

**An Empirical Study on
the Effects of the
Internet on Photographers**

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Executive Summary

The overall purpose of this research project was to find out how the Internet has affected the business and communications practices of photographers. This was done by using an online survey and by conducting personal interviews of a few photographers.

This report outlines the specific findings with respect to the following objectives:

1. To find out the difference in business communication practices of photographers before and after the Internet went mainstream.
2. To determine how photographers currently promote themselves.
3. To quantify Internet use among photographers with survey data.
4. To discover if the Internet is being used to connect photographers on a peer-to-peer level.
5. To determine the *best* thing about the Internet for photographers.
6. To determine the *worst* thing about the Internet for photographers.

The researcher:

- conducted a literature review of past business practices of photographers, and reviewed writings by Everett Rogers on the Diffusion of Innovations
- developed an online survey for photographers
- found the social group “photographers” via the Internet
- sent the survey to photographers through peer-to-peer networks
- received seventy survey responses from photographers
- received a dozen offers from photographers to be interviewed
- interviewed three photographers on the subject of the Internet

The following conclusions are based on the findings that are presented in this report.

1. Before the Internet went mainstream photographers wrote letters, sent out mailers, took out advertisements in source books, and made cold calls via

telephone to clients. Photographers had a hardcopy or slide portfolio of their best work. Previously, photographers met face-to-face with all their clients.

2. One key change as a result of the Internet is that 91% of full time self employed photographers have a website. This indicates that having a website is now the standard way for professional photographers to promote themselves and show their portfolio.
3. Photographers use the Internet for research as well as self-promotion.
4. Peer-to-peer networks exist in the photographic community.
5. Email is the greatest communication tool for photographers.
6. The loss of creative control is the worst thing about the Internet for photographers. The overabundance of imagery online, results in photographers becoming re-creators of someone else's work and the loss of the collaborative creative process.

Significance of findings

The researcher discovered that the Internet has impacted photographers significantly, in both positive and negative ways. The negative impact of the Internet is often not discussed. Adoption of new technology is almost always seen as a good thing, especially in a technical field like photography. Photographers are going to have to adapt and react soon to some of these negative things and come up with other ways to make money. The industry is in the midst of great change.

The news is not all bad though. The Internet has provided new access points for photographers and their clients mainly by the use of websites. Email has enhanced and made the communication easier between photographers and clients, and between photographers and their peers.

Introduction

Background

The Internet has affected the way many practitioners have conducted their business over the past twenty or so years. This communications channel has opened up many new opportunities for sales, promotion, peer-to-peer communication, and information dissemination. The field of photography has been no different. New ways of practicing photography have evolved due to new digital imaging technologies in the field. The Internet is a key partner in those emerging technologies.

This research was conducted for two main reasons. The primary reason was to investigate the effects of the Internet on photographers. The secondary reason was to find out if the types of data collection methods used are also suitable for conducting future research on the effects of digital imaging on photographers. Why the study? Information could have been gleaned solely from the popular and trade press on the topic. It may not have been academic, empirical or Canadian enough. The researcher felt it was important to hear directly from photographers themselves. It was also important for the researcher to familiarize herself with, and form connections to, the population she would be working with over the next two years.

This research paper will identify the changes that have taken place in the field of photography due specifically to the Internet. The literature review gives some trade related definitions; outlines communication practices of photographers before the Internet age, and takes a brief look into diffusion theory. The research shows how photographers use the Internet in their creative and business practices today. Also touched on are some negative effects of the Internet on photographers.

An online survey of Internet use, and personal interviews of photographers were conducted as the basis for research in this area.

Primary Objectives

1. To find out the difference in business communication practices of photographers before and after the Internet went mainstream.
2. To determine how photographers currently promote themselves.
3. To quantify Internet use among photographers with survey data.

Secondary Objectives

4. To discover if the Internet is being used to connect photographers on a peer-to-peer level.
5. To determine the *best* thing about the Internet for photographers.
6. To determine the *worst* thing about the Internet for photographers.

Based on the above objectives, the researcher developed the following research question.

What are the changes that have taken place in the field of photography due specifically to the Internet?

Literature Review

To determine what changes have taken place in the field of photography due to Internet communications technologies, a look back at former promotional practices of photographers is necessary. Some theoretical background on the diffusion of innovations is also relevant as it speaks to the adoption of Internet technologies through the social group of photographers.

A few definitions

According to Rohn Engh author of Sell and re-sell your photos, (1991) the field of photography has two distinct markets, service photography and stock photography. Service photography (or assignment photography), involves creating original images for a specific application and deadline. Clients could be ad agencies, wedding parties, public relations companies or corporations. Stock photographs are photo illustrations – a fixed known product –, which photographers, or their agents sell to clients such as book and magazine publishers. Stock photographs can be very specific or very generic. A general interest magazine may need a photograph of flowers, where a health magazine would require a photograph of a specific flowering herb. Photographers may practice both service and stock photography.

In the service photography industry there are further divisions. They are commercial and industrial, editorial, and consumer. Commercial photographers work mainly with advertising agencies, corporate, and industrial clients to produce images for advertisements and annual reports. Editorial photographers either work full time for magazines or newspapers, or they freelance for a variety of editorial publications. Freelance editorial and commercial photographers typically get hired on a job-by-job basis. Editorial photography includes all subject areas, which could be from fashion to documenting the life of a Northern community. Consumer photographers work with the general public, shooting weddings, portraits, and team or school photos.

Scientific photographers, often on the payroll of corporations or government, document items for very specific needs like law enforcement, natural resources, agricultural, or medical uses.

One other area of photography is fine art. The markets for these photographs are galleries and art books. Many commercial photographers do personal work, which they market as fine art. Latest trends show that personal and fine art photography is also being used in advertising. There is a high degree of self-employment in the field of photography.

The old ways of doing things

Commercial freelance photography is very competitive. Photographers know that in order to be successful in the field, self-promotion is necessary. According to Cliff Hollenbeck author of Big bucks, selling your photography (1995), freelance photographers use several methods to attract clients. They create attention grabbing promotional material to mail out to new and existing clients; they have a portfolio or “book” available to show; they take out advertisements in source books like Black Book¹; they do PR; they network; and they rely on word-of-mouth.

Selina Oppenheim, in her article for the 2000 Photographers Market guidebook, outlines similar promotional practices, but adds the Web to the list. Oppenheim predicts that “in the future, as download times shorten and the resolution of images improves, websites will become powerful selling tools.” (Oppenheim, 2000, p.14)

¹ “Black Book Photography is the incomparable and original sourcebook for the creative industry. The book displays the work of the world's finest commercial photographers in high-quality, full-color prints. The Black Book name is respected worldwide, with over 19,000 art directors, creative directors, designers and corporations using Black Book Photography to find the talent they need. Advertise here, and your work won't be seen by everybody -- just by the people who matter.”
Source - www.blackbook.com

Diffusion and adoption of innovations – How Internet technologies are reinvented by the social group for their own needs

Everett Rogers' is best known for his book the Diffusion of Innovations, now in its fourth edition. The definition of diffusion is: "the process by which an innovation is communicated through different channels over time among members of a social system. It is a special type of communication, in that the messages are concerned with new ideas." (Rogers, 1995 p. 5) The four main elements of the theory are: innovation, communication channels, time, and the social system. (Fig 1.) Rogers' research on new technologies deals with how innovations are adopted and implemented by the users.

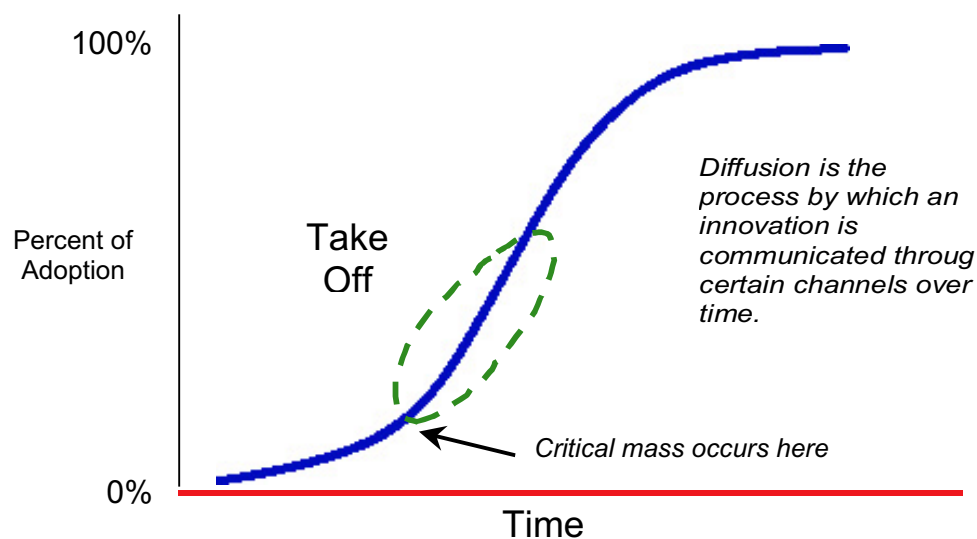


Fig. 1. Diffusion Curve. From Rogers, 1995, p. 11

"Diffusion is a kind of social change, defined as the process by which alteration occurs in the structure and function of a social system. When new ideas are invented, diffused and are adopted or rejected, leading to certain consequences, social change occurs." (Rogers, 1995, p. 6) The Internet has caused alterations to occur within the structure and function of the social system within photography, for one, in the way photographers communicate with clients to sell their images. A

second major change within the photo industry has come as a result of mega stock agencies like Getty² flooding the market with cheap imagery through the Internet, driving prices and the amount of assignment work down.

Critical mass is another term defined by Rogers as “the point at which enough individuals have adopted an innovation so that the innovation’s further rate of adoption becomes self sustaining”. (Rogers, 1995, p. 311) Internet use has reached critical mass in our society. With respect to photographers the research will investigate what specific functions of the Internet have reached this point – how photographers communicate with clients and peers, and how photographers promote their work.

An aspect I wish to focus on with respect to Rogers is the consequences of Internet technologies on the social system – in this case the social change with respect to photographers. The consequences are the changes that occur to an individual or to a group as a result of the adoption or rejection of an innovation. According to Rogers the consequences have not been studied adequately because change agencies have overemphasized adoption, assuming that the consequences will be positive (Rogers 1995. p. 409).

The usual quantitative survey research methods may be inappropriate for investigating consequences, as they do not give the whole picture. More appropriate

² “In 1995, Mark Getty and Jonathan Klein founded Getty Images. That same year, they did something never before done in what was then the “stock” photography industry -- they brought the kind of creative direction and talent typically found at major magazines and advertising agencies to the development of a stock image. The result was a new kind of original and creative photography that would threaten the already fragmented and disjointed stock photography market -- and the birth of a new company with a commitment to creating quality imagery and a strong business based on one, simple element -- a passion for pictures.”
<http://corporate.gettyimages.com/about/>

“Getty, in the past few years has bought out many of the small to medium sized stock image banks and agencies consuming them like Pac Man, creating a mega agency and an oversupply of images.” – Bix Burkhart, paraphrased

research methods are case studies, or ethnographic observation carried out over a long period of time – perhaps even years (Rogers 1995. p. 409). This initial research project on the effects of the Internet on photographers is part of a much larger project, which will take place over the next two years. Internet time (and digital imaging technology time) is in dog years. Establishing contact with the photographic community now is essential for building relationships for further research. It is also important to do this research now, because the social group is already feeling the consequences of adopting Internet technologies.

Consequences are also difficult to measure as they are frequently “confounded by other effects” (Rogers 1995. p. 411), making it difficult to separate direct consequences from other factors. For example, in a study of early adopters of Internet marketing practices, it would be hard to say whether success was as a result of Internet technologies or the fact that the photographer was actually getting better at picture taking, or got a lucky break. Was the economy to blame for less business, or was it the Getty machine?

Rogers also describes re-invention of an innovation. “Re-invention is the degree to which an innovation is changed or modified by a user in the process of its adoption and implementation.” (Rogers, 1995, p 17). According to Marc Isaacson in a 2001 Black Book article, this process is already happening. “The digital world is not the next frontier; it is the current marketplace. It is the buyer, the end-user, a tool of creation, and the means of delivery of product. The digital revolution has not changed the art of creation, it does not dismiss nor ignore talent, it is purely taking what came before and re-creating the creative process in its own image, for its own purpose.” (Isaacson, 2001) In terms of photography, the Internet is part of that digital world Isaacson is referring to.

Methodology

Please refer to Appendix I for a copy of the survey and Appendix 2 for the interview questions or refer to: <http://www.ucalgary.ca/~mphielem/survey1.html> to see the online version of the survey as it was presented to photographers.

Structure

The theoretical underpinnings of the research are positivist in nature. The survey collected quantitative data while the interviews allowed different qualitative information to be collected. The survey provided a framework that allowed the researcher to study a relatively large population to some depth. It was anonymous so that respondents felt their information would not be used in inappropriate ways. The online survey questions were arranged as one choice answers (radio buttons) or multiple answers (check boxes). There was a spot for “other” answers in many of the questions leaving room to catch the “missed” choices by the researcher.

The personal interviews of photographers were conducted using six main question areas, which had some overlap. Some questions were broad in nature and others more specific. Respondents were asked in all cases to give examples. During the interviews respondents often brought up other issues related (or not) to the questions asked. This led to insight into how photographers really feel on some issues of which I was unaware. Allowing respondents to carry on in this informal free-flowing way added rich qualitative data, which would not have been captured using a survey alone. Much of this data will carry over into the next stage of research into the effects of digital imaging technologies on photographers.

Administration

The survey was administered via the researcher’s University of Calgary website. This immediately associated the respondents with academic research as opposed to marketing research. The survey was created as a form on a web page. It was set up to automatically deliver anonymous tabulated results to the researcher’s University

email account. (See Appendix IV for a sample.) A pilot survey was sent out to eight other researchers and peers the last week of January 2003, to test the robustness of the data collection method and to test the validity of the actual survey questions. The survey was revised accordingly and went “live” online for two weeks. The dates of the survey data collection and interviews were from February 3-17th, 2003.

The researcher contacted photographers a few different ways. First, emails were sent to her peer groups – photographers, academics, and colleagues. The email invited people to pass the survey on to any photographers they knew. Secondly, as a result of a colleague passing on the email to the Prairie Chapter president of CAPIC³, a contact with CAPIC National president was made, who then offered to post the invitation on their upcoming newsletter. Third, the president of CAPIC National directed the researcher to a website called canphoto.net⁴ who when contacted, immediately placed the request on the front “news” page of their website. Fourth, the researcher mined the email addresses of forty photographers from the Photo District News⁵ list of Canadian commercial photographers and sent the invitation to fill out the survey directly to them.

There was a high degree of trust between the researcher and respondents. Those interviewed were part of the researcher’s peer group or they volunteered by sending an email to the researcher after completing the survey. Five interviews were scheduled but only three were completed – mostly due to photographer’s schedule changes and the researcher’s deadlines. All interviews were tape-recorded and all participants agreed to have their real name used in reports and articles relating to this research project.

³ “CAPIC (Canadian Association of Photographers and Illustrators in Communications) is Canada's premiere association of visual communicators. CAPIC actively and successfully represents the interests of members in a wide range of areas from Copyright to Business Practice. CAPIC members provide outstanding imagery, which is used in all forms of reproduction.” www.capic.org

⁴ CanPhoto.net is a directory listing for all things photographic in Canada catering to both full and part-time photographers and those who need their services.

⁵ Photo District News is the leading photographic trade publication in North America.

Population

The population surveyed ranged from commercial photographers to photo students. It also included part and full time photographers. It is difficult to measure the population of photographers in Canada. CAPIC, estimates there are about 12,000 full time commercial photographers in Canada. Including part-time photographers and fine artists in the group could more than double that number. According to Statistics Canada (Gower & Kelly, 1993, p. 11), to get a 90% confidence level in surveys of populations between 25,000 and 100,000, a sample size of 68 respondents is required. For this survey, 70 photographers responded. The margin of error is $\pm 10\%$.

Limitations

The researcher experienced some limitations with using an Internet survey as a research method.

One limitation was that there is no verification that each survey was actually filled out by a photographer, however, the group, as a whole would have no reason to falsify any answers. It was also stated at the beginning of the survey that people were not obligated to answer any questions they didn't want to. The researcher eliminated four surveys, which were clearly filled out by non-photographers. It was apparent by the answers to the questions which surveys these were.

Photographers are busy people. Although ten people offered to be interviewed, five set a date and time, but due to their schedules only three were interviewed. The quality of the interviews and range of interview subjects however, provides plenty of usable data. The main limitation with so much qualitative data is that it is hard to analyze in a short time period.

Survey Results

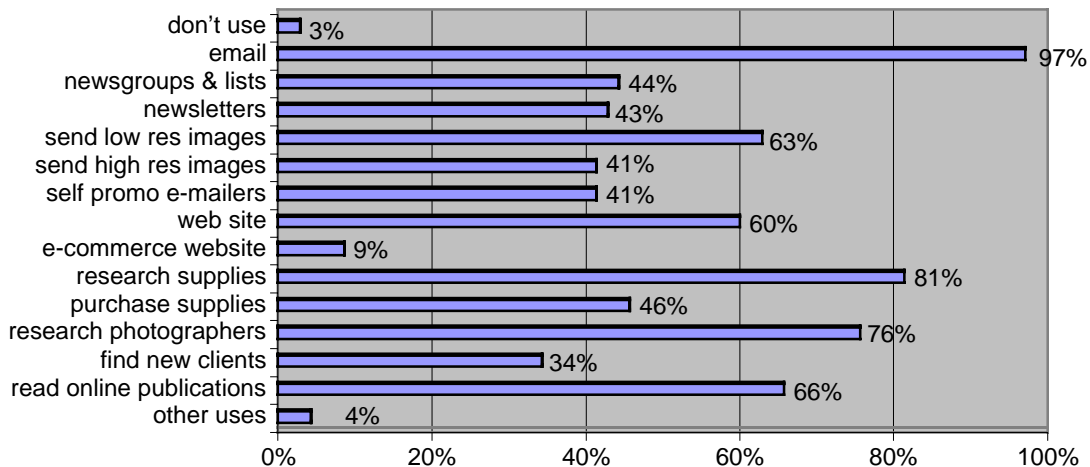
All questions in the survey provided quantitative responses. This section of the report contains data tables and charts of the survey responses as well as some cross tabulations comparing dependent and independent variables.

Section 1 – General Questions

The first few questions on the survey focused on photographer's current market areas and establish the basis for further questions related to the Internet.

The first question asked photographers what they use the Internet for with respect to their photography only. An overwhelming 97% use it for email. The next major use is to research supplies, 80% and research photographers, 76%. 60% of photographers surveyed have a website. These 60% answered the website questions further along in the survey which will be dealt with in the next section. Chart 1 below, gives the full results of the first question.

Chart 1 - What do photographers use the Internet for?

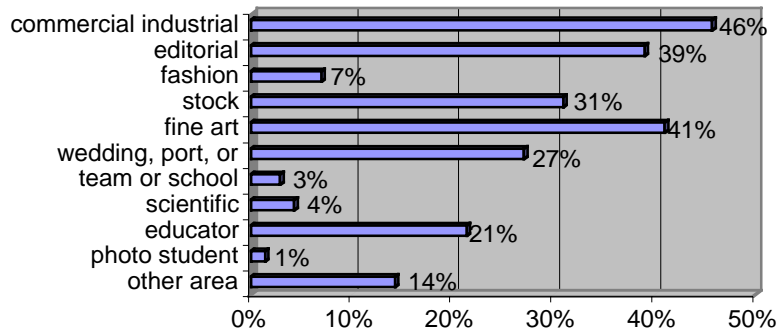


Q1 - Other uses

- workshop adverts
- share photos w/family and friends
- database for interactive installations
- analysis of style and content

The second question asked respondents to identify the main areas of photography they work in. The top three areas were commercial at 46%, fine art at 41% and editorial at 39%. The chart below provides the breakdown.

Chart 2 - Main areas of photography people work in



The “other” category contained the following responses:

- astronomical
- event
- landscape/travel
- newsletter for office
- photo technician at a school
- photos used as a reference for painting
- recreational

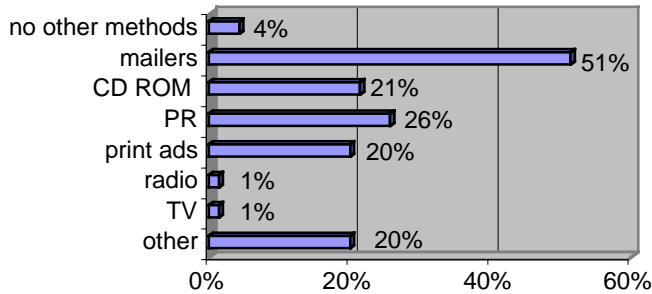
Question three asked if respondents used photo trade association listings or media listings to market their photography. 37% said they did. When asked to specify, respondents provided the following:

Trade or media listings (top 4 responses)

- portfolios.com 38%
- CAPIC 31%
- canphoto.net 27%
- wedj.com 8%

The next general question asked about other marketing methods other than the Internet. The most popular method chosen was printed material like postcards and mailers. Next, a surprising amount of photographers, 26%, use public relations as a promotional method. The 20% “other” responses are listed here.

**Chart 3 - Current marketing methods
- other than the Internet**



Other marketing 20%

- client referrals
- direct calls
- exhibitions
- greeting cards
- links to my website
- personal contact
- photo business cards
- promo packages
- sales rep
- telephone book
- word of mouth
- workshop posters
- yellow pages ad

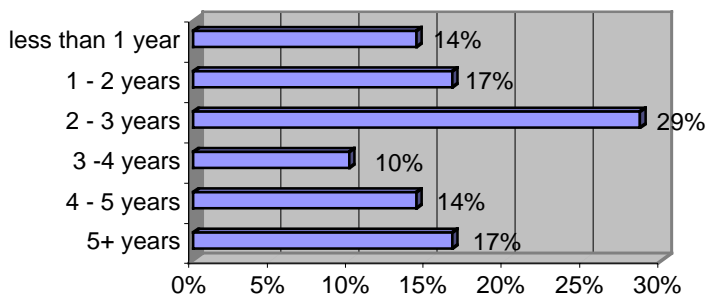
Section 2 – Website specific questions

The next ten questions were answered by the 60% of photographers surveyed who said they had a website.

Cross tabulation showed that 91% of full time self-employed photographers have a website.

The first question in this section asked how long photographers had their website. As the chart shows, 29% of the photographers have had their website for 2 –3 years.

**Chart 4 - How long photographers
have had their website**



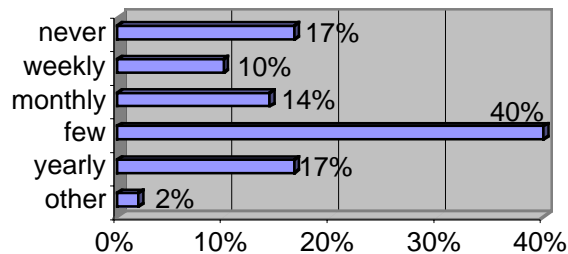
The next question asked if photographers have their own distinctive URL like www.myphotos.com or myphotos.net. Most photographers, 79% answered yes.

When asked if a professional web or graphic designer designed their site, 71% responded yes.

Related to the above question, 62% of photographers said they are able to edit their website themselves.

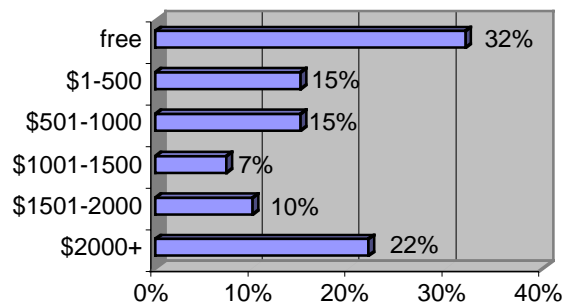
The next question dealt with the rate of updating of photographer's websites. The chart below illustrates the responses. 40% of photographers reported they update their website a few times per year, with all other responses at 17% or lower.

Chart 5 - How often photographers have updated their website



The cost of photographer's websites was the next question. The chart below illustrates the responses.

Chart 6 - Cost of website



The following question asked if photographers used search engines to promote their website. About half – 49% reported using search engines. They were also asked to specify which search engines they used. The table below gives the responses.

Search engines photographers promote their website on:

- google 75%
- yahoo 40%
- alta vista 25%
- excite 20%
- hot bot 15%
- msn 15%
- web crawler 10%
- infoseek 10%
- lycos 5%

The next question asked if photographers made people sign-in to register before entering their site. No photographers had a sign in form.

Similarly photographers were asked if they had a guest book on their website. Only 2% had a guest book.

The last question in this section asked if photographers had generated any new business as a result of their website. Most people, 80%, answered yes. Photographers were then asked to elaborate. The responses follow.

- My website generates lots of business
- I get approximately one quarter of my business as a result of my site
- It's just getting going, but good to date
- The portfolio has generated assignment work, and the image search engine has brought in image sales
- I have a "send for quote" section that gives me approx 5 leads per week
- Very, very little, used more as a sales tool
- It has been a great source of new business through the emails it generates
- We have had a few jobs come in, but mostly it is used for portfolio showing
- New clients hire me for shoots or buy existing work
- Sales have been generated with no other association other than being found in a search
- New clients have enjoyed the unique perspective I capture in my images which is presented through my site
- I have had two sales in the past months that were a direct result of the site
- I get lots of repeat traffic, people looking to see what's new
- Clients look at my portfolio and then contact me
- Last year my site generated \$8000 worth of new business
- Three International clients last year as well as interest from a large American ad agency
- Customers will call, saying there were on my website, which is listed in the yellow pages
- I've received several jobs directly from my website
- Assignments from professional associations, workshop participants
- Most initial clients look at my website before meeting with me
- 30% of new business comes from my site
- My site is found through search engines
- As an electronic portfolio for people in other cities
- A good way to show my portfolio

Section 3 – Demographic information

Chart D1- Age

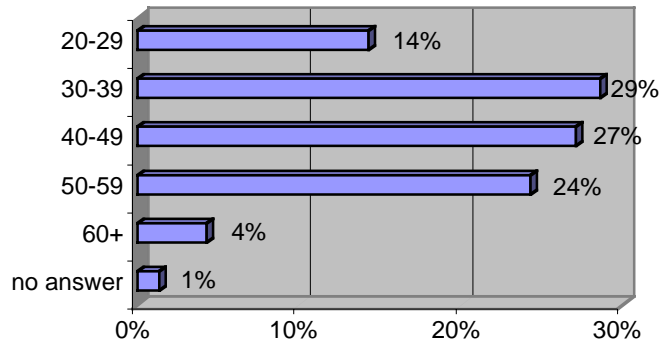


Chart D2 - Gender

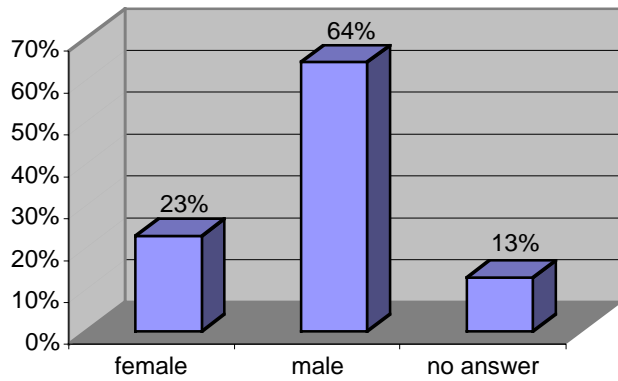


Chart D3 - Education

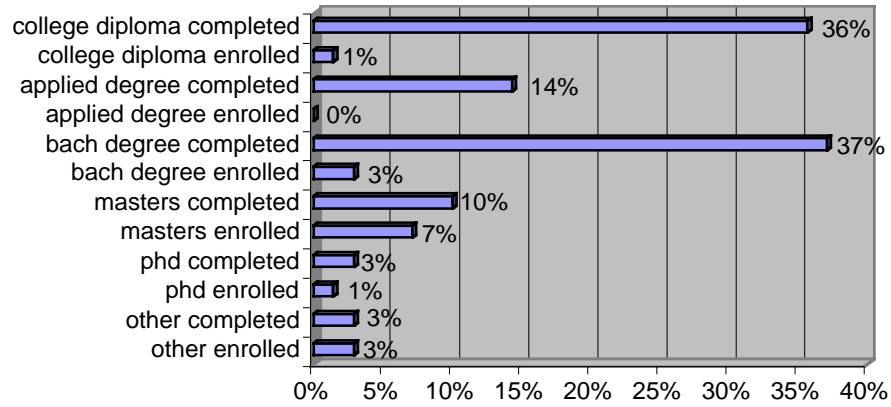
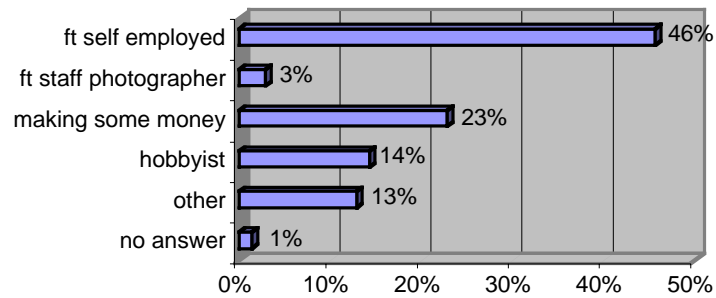


Chart D4 - Current employment situation



D4 - Other employment*

- educator/retired educator 78%
- day job in another field 56%
- day job in photo industry 33%
- photographer's assistant 10%

*Note: People in the “making some money”, “hobbyist” and “other” categories also answered the “other” category specification question.

Chart D5 - Sales from photography in 2002

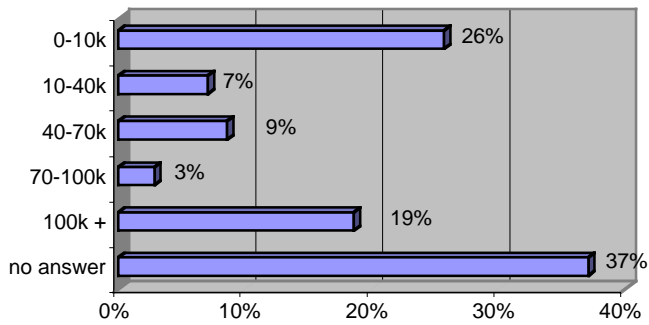
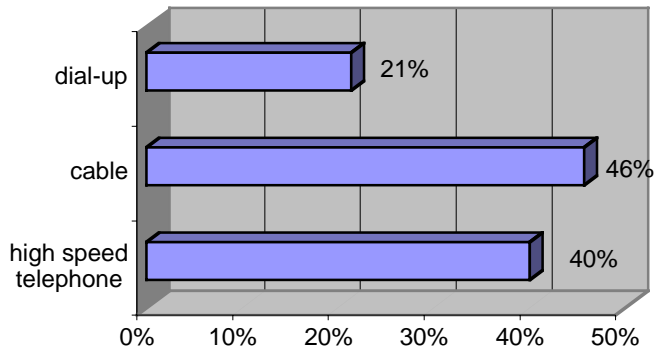
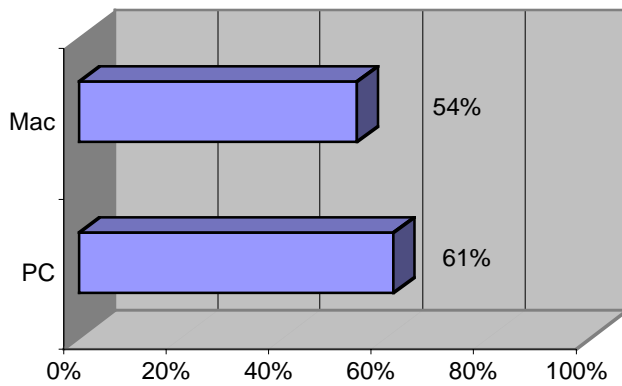


Chart D6 - Types of Internet connection*



*Note: some people had more than one response checked.

Chart D7 - Computer platforms used*



*Note: some people had more than one response checked.

Interview Results

Not all of the data collected in the interviews was relevant to the current research project on the effects of the Internet on photographers. Therefore the interview results will contain the most relevant information only.

Interviewee 1 – Linda MacCannell

Background – Linda MacCannell is a fine art photographer, photo historian and photo educator. MacCannell co-authored the book Riders of the West – Portraits from Indian Rodeo (1999) with historian Dr. Peter Iverson. She exhibits, publishes, and sells her photographs internationally. Currently MacCannell teaches History of Photography at the Alberta College of Art & Design in Calgary. Website: none

Interviewee 2 – Cathie Archbould

Background – Cathie Archbould is a commercial, editorial, and stock photographer operating out of Whitehorse, Yukon. Before turning freelance three years ago, she was a staff photographer at the Whitehorse Star. Archbould has photographed many large-scale sporting events such as the 1994 Commonwealth Games, the 2000 Arctic Winter Games, and the Yukon Quest dog sled race on several occasions. Website: www.archbould.com

Interviewee 3 – Bix Burkhart

Background – Bix Burkhart is a full time corporate, editorial and stock photographer in Calgary. Burkhart is also the head of the Prairie chapter of CAPIC, the leading photographic trade association in Canada. Website: www.bixstudio.com

Part 1 – How has the Internet changed the way you practice photography? Please give some examples.

CA – *“Well take today for example, I had a new client contact me via email for a shoot up here. I researched a website of one of my clients to see if my photos were being used on it. I sent out a dozen images to a new client. And I got a PDF comp of what a client wanted on an upcoming shoot.”*

LM – *“Of course email. I use it (the Internet) to research because I teach history, I’ll use it to research photographers, contemporary as well as historical. And techniques – for content. I use it to research equipment also, contemporary and historical equipment. I go on eBay because there is a huge number of antique optics and equipment being exchanged. Rarely do I buy anything. It augments my understanding of the technology of the medium.”*

BB – *“There’s a whole bunch of stuff that comes to mind. Email is very, very handy. I’ve been contacted cold, from clients in other cities by email and done work for them, and never met them, never even spoke to them on the phone. That is very cool. Being able to send them image files for either approval or input or whatever, is great and just being able to communicate really quickly with out the imposition of*

time. In other words having to answer the phone. Like when the person is there. It's a much more efficient use of time. You are not imposing on the other person."

"A double edge sword sort of deal is the problems of websites in the business community these days. It's like cell phones and fax machines at some point you just have to fit in because everyone else has it. A website is a great way to familiarize people with images - a great way to send people a link to your website instead of a promotional mailer. The downside is, it is yet another expense, its more cash going out that there is no return on. I mean there is, but its over the long term and you can't really quantify it. So that's a problem. If there was more work as a result of the Internet it would be good, but there isn't. It's not that there's less, well there actually is less, but there's more photographers trying to get that work. So a photographer needing to have a website, um it's a good thing, but it is another thing to have to spend time on and money on – both of which are in short supply."

Part 2 – Marketing and promotion

Do you currently use the Internet to promote your photography?

Where you a practicing photographer before the Internet went mainstream?

If yes to both of the above, how did you used to promote your photography compared to how you promote it now?

CA – *"Yes, I use the Internet to promote myself. I was practicing before the Internet went mainstream. I used to type letters. I used to do slide shows for my clients and send out slide portfolios. I used to make those laser copy mailers – I don't do that anymore. I used to take out newspaper ads. I still do that, but not as often anymore. Actually now, I'll make a postcard to announce the updating of my website. Now I make cold calls via email asking people to check out my website."*

LM – *"I really have very minimal PR efforts. I'm kind of naïve. I'm sure I should. I'm sure I could exploit the Internet certainly with web pages and stuff. I have not done that. I'm beginning to think about getting involved. I'm sure it will be a tremendous thing to do, but I just don't seem to have the expertise maybe to build such a thing (website). I haven't felt the need actually, but I'm sure it would enhance my practice in all sorts of ways. I have a lot of inertia, perhaps because the learning curve would be steep."*

LM – *"I'm not anxious to sell a lot of the images I take, so that's probably why I'm reluctant to put them on the Net for that reason. When there's been an exhibition around there have been some images on the net – not with my blessing though" I don't want the native images to be just "out there". Actually I don't want to lose control of them totally. I want to be able to say where it goes and who can use it. I want to be just very careful because I feel that was the understanding that I took the photos under. I'm reluctant to let go of them because of the personal contractual agreement I have with my subjects."*

BB – *“Well before of course it was based on real things not virtual things. In other words phone calls and promotional mailers. Oddly enough I haven’t stopped doing that. I haven’t felt that I can stop doing that. There’s just more now to do. You can’t just stop doing things the way you have done – I still have to phone people and talk to them in person I still have to send out mailers, I still have to have regular contact to show people my book, but on top of that I have to maintain my website and hire someone to design it and figure out what I want it to do. It’s just more piled on. Nothing has really changed there’s just more stuff and that all has to do with the Internet. I can’t really stop doing the other stuff. There’s still a real necessity to interact person-to person or face-to-face, and for there to be a tactile and actual physical thing that someone can tack on their wall in their office or whatever.”*

Part 3 – Copyright

Are you concerned with the theft and copyright infringement of your images on the Internet?

Have you or anyone you know encountered any theft of online property?

Do you have any measures to deter copyright infringement of your online property?

CA – *“I’m not concerned because of the small dpi of images on the web. I’ve seen prints from my website on people’s desks though – used in layouts and things. I guess my deterrent would be the low-res images. I guess I have faith in what I put on my invoices, that people know they are only paying for certain usage of the photos.”*

LM – *“Yes, particularly if they were used inappropriately, or used in a context that was not in the spirit in which they were taken.”*

BB – *“To a certain extent there are deterrents. For any image that goes on the Internet the maximum resolution, because of the construction of the monitor, is a low-resolution image, 72 to 96 dpi, which if you try to use it for anything other than a TV screen, is useless. So that’s kind of cool, a little bit of built in protection. I’m not that worried about actual theft or unauthorized use because, anyone who is going to use an image for anything of consequence is not going to take that chance. If no one’s making any money on it, I’m not that concerned about them using an image of mine - unless it’s for something absolutely terrible. The stock business is so huge right now, there is such an oversupply of imagery available to people, why would they even bother, you can get royalty-free images for so cheap that not only do you get the quality you need, it’s also legal.”*

Part 4 – Networking with peers, clients, subjects

Do you use the Internet to connect with other photographers via email, newsgroups or listserves?

Do you feel the Internet is a good place to network and meet with other photographers or do you prefer a face-to-face meeting?

Does the Internet enhance peer-to-peer communication or make you feel more isolated?

CA – *“I connect with the other Northern photographers up here. I sometimes hire other people to shoot for me in other regions. Also I connect to discuss problems pricing work for a new client. I use it instead of phoning them. I don’t really go online to chat or anything because I’m too busy for that. I think the Internet enhances my communication with peers given that I work on my own. The Internet keeps me in touch and I don’t feel so isolated. Everyone needs to be linked and have a scanner.”*

LM – *“The connection I had with Peter Iverson on the book, now that could not have happened without the Internet. That was totally through email initially. Most projects that I am working on now require that kind of fast access.”*

LM – *“People contact me occasionally, not a lot, but its always fun and usually its people I’m really excited about talking to – the Smithsonian or someone. It’s a topic they’ve put in a search for and they realize you are working on that – that’s cool. And then I’ve done that on occasion; when I’m trying to research something I’ve followed a thread to find out if it’s plausible. I’m trying to explore working in the North a little bit so I use the Internet for a general search and then I hone it down.”*

LM – *“It’s a combination, the Internet is a good initial way to meet people. Then hopefully you work towards face-to-face which is always the best, the most informative. With email and the Internet you can get a lot done in a very short amount of time. Like in an afternoon you can find out all sorts of things and have communicated about all sorts of things. It’s none of these letters where you would have to wait a week - write a letter, and wait a week for the reply. It’s sped everything up. I think it’s fantastic. I just think it’s nice to combine it with face-to-face interaction.”*

BB – *“There are many networks. There are forums sponsored by various agencies. There are a whole lot. Communication totally has changed. I’m in touch with photographers now who I would not have been in the same sphere with. There would be no reason for me to encounter these people unless I ran into them in another city somewhere. But by virtue of communications via the Internet that is a forum in and of itself. You may begin speaking with people if you are involved in a forum or chat group. I have emailed questions about other markets in other cities to other photographers.”*

BB – *“There was an interesting thing that just happened among the CAPIC membership in Calgary a couple months ago. There was a client, an agency that was not paying people properly, and because we were all communicating, at one point someone said “I’m going to this agency and they want me to shoot this job and . . .”, whatever I can’t remember the details, but anyway there was a flood of people who were saying, “They haven’t paid me for six months!” They said all this stuff from like, four or five individual people who dealt with this agency with related stories, which totally changed the dynamic of the person going in there. That was very cool the way that happened.”*

Part 5 – Client relationships

Have you ever sold photos or got a photo shoot through contact with a client solely through the Internet? Was this a new client or one that you had met at some point? Please tell me about the transaction.

CA – *“Well like I told you in the beginning, just today I got a shoot from Canadian Living, a new client. They found me through my website, contacted me via email and hired me for the shoot without even talking on the phone.”*

LM – *“Mainly exhibitions, a couple of them have occurred that way.”*

BB – Answered in Part 1.

Part 6 – Benefits etc.

Do you see the Internet as being a benefit to photographers? Why or why not? What is the best thing about the Internet for photographers? What is the worst thing about the Internet for photographers?

CA – *“I see it as being a great benefit for photographers. You get jobs directly from the Internet. Magazines search the region for photographers where the article takes place. They don’t send people up here as much. It’s better than word of mouth. If I would have relied on word of mouth, all my clients would have called the newspaper where I used to work and one of the photographers there would’ve got the job. Your identity becomes International. I do tons of shoots with no face-to-face contact with the clients – that’s why I’m spending money to update my website now. The best thing – people can find out about you and not know you at all. Worst thing – all that crap email.”*

LM – *“I see the Internet being a tremendous benefit to photographers. It provides connections and networking and sales. If you want to sell your work, that’s where you can do it. You can do advertising.”*

LM – *“The best thing about the Internet is the speed at which you can get answers. I just think its made communications more informal. You don’t have to draft a formal letter. You can inquire quickly and easily. The access to information is the best thing. The worst thing about the Internet, losing control of your images.”*

BB – *“Well yes I think it’s a huge benefit in a few different areas, one of course is in promotion and visibility. All of a sudden I can have someone in Spain look at an image of mine instantaneously, virtually. It kind of goes hand in hand with how business is changing overall as a result of the Internet - the communication obviously. Also, it’s a whole other market. It’s a whole other area that needs images - for people’s websites.”*

BB – *“The best thing is websites. Marilyn my wife is a wedding photographer and she’s making bookings directly off her website. I think that is the coolest thing, what you can do with a website if you use it properly. That would be hand in hand with the email, the communication.”*

BB – *“Worst thing that I can see isn’t really a worst thing but it’s an aspect of photography, of the change in the industry, and that is stock photography. The Internet is enabling the stock industry to steer the whole industry – assignment and editorial. The use of images and the acquisition of images for clients through ad agencies and designers is so convenient that there is no reason to hire someone - unless it’s a really specific thing. The stock industry by virtue of the Internet has dramatically affected the amount of assignment work. It’s just changed everything. In fact to the extent that my peers and I, we’re trying to figure out other ways to make money at what we do. It really has affected the assignment market to that extent.”*

BB – *“Another interesting thing that has impacted me the most negatively as a result of this particular thing (the convenient access to all kinds of images) is that very frequently a designer or an art director will come to me with something downloaded off the Internet at low res but, comped it up, and the client likes it, and I’m boxed in to replicating that image. Which totally blows out of the water all the years I’ve spent honing my skill and my craft, because I’m not being paid for my creativity. I’m being paid to produce something that looks like something else so the client is happy because the client has got the image that they see in their head. I mean people used to come to me with little sketches or thumbnails or we’d just sit down and talk about it, so you’d be creative and you’d come up with something original. It’s unbelievable how it’s just the opposite way now. Actually that’s the biggest detriment, that’s not directly related to commerce, but that’s related directly to the creative process. That is really stifling.”*

Conclusions

In order to offer relevant conclusions to the objectives of this study, it is necessary to revisit the goals for this research project. They are:

1. To find out the difference in business communication practices of photographers before and after the Internet went mainstream.
2. To determine how photographers currently promote themselves.
3. To quantify Internet use among photographers with survey data.
4. To discover if the Internet is being used to connect photographers on a peer-to-peer level.
5. To determine the *best* thing about the Internet for photographers.
6. To determine the *worst* thing about the Internet for photographers.

Objective #1: To find out the difference in business communication practices of photographers before and after the Internet went mainstream.

The interview data and literature review provide the key answers to this question.

Before the Internet went mainstream photographers wrote letters, sent out mailers, took out advertisements in source books, and made cold calls via telephone to current and new clients. Photographers also dropped off, or sent via post or courier, a hardcopy or slide portfolio of their best work for clients to see firsthand. Previously, photographers met face-to-face with all their clients, and some even sketched out preliminary ideas and plans for a shoot. The creativity was collaborative between photographer and client.

Now that Internet use has reached critical mass, photographers have websites, send out mailers, make promo CDs, get on online industry listings, and send cold call emails to current and new clients. In other words, they still do many of the same things, but now have the added Internet factor. Clients can now see portfolios

anytime they want from any place in the world there is an Internet connection. Sometimes photographers don't even meet their clients face-to-face.

Due to the overabundance of imagery online, clients or art directors, can now give photographers a "comp" – a sample of exactly what they want, even using someone else's photograph. The client has in mind what they want before the shoot takes place. The photographer is sometimes reduced to a photo "copier" and less involved in the creative process.

Email is a great communication tool for photographers. Photographers can contact clients and clients can contact photographers without a great imposition of time. The transactions are faster and less formal than with letter writing. Photos can also be attached, and sent to clients in different cities.

Objective #2: To determine how photographers currently promote themselves.

The survey data provided most of the answers to this objective. Websites, at 60%, were the number one form of self-promotion and 80% of people with websites said they got work directly as a result of it. The interview and survey data both indicated that email is being used extensively by photographers for self-promotion as well as communication.

The key result though is that 91% of full time self employed photographers have a website. This indicates that having a website is now the standard way for professional photographers to promote themselves and show their portfolio. One of the interviewees said it is hard to quantify what you make from your website and that it is more of a long term promotional plan.

Half of photographers still produce mailers or printed pieces. Public relations (25%) is also still used. One photographer said he hasn't stopped doing any of the other things, he just has the added expense of creating and maintaining a website too. It

will be interesting to see if the number of “other” methods of self-promotion decreases over time as a result of the Internet.

Objective #3: To quantify Internet use among photographers with survey data.

The survey data shows that the most popular thing about the Internet is email with 97% of respondents using it for their photography. The next is that the Internet is being used as a resource for all sorts of research – researching supplies, other photographers, reading online publications, newsgroups, and researching new clients. This type of use is what Negroponte calls “pulling”.

Photographers are also putting things “out there”, their own websites, e-newsletters, low and high-resolution images, input into newsgroups and lists, and their money when they purchase supplies.

How photographers use the Internet says much about how suitable it is for visual communications as well as written business communications. The fact that the Internet is now so “visually” oriented makes it an ideal communications tool for photographers.

Objective #4: To discover if the Internet is being used to connect photographers on a peer-to-peer level.

The method the researcher used to reach photographers for this project proves that peer-to-peer connections occur via the Internet. Starting with her own peer groups the researcher asked people to pass the survey invitation on to other photographers. As a result it crawled through several photographers’ peer groups. Eventually personal contact was made directly to the researcher from a dozen photographers she didn’t even know. In the early stages of the survey, the researcher had no way of estimating how fast and how far the survey would spread.

The photographers who were interviewed concurred. There are connections made with photographers we know well and those that we'll never meet. Photographers turn to each other as resources in dealing with client relationships, to quote jobs, find out about work in other cities, and to keep in touch with the photographic community when living in more isolated locales. The Internet provides a forum for that. There are many networks a photographer may be connected to.

Objective #5: To determine the *best* thing about the Internet for photographers.

These answers come directly from the interviews and a bit from the first question of the survey. Email was the top choice in the survey of things people use the Internet for. The interviewees agree with the survey results. The speed and ease of use email for communicating with clients seems to be one of the greatest benefits of the Internet. Websites seem to be the next best thing. "It's a way for people to find out about you and not know you at all."

Objective #6: To determine the *worst* thing about the Internet for photographers.

Interview data provides the findings of the worst thing about the Internet as being a general loss of control in a few areas. The first one is losing control of the images. Not wanting them to be just "out there." The second thing is that photographers are losing creative control of their image making as a result of the stock industry flooding the market. Photographers are becoming re-creators of other photographer's work. There is also the loss of control of "who" can invite themselves into photographer's mailboxes pushing in all that junk mail.

Musings from the researcher

In the planning stages of this research project I saw it mainly as a model for future information gathering on the topic of digital imaging. I wanted to figure out how to connect to the social group photographers and I wanted to get into the higher end group of commercial shooters making over \$100,000 a year. That part was accomplished much easier than I thought it would be. The “quality” of the survey responses was generally very good.

While conducting the interviews, I discovered the Internet really has impacted photographers significantly, with both good and bad things. I learned the most new information with respect to the negative impact the Internet has had on the industry. Photographers are going to have to adapt soon to some of the negative things and come up with other ways to make money. If not they may be driven out of business by the low value of their creativity.

More discoveries came when tabulating the survey data in SPSS. It was exciting to get the surveys back and look at the results. Photographers really are getting new business as a result of the Internet namely through their websites.

There are a lot more photographers in the market because of the Internet. The Internet makes it easier to do part-time photography. Photographers don't always have to be available during office hours. They don't have to meet their clients face-to-face. There is also less personal rejection when there is no face-to-face contact. Clients can access a website while the photographer is away at their day-job. As a result of the Internet there are opportunities to do part-time work in photography either to supplement income or to transition into a full time career as a photographer.

The interviews helped me understand the big picture, what the world is like for commercial photographers – people that do photography for a living to support themselves and their families. I could not have discovered that from the survey data

alone. Photographers put their emotions out front and center. I learned to listen and I got a fuller picture of the issues photographers are facing, not just with the Internet but also with other related aspects of digital imaging. It's hard to separate one from the other and it affirms my goals that further research into digital imaging is valid.

There are very big changes happening in photography right now and the effects are just beginning to be felt. The interviews saddened me actually. The future seems bleak right now for photographers. Many will not be able to support themselves due to the glut of online stock images, and the high cost of professional digital imaging equipment. Photography is now a part of the computer industry. Photographers need to keep up with new technology to stay in business. Negroponte predicted that the Internet would be the agent of change. (Negroponte, 1996, p. 180) Indeed it appears to be true for photography.

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Appendix I - The survey questions

Last update 3 Feb 2003

Internet Survey for Photographers online version: <http://ucalgary.ca/~mphielem/survey1.html>

This survey, and all other research conducted for this project has been approved by the Conjoint Ethics Review Board of the University of Calgary.

Please read the [Letter of Informed Consent](#) before completing this survey.

This survey is intended to gather feedback on your use of the Internet as it applies to your photographic practice.

Professional and amateur photographers are welcome to complete this survey. Your feedback is valuable. This survey should take approximately 10 minutes to complete. Please click the SUBMIT button when you are finished.

You are under no obligation to complete any part of this survey. Information gathered in the survey is confidential and will only be used for the purpose of academic research. No personal information is attached to the survey responses.

Please note: Live survey. All data collected now will be counted. 3 Feb 2003.

With respect to your photography practice, what do you use the Internet for? Check all that apply.

- I don't use the Internet in my photography practice (If selected, go to next question)
- Email
- Photography newsgroups and lists
- Subscribe to photography newsletters that are automatically delivered to me
- To send *low* resolution images to clients
- To send *high* resolution images to clients
- Self promotion - sending newsletters and "e-mailers" to clients
- Web site with my online portfolio
- Full self serve e-commerce site to sell my images
- Research supplies and equipment
- Purchase supplies and equipment
- Research other photographers
- To find new clients
- Read online publications
- Other

What are the main areas of photography that you work in?

- Commercial & Industrial - advertising agency, annual reports, etc.
- Editorial - magazine, newspaper, photojournalism
- Fashion or catalogue
- Stock photography
- Fine art
- Wedding, portrait or consumer
- Team or school photos
- Scientific, medical, law enforcement
- Educator
- Photography student
- Other

Do you market your photography on the Internet through photographic trade association listings or media listings? If yes, please specify (e.g. CanPhoto.net, www.portfolios.com, CAPIC, PPOC).

- Yes
- No

Please specify _____

Which of the following other methods (besides the Internet) do you use to market your photography?

- I use **only** the Internet to market my photography
- Printed material like postcards and mailers
- CD ROM portfolio
- Public relations
- Print advertising in magazines or newspapers
- Radio advertising
- Television advertising
- Other marketing methods

Website Questions

Please answer the following questions *only* if you have a website. If you do not have a website, please skip down to the [demographics](#) section.

How long have you had your website?

- Less than one year
- 1 to 2 years
- 2 to 3 years
- 3 to 4 years
- 4 to 5 years
- More than 5 years

Do you have your own distinctive URL (e.g. "myphotos.com" or "myphotos.ca")?

- Yes
- No

Was your website designed by a professional web or graphic designer?

- Yes
- No

Are you able to edit and update the site yourself?

- Yes
- No

Approximately how often is your website updated?

- My website has never been updated

- Daily
- Weekly
- Monthly
- Not every month, but a few times per year
- Yearly
- Other

How much did your website cost to design?

- My site design was free
- \$1 to \$500
- \$501 to \$1000
- \$1001 to \$1500
- \$1501 to \$2000
- Over \$2000

Do you promote your website on Internet search engines? If yes, please specify which one(s).

- Yes
 - No
- Specify _____

Do you have a sign-in form on your website. (e.g. people must register before they enter your site)?

- Yes
- No

Do you have a guest book on your website?

- Yes
- No

Do you generate new business as a result of your website? Please elaborate.

- Yes
 - No
- Please elaborate _____

Demographic and additional information:

Age:

- 20-29
- 30-39
- 40-49
- 50-59
- 60+

- Female
- Male

Education (check all that apply):

- | | | | |
|--------------------------|------------------|-----------|-----------------------|
| <input type="checkbox"/> | College Diploma | Completed | Currently enrolled in |
| <input type="checkbox"/> | Applied Degree | Completed | Currently enrolled in |
| <input type="checkbox"/> | Bachelors Degree | Completed | Currently enrolled in |
| <input type="checkbox"/> | Masters Degree | Completed | Currently enrolled in |
| <input type="checkbox"/> | Ph. D. | Completed | Currently enrolled in |
| <input type="checkbox"/> | Other | Completed | Currently enrolled in |

What *best* describes your current employment situation?

- Full time self-employed photographer
- Full time staff photographer
- Making money in photography, but not ready to quit my day job
- Hobbyist
- Other _____

What were your last year's *gross sales* from photography?

- \$0 – 10 K
- \$10 – 40 K
- \$40 – 70 K
- \$70 – 100 K
- Over \$100 K

What type of Internet connection do you currently use?

- Dial up modem
- Cable modem
- High speed telephone modem
- Other type of Internet connection _____

What computer platform(s) do you currently use?

- Macintosh
- PC
- Other _____

Submit your survey **BUTTON**

Appendix II – Interview questions

How has the Internet changed the way you practice photography? Please give some examples. It can be in how you meet clients, promote yourself, research, or buy supplies.

