COMMERCIAL PHOTOGRAPHY FIRMS:
THEIR HISTORY, FUNCTIONS, AND RECORDS

by

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ABSTRACT

This thesis establishes a deducitively-derived model of the common functions, activities, and records of commercial photography firms based on idealized patterns of activity. It traces the establishment of the functions, which have remained characteristic of this class of organization, from an historical perspective. Three distinctive functions, "attracting clients," "sustaining the organization," and "carrying out photography assignments" are analyzed in terms of component activities commonly engaged in by modern photography firms and possible records which may be generated and/or accumulate as a result of these activities. This analysis has significance for a number of areas of archival management, but confines itself to implications for appraisal for selection. It makes recommendations which encourage the preservation of a representative body of records that explains the organization and gives evidence of its activities.

As is characteristic of all other archival documents, the records of a photography firm derive a great part of their nature from their relationships with the other documents in the fonds and to the functions and activities the fonds as a whole reflects. Examