

MAP NEWSLETTER

1ST APRIL 2003

MINUTES

Thanks to everyone for your continuing support of the MAP group. It seems like people are really getting something from the meeting content and more importantly the connections developing between members. It was also great to see some new people. We hope to see you again.

An idea I mentioned at the last meeting was to organise a group project possibly an exhibition for the end of the year. Can everyone have a think about this and we'll see if we can come up with something next meeting.

If you have any feedback on MAP please email erindavis@smartchat.net.au.

NEXT MEETING 6TH MAY 2003

Showing of work – 25mins each, slides or prints

Email Lizzie with any presentation queries maphotographers@yahoo.com

Annet
Dave
Mark

FOR SALE

35mm Lenses

Nikkor 20mm f2.8DAF Lens \$800

Nikkor 28mm f2.8DAF Lens \$300

Colour Temperature Meter

Minolta Colour Meter IIIIF \$1700

Flashes

Hensel 800 joule Flash Head \$ 500

Hensel 800 joule Flash Head \$ 400

Bowens Monogold \$ 600

Contact Gavin Blue email studio@gavinblue.com

FOR SALE CONT.....

1 x Minolta IV F Light / Flash Meter Excellent condition \$450 With manual and case.

1 x Canon EOS 50E body only, Excellent condition with manuals and electronic shutter release cable \$500

1 x Canon EOS lens 75-300mm USM f4-5.6, Series 2 Excellent condition with UV filter Auto / Manual focus \$300

Contact: Justin Britt Ph: 0418 104 098

Nikon LS 2000 35mm Film Scanner
36 Bit output, 2700dpi, 3.6 Dynamic range, SCSI interface, digital ICE (automatic dust & scratch removal)
recently serviced by Camera Clinic.
\$850.00

Frames

Blk aluminum, clean and ready to hang

12' x 16" @ \$11 ea or 14 for \$140

16" x 20" @ \$14 ea or 10 for \$130

Mongoose Switchback Mountain Bike

21 gears, good tyres, gears and brakes need servicing \$70

Call Arsineh 0401 320 173, 9489 2139

Perfect starter kit into Digital

CANON D30

Perfect condition, comes with box, card, cords, batteries, charger and 50mm F1.8 and 75-300mm F3.5-5.6 Canon lenses.

\$2600 plus GST

Call Robyn ASAP 0408 375 991

Selling for travel

EXHIBITIONS STUFF

Gallery resource listing <http://www.maxwell.com.au/exhibitions/index.html>

Exhibition titled: **Shifting Sands"**

CEMA Arts Centre

Cnr Glenelg and Bentinock Streets, Portland. Phone 03 5522 2301

Shifting Sands by Robert Bole

All images are landscapes along the Great Ocean Road printed on Cibachrome and are all Limited Edition images. For sale as Framed and unframed. Framed images are in natural Australian timbers.

March 27th - April 18th

Gallery 101

Ground Floor, (Level 6), 101 Collins Street, VIC 30000

Tel: (03) 9654 6886 Tuesday-Friday, 10.00am-5.00pm, Saturdays 12.00 noon to 4.00pm

Danielle Thompson: Marks of Light

18th March - 1st April

National Gallery of Victoria

Ian Potter Centre, Federation Square, Corner of Russell and Flinders Streets

Tel: (03) 8662 1555

First Impressions: Contemporary Australian Photograms

Until June 9th

**** Photo and Imaging 2003 ****

Melbourne Exhibition Building, Southbank

For 3 days only. representing a broad range of contemporary Australian images, in documentary, commercial, magazine, Photo-based art, photojournalism, wedding portrait and more...

See possibly the largest exhibition of photography in the world in 2003

More details soon, or visit www.photoimaging.com.au for more details in coming weeks.

Alcaston Gallery

11 Brunswick St, Fitzroy VIC 3065

Phone: (03) 9418 6444 www.alcastongallery.com.au

Jesse Marlow: Centre Bounce

An exhibition by a non-indigenous photographer celebrating the importance of AFL football to remote NT communities.

April 3rd - 25th

Centre for Contemporary Photography (Director: Tessa Dwyer)

205 Johnston Street, Fitzroy, VIC 3065 Free Admission to Exhibits.

Tel: (03) 9417 1549 Open: 11.00am – 5.00pm Wednesday - Saturday.

E-mail address for CCP: info@ccp.org.au

Website: www.ccp.org.au

**Just a Girl - Donna Bailey, Not Only Skin and Fabric - Fassih Keiso
Stalker - Maria Pulera, Sequence - Shannon Winnell**

Until April 5th

Wild thing - Nicola Loder, The Neighbour's House - Bronwyn Coupe**After The War - Darran McCrann, Information Narrative - Joyce Rudinsky**

April 10th - May 10th

**Geodetic Monuments - Alex Kershaw, Keep passing the Open Windows -
Angela Blakely,****The Creative Spaces Series - Paul Batt, Babel, Simon Biggs**

May 15th until 14th June

Simon O'Dwyer: The Great Ocean Road

Supported by Bond Colour Laboratories

March 21st - 3rd April

80 Gold Street, Collingwood VIC 3066

Tel: (03) 9415 9559 Open Wednesday to Sunday, 11.00am to 6.00pm by appointment

URL: www.goldstreetstudios.com.au

Kathryn Reeves: Significant Trees

March 19th - April 20th

Alfred Gregory: Everest

May 14th - June 15th

Latrobe Street Gallery

301 Latrobe Street, Melbourne VIC 3000

Tel: (03) 9696 0933 Open Monday to Friday 10.00am - 6.00pm

If I could Read The Sky: Photography by David Martin

Until April 28th

Photographic works by **Neil Howe**, at Photographers Gallery, 344 Punt Rd Sth Yarra, 3– 20 April.

“Other Worlds” by **Robyn Rosenfeldt**, Until 17th May 2003, Daguerre’s 322 Chapel Street, Prahran 3181

'Iceland' Photographic works by **Arsineh Houspian** at FAD Gallery 14 Corrs Lane Chinatown Melbourne from April 2-22
Gallery Hours: Tues/Wed 12pm-12am Thurs/Fri 12pm-1am
Sat 1pm-6pm or by appointment
jonathon@fadgallery.com.au 96392700

Hearth by **Trevor Morgan** at Span Galleries 45 Flinders Lane, Melbourne. Show runs March 11 -22. Gallery hours Tues - Fri 11 - 5, Sat 11 - 4. Opening night is March 18, 5 - 7

MILK – a photographic exhibition in the Yarra walkway at NGV, Federation Square, Opens Friday 14th March – April 22nd.

GUY LITTLE: Business of Photography

COMMUNICATION AND SETTING STANDARDS:

Photographers need to talk to each other. Clients will play photographers off each other. Some clients are only concerned with money; they will send a brief to 100 different photographers, to just get the lowest quote. By talking to each other photographers can stop this. ACMP has a business chat group for this type of communication network.

Recently, a group organised by Gavin Blue is trying to set bottom limits for services in the photographic industry. The starting place or model they are considering is that of the Media Entertainment and Arts Alliance (MEAA). The MEAA is a unionized group that publishes the equivalent of award rates for journalists, entertainers, and artists. Guy passed out copies of the “MEAA 2003 National Freelance Rates”; a PDF of this document is being sent out to MAP members. This may be useful for your own pricing. The photo reproduction section may be useful for usage rates for currently existing photos.

The Better Business Bible is a very useful publication of the ACMP. It includes all types of contracts for the photographic industry including contracts for assistants.

Communication is important for anyone assisting as well. Guy warns that there are Melbourne photographers who do not pay their assistants. Ask around before you start working with a photographer. In Melbourne and Sydney going rates for assistants range from \$10 to \$50 per hour.

In the 16-17 years that Guy has been working as a photographer, he increases his prices annually, possibly by 10%.

It is important to be part of the postproduction including preparing the files, scanning, resizing etc. Tailor make your photographs for your client's purposes. If the client scans the images themselves for example and does it on a cheap system, then when the images are not as impressive as they hoped, the photographer will be blamed.