Marketing and promotion

The survey, which I think you completed, asks questions about self-promotion. Do you currently use the Internet to promote your photography?
Were you a practicing photographer before the Internet went mainstream?

If yes to both of the above, what sorts of self-promotion and marketing methods did you use before the Internet went mainstream? What I am looking for here is how did you used to do things compared with how you do them now.

Copyright infringement

Are you concerned with the theft and copyright infringement of your images on the Internet?
Have you or anyone you know encountered any theft of online property that you know of?
Do you have any measures to deter copyright infringement of your online property?

Networking with peers

Do you use the Internet to connect with other photographers via email, newsgroups or listserves? For example, to discuss the latest gear or let other shooters know about bad clients,

Do you feel the Internet is a good place to “network” and “meet” with other photographers or do you prefer a face-to-face meeting? Why?

Client relations

Have you ever sold photos or got a photo shoot through contact with the client solely through the Internet with no face-to-face contact? Was this a new client or one that you had met at some point? Please tell me about the transaction.

Benefits

Do you see the Internet as being a benefit to photographers? Why or why not?
What is the best thing about the Internet for photographers?
What is the worst thing about the Internet for photographers?

Appendix III – Letter of informed consent

Last update 30 Jan 2003

I've changed my mind.
I do not wish to participate in the survey. [Exit](#)

Letter of Informed Consent

Research Project Title: Effects of the Internet on Photographers Re: COMS 717.58

Investigator: Marlene Hielema, Graduate student, University of Calgary

This consent form, a copy of which has been given to you, is only part of the process of informed consent. It should give you the basic idea of what the research is about and what your participation will involve. If you would like more detail about something mentioned here, or information not included here, you should feel free to ask. Please take the time to read this carefully and to understand any accompanying information.

Purpose of the research: I am interested in learning how the Internet has affected photographers, their communication, self-promotion, and business practices relevant to their photographic work.

Your participation in the project: Your participation will involve completing the attached survey with as much detail as possible. This survey should take approximately 10 minutes for you to complete. For those participating in personal interviews, it should take approximately 30 minutes per interview.

Confidentiality and anonymity: Any information collected will remain strictly confidential. No email addresses or names are attached to the surveys. Names and identities will be disguised in any public presentations or written reports of this research.

Storage of materials: All research materials will remain confidential at all times and will be stored in a locked cabinet. Material will be disposed of after a five-year period from submission of work via a shredder.

Publication of results: I will present my findings in a research report and plan to use the findings for my final Masters Degree project (COMS 790). I also plan to present the final report in a format accessible to participants in the survey and interviews. Please check back for the report on this website.

Informed consent: Completing and returning this survey or participating in the interview, indicates that you have understood to your satisfaction the information regarding participation in the research project and agree to participate as a subject. You are free to request more information about the study and you are also free to refuse to answer any specific questions on the survey or in the interview.

If you have further questions concerning matters related to this research, please contact:

Marlene Hielema – Principal Investigator
University of Calgary
(403) 283-9500

I have read and understand the above and agree to participate in the survey.

Send me back to the survey.

Appendix IV – A typical survey response

Date: Saturday, February 15 2003 01:25 pm
From: <www@ucalgary.ca>
To: mphielem@ucalgary.ca
Reply-To: www@ucalgary.ca
Subject: Internet survey data

Submit = Submit
d1 Age = 30-39
d1 sex = Female
d2.3 bach = completed
d3 Employment status = FT self employed
d4 gross sales = 10K-40K
d4.1 modem speed = dialup
d5.1 platform = Mac
d5.2 Platform = PC
q01.02 = email
q01.07 = self promo e-mailers
q01.08 = web site
q01.12 = research photographers
q02.05 = Fine art
q02.06 = wedding, portrait, consumer
q02.other area = pregnancy, child and family portraits
q03 Do you promote ... = No
q04.2 = mailers
q05 How long? = 2-3
q06 Distinctive URL = yes
q07 Designer = yes
q08 Edit yourself = no
q09 Site Updated? = Few time per year
q10 Cost of site = \$501-1000
q11 Do you promote on search engines = yes
q11 specify search engine = yahoo, google,msn
q12 sign in form = no
q13 Guest book = no
q14 new business = yes

Request time: Sat Feb 15 13:24:36 MST 2003
Request host:
Request addr: 66.46.226.140
Request url: <http://www.ucalgary.ca/~mphielem/survey1.html>
Request action: /cgi-bin/formresponse

Appendix V – Ethics approval letter from CFREB

Date: Thursday, February 13 2003 12:34 pm

From: Patricia Evans <plevans@ucalgary.ca>

To: Marlene Patricia Hielema <mphielem@ucalgary.ca>, Patricia Evans <plevans@ucalgary.ca>, Wisdom Tettey <tettey@ucalgary.ca>, Janice Patricia Dickin <jdickin@ucalgary.ca>

Reply-To: Patricia Evans <plevans@ucalgary.ca>

Subject: Ethics approval

Dear Marlene

RE: The Effects of (1) Digital Imaging and (2) the Internet on Photographers

On behalf of the Conjoint Faculties Research Ethics Board, I am pleased to let you know that Dr. Heather Coleman, Acting Chair of the CFREB has signed your ethics certification. Copies will be sent to you, your supervisor and the Department/Faculty Chair via campus mail. In the meantime, however, you are cleared to commence your research.

Please accept our best wishes for a successful research project.

Sincerely,
Patricia Evans for the Chair, CFREB

Appendix VI – Letter the researcher sent out

From: Marlene P. Hielema [mailto:mphielem@ucalgary.ca]
Sent: Friday, February 07, 2003 10:27 AM
To: canphoto@canphoto.net
Subject: Academic research - Internet survey of photographers

Hi all,

I am currently taking my Masters of Communication Studies at the University of Calgary.

As part of my research this semester I am conducting an online survey of photographers, as well as some personal interviews, on the topic of the Internet.

I invite all photographers, whether pro, student, educator or amateur to fill out the survey. It is online now and takes only a few minutes to complete. Please see the URL below.

Please pass this invitation along to any photographers you know. The more data collected, the more accurate the results will be.

Thank you,
Marlene

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Marlene P. Hielema
Masters of Communications Studies
University of Calgary

Online survey of photographers
<http://www.ucalgary.ca/~mphielem>

-30-

Appendix VII – Contact letter from CAPIC Prairie President

Date: Tuesday, February 4 2003 01:48 pm
From: Bix Burkhart <bix@bixstudio.com>
To: mphielem@ucalgary.ca
Reply-To: Bix Burkhart <bix@bixstudio.com>
Subject: research interview

Hi Marlene;

Elaine Prodor forwarded me your survey. I would be happy to provide you with more information if you so desire. I have served on the National Board of CAPIC, and am currently Prairie Chapter President.

Cheers,

BiX

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BIX STUDIO LTD.

Tel 403.650.4349

bix@bixstudio.com

<http://www.bixstudio.com>

Appendix VIII – CanPhoto.net contact and reply

Date: Friday, February 7 2003 03:43 pm
From: Andrew Ross <canphoto@canphoto.net>
To: “Marlene P. Hielema” <mphielem@ucalgary.ca>
Reply-To: Andrew Ross <canphoto@canphoto.net>
Subject: RE: Academic research - Internet survey of photographers

Hi Marlene,

I have posted a news item on the CanPhoto.Net homepage. Thanks for letting me know about it and good luck with your survey.

Andrew Ross

-----Original Message-----

From: Marlene P. Hielema [mailto:mphielem@ucalgary.ca]
Sent: Friday, February 07, 2003 10:27 AM
To: canphoto@canphoto.net
Subject: Academic research - Internet survey of photographers

Hi Andrew,

John Harquail of CAPIC suggested I get in touch with you regarding some academic research I'm doing.

Currently I am researching the effects of the Internet on photographers - mainly in business practices like self-promotion and communication.

In the future (for my Masters thesis) I will be doing full-scale research on the effects of digital imaging technologies on photographers - how many photographers are using digital technologies and at what level, client demands etc.

I was wondering if you could post the intro below on your news page or other similar posting? The data collection will last until February 17th. I will make the report available after March 15th.

If you have any questions, please do not hesitate to contact me.

Regards,
Marlene Hielema