbie Press
P.O. Box 1000
New Platz, NY 12564
(914) 255-7560; Publications.

The Guide to Photography Workshops and Schools
Shaw Guides, Inc.
10 West 66th St. #30H
New York, NY 10023
(212) 799-6464

O'Dwyer's Directory of Public Relations Firms
J.R. O'Dwyer Co.
271 Madison Avenue
New York, NY 10016
(212) 679-2471

PACA Stock Agency Directory
P.O. Box 308
Northfield, MN 55057
(507) 645-6988

Photographers - Commercial
Photographers-Portrait
American Business Directories Inc.
5711 S. 86th Cir.
Omaha, NE 68127
(402) 593-4600

Photographer's Market
Writer's Digest Books
F&W Publications, Inc.
1507 Dana Avenue
Cincinnati, OH 45207
(513) 531-2222; Updated annually.

Photography Market Place
R. R. Bowker
1180 Avenue of the Americas
New York, NY 10036

Professional Photo Source
A/S/M Communications, Inc.
1515 Broadway
New York, NY 10036
(212) 536-5222; (800) 669-1002; Resource directory, updated annually.

SPAR Membership Guide
Society of Photographer and Artist Representatives
60 E. 42nd Street #1166
New York, NY 10165
(212) 779-7464

Standard Directory of Advertisers
Standard Directory of Advertising Agencies (The Red Books)
National Register Publishers
P.O. Box 31
New Providence, NJ 07974
(908) 464-6800; (800) 521-8110

Standard Periodical Directory
Oxbridge Communications, Inc.
150 5th Avenue
New York, NY 10011
(212) 741-0231; (800) 955-0231

Standard Rate and Data Service
3004 Glenview Rd.
Wilmette, IL 60901
(708) 256-6067; (800) 323-4601

Stock Photo Deskbook
Photographic Arts Center, Ltd.
163 Amsterdam Avenue Suite 201
New York, NY 10023
(212) 838-8640

Stock Photo Fees in Europe
Presse Informations Agentur GmbH
Stefanienstr. 25,76530
Baden-Baden, Germany
07221-25348; English edition.

Thomas Register of Manufactures
Thomas Publishing Co.
1 Penn Plaza
New York, NY 10001
(212) 695-0500

Ulrich's International Periodicals Directory
Reed Reference Publishing
P.O. Box 31
New Providence, NJ 07974 (908) 464-6800

Who's Who in Professional Imaging
PPA Publications and Events, Inc.
57 Forsyth St. NW Suite 1600
Atlanta, GA 30303
(404) 522-8600

Working Press of the Nation
Reed Reference Publishing
P.O. Box 31
New Providence, NJ 07974
(908) 464-6800; (800) 521-8110

Organizations

Professional organizations are listed as marketing resources and for the identification of potential guest speakers.

Accountants

American Accounting Association 5717 Bessie Drive, Sarasota, FL 34233; (813) 596-6200.

American Institute of Certified Public Accounts
1211 Avenue of the Americas S. New York, NY;
(212) 596-6200.

American Society of Woman Accountants 1755
Lynnfield Rd., Suite 222, Memphis, TN 38119;
(901) 680-0470.

National Association of Black Accountants
7249A Hanover Parkway, Greenbelt, MD 20770;
(301) 474-6222.

Advertising Agencies

American Advertising Federation 1101 Vermont
Avenue NW, Suite 500, Washington, DC 20009;
(202) 898-0089.

American Association of Advertising Agencies
666 Third Avenue, 13th Floor, New York, N.Y.
10017; (212) 682-2500.

Communication Specialists

International Association of Business
Communicators 1 Hallidie Plaza, Suite 600, San
Francisco, CA 94102; (415) 433-3400.

Galleries

Art Dealers Association of America 575
Madison Avenue, New York, NY 10022; (212)
940-8590.

Association of International Photography Art
Dealers 1609 Connecticut Avenue, Suite 200,
Washington, DC 20009; (202) 986-0105.

Council on Fine Art Photography c/o Lowell
Anson Kenyon, 5613 Johnson Avenue W.,
Bethesda, MD 20817; (301) 897-0083.

Graphic Designers and Art Directors
American Center for Design 233 Ontario Street,
Suite 500, Chicago, Ill 60611; (312) 787-2018.

American Institute of Graphic Arts (AIGA)
1059 Third Avenue, New York, NY 10021;
(212) 752-0813.

Art Director's Club 250 Park Avenue South,
New York, NY 10003; (212) 674-0500.

Association of Professional Design Firms 1
Story Street, Cambridge, MA 02138; (617) 864-
7474.

Design Management Institute 107 South Street,
Suite 502, Boston, MA 02111; (617) 338-6380.

Graphic Artist's Guild (GAG) 30 West 20th
Street, New York, NY 10011; (212) 463-7730.

Society of Newspaper Design P.O. Box 4075,
Reston, Virginia 22090; (703) 620-1083.

Society of Publication Designers 60 East 42nd
Street, Suite 721, New York, NY 10165; (212)
983-8585.

Illustrators

Society of Illustrators 128 E. 63rd Street, New
York, N.Y. 60018; (212) 838-2560.

Insurance

Independent Insurance Agents of America 127 S.
Peyton, Alexandria, VA 22314; (703) 683-4422.

American Soc. of Chartered Life Underwriters
and Chartered Financial Consultants 270 Bryn
Mawr Avenue, Bryn Mawr, PA 19010; (215)
526-2500.

National Association of Insurance Women
International 1847 E. 15th Street, Tulsa, OK
74159; (918) 744-5195.

National Association of Professional Insurance
Agents 400 N. Washington Street, Alexandria,
VA 22314;
(703) 836-9340.

Marketing

American Marketing Association 250 S. Wacker
Drive, Suite 200, Chicago, IL 60006; (312) 648-
0536.

Photo Labs

Association of Professional Color Laboratories (APCL) 3000 Picture Place, Jackson, MI 49201; (517) 788-8146.

Association of Imaging Service Bureaus 5601 Roeanne Way, Suite 608, Greensboro, NC 27409; (800) 844-2472.

International Mini Lab Association 2627 Grimsley St., Greensboro, NC 27403; (910) 854-8088.

Photo Retailers

Photo Marketing Association (PMA) 3000 Picture Place, Jackson, MI 49201; (517) 788-8100.

Photographic Educators

Photo Imaging Education Association 3000 Picture Place, Jackson MI 49201; (517) 788-8100.

Society for Photographic Education (SPE) 110 Art Bldg., Miami University, Oxford, OH 45056; (513)529-8328
www.spenational.org

Photographic Equipment Repair

National Association of Photographic Equipment Technicians 3000 Picture Place, Jackson MI 49201; (517) 788-8100.

Picture Editors, Researchers and Archivists

American Society of Picture Professionals (ASPP) C/O Woodfin Camp & Assoc., 2025 Pennsylvania Ave. N.W. #1011, Washington DC 20006; (202) 223-8442.

Professional Photographers

Advertising Photographers of America (APA) 7201 Melrose Avenue, Los Angeles, CA 90046; (800) 272-6264.

Advertising Photographers of New York (APNY) 27 West 20th Street, New York, NY 10011; (212) 807-0399.

American Society of Media Photographers (ASMP) 150 North Second Street, Philadelphia, PA 19106; (215) 451-2767.

Professional Photographers of America (PPA) 57 Forsythe Street, Suite 1600, Atlanta, GA 30303; (404) 522-6800.

Professional School Photographers Association 3000 Picture Place, Jackson MI 49201; (517) 788-8100.

Professional Woman Photographers c/o Photographics Unlimited, 17 W. 17th Street, New York, NY 10011; (212) 807-0399.
National Press Photographers Association (NPPA) 3200 Croasdaile Dr., Suite 306, Durham, NC 27705; (800) 289-6772.

University Photographers Association of America c/o Jim Dusen, S.U.N.Y. College at Brockport, Photo Services, 350 New Campus Drive, Brockport, NY 14420.
www.adm.uwaterloo.ca/infoupaa/index.html

Wedding Photographers International 1312 Lincon Blvd. #2003, Santa Monica, CA 90406; (310) 451-0090.

Public Relations

Public Relations Society of America 33 Irving Place, 3rd Floor, New York, NY 10003; (212) 995-2230.

Sales Representatives

Society of Photographer and Artist Representatives (SPAR) 60 E. 42nd Street #1166, New York, NY 10165; (212)779-7464

Stock Agencies

Picture Agency Council of America (PACA) c/o Bob Roberts, 4203 Locust Street, Philadelphia, PA 19104; (215) 386-8681.

Women in Business

National Association of Women Business Owners 1413 K St. NW, Suite 637, Washington, DC 20005; (301) 608-2590.

About the Authors

Bruce Cline has taught photography for over twenty-five years. He is a tenured professor and head of the photography department at Lakeland Community College where he has taught since 1980. Bruce was also on the faculty at Cooper School of Art in Cleveland, where he taught silkscreen, drawing, photography and printmaking. From 1980 to 1987, he maintained a freelance photography business that specialized in corporate, advertising and product photography. Bruce received his Master of Arts Degree in printmaking from Kent State University and his Ph.D. in education from Ohio University. His dissertation research was on critiquing student photographs in the college classroom. He studied with Minor White during the summers of 1973 and 1974. Bruce has published and exhibited widely and conducts summer workshops for photo educators. He is listed in Who's Who Among America's Teachers, 1996.

Don Luce, a professional still photographer for twenty-five years, is President of the ASMP Educational Foundation. He has served on ASMP's national board of directors since 1993 and has held the offices of ASMP First and Second Vice President. He founded the ASMP National Education Committee in 1990, was Chairman of the Board of Media Photographers' Copyright Agency from 1994 to 1996 and was a co-founder of ASMP's Ohio North Coast Chapter. Don has represented ASMP at international copyright conferences in Europe and Asia. He frequently lectures on the subjects of photographic business practices and intellectual property and has participated in numerous educational projects. Don is a graduate of the Cooper School of Art. He has taught at the Cooper School, the University of Akron and Cuyahoga Community College.

Neil Sapienza received a BFA degree in Photography from Ohio University in 1973. He began his professional career in 1975 when he opened a full service commercial photography studio in New York City. Neil continued to operate his freelance photography business until 1987 when he received an MS degree in Photography from Brooks Institute. During that year, Neil also joined the full-time faculty of The University of Akron as coordinator of the commercial photography program. Presently, as a Professor of Art, Neil coordinates the computer imaging program and teaches courses in professional business practices, electronic imaging, and multimedia development. In 1991, Neil founded Media Works, an Akron-based company providing digital video and multimedia production services and training.

Garie Waltzer earned her BFA in painting, and MFA in photography from the State University of New York at Buffalo, as well as studying visual communications design at Kent State University. An Associate Professor of Photography at Cuyahoga Community College, she is coordinator of the photography program, where she has helped to establish, with her colleagues, a premier digital imaging program as part of the two-year photography curriculum. She divides her time between teaching and consulting, and has actively exhibited her work in electrostatic print technology and digital imaging. The recipient of numerous awards and honors, including Individual Artist's Fellowships from the Ohio Arts Council and the National Endowment for the Arts, her work is included in many private, corporate and museum collections.

About the Editor

Jean Miller, a freelance editor in Cleveland Heights, Ohio, has an extensive background in education, editing and publishing. She earned her BA in English from Vanderbilt University and her MA in teaching from Miami University of Ohio. She currently spends most of her time writing and editing newsletters, and homeschooling her two sons.