GETTING/QUOTING ON A JOB:

When receiving a job, from the first phone call, be up front and don't be afraid to say NO. Do not quote or accept a brief over the phone, ask for it via fax or e-mail. It is important to get it in writing so there is no dispute later about what was said.

Be up front about copyright or licensing. Guy will ask his clients straight out, "what do you wish to do regarding licensing?" He uses the terms licensing because, through his experience, he has found clients get scared when you say copyright.

Always try to keep copyright, but there are some exceptions such as corporate portraiture or some PR where it is really not necessary.

Do not be afraid to say NO, it is better not to have a job than to deal with "Jelly Fish" or "Problem" clients.

At the beginning of negotiations with a client, ask, "What is your budget?" often they will tell you.

When charging a client consider whether you want to charge by shot or time. Make sure you consider your creativity and reputation, licensing and your expenses. At the beginning, be up front, but give minimal amount of information so as not to overwhelm the client.

Ask for money up front so you can cover your expenses including film and assistant. For new clients Guy charges 30% -50% up front and 20%-30% for existing clients. Guy states that payment must be made 7-14 days, and that a 10% on the accruing total will be charged per month. A few days or a week before an invoice is due, call, confirm your mailing address; make sure the money will be sent on time, remind that there is a late fee. If there are any problems they should be able to fix them by the time the payment is due. Send thank you cards to any of the client's staff that help to overcome problems.

LICENSING/COPYRIGHT:

The three aspects of licensing to consider are TIME (eg. July 2003), TERRITORY (eg. Australia Wide), USAGE (eg. Elle Magazine). The Better Business Bible gives percentages for these three areas.

Guy suggests that the exciting part of photography is negotiation; often a large part of the licensing. Frequently clients will initially say they want copyright, but once you find out why, often the time, territory, and usage can be negotiated and a licensing agreement can be reached so that you do not lose your copyright. There is even room to negotiate with magazines that express very strict contracts. For example Conde Naste has a terrible contract where photographers have to give up their copyright, but there is a different deal if they really want you.

If a client wants to buy the copyright, they need to pay 750% of the cost. At the moment photographers retain copyright for only 50 years from the time of publication. This means that photographers such as Wolfgang Sievers and David Moore have lost copyright to their own photographs during their lifetime. Efforts are being made to change this and hopefully we will catch up to the rest of the world, where the photographer/the photographer's family has copyright up until 75 years after their death. Furthermore, in Australia, artists such as painters and sculptors have copyright for 50 years after the artist's death.

COSTING:

The most up to date survey of Australian photographers' charges is in volume 100 of the Working Pro, it is about a year old. It only surveyed about 10% of the industry, but it is the best that exists. Here are some of the findings:

| item | range | average |
|---|----------------|----------------|
| 35mm E6 | \$10 - \$150 | \$60 |
| 120 E6 | \$14 - \$120 | \$60 |
| Hourly rate* | \$50 - \$250 | \$127 |
| Day Rate | \$250 - \$3000 | \$1500 |
| Photoshop hourly rate | \$20 - \$200 | \$100 |
| 8"X10" portrait print | \$21 - \$195 | \$70 |
| Portrait photography sitting | \$0 - \$350 | |
| Minimum Wedding Package | \$99 - \$2700 | \$1300 |
| Day rate for Editorial Photographers | \$90 - \$2000 | \$722 |
| Do you charge by time or shot? 84% time, 24% shot | | |
| Do you license your work or give away copyright? 46% give up copyright, 59% license. | | |
| 95% of wedding photographers say they keep copyright, 5% don't** | | |

*Guy charges approximately \$240 per hour and stresses the importance of not undervaluing yourself. If you don't respect your work, your clients won't.

**By law, in domestic photography such as weddings, the copyright is owned by the client. The photographer must state in the contract that they will retain

copyright. This is different from other photography where if there isn't a contract, the photographer has copyright. Do not get confused by ownership of the negatives and copyright. They are separate. A client can own the negatives, but the photographer may still own copyright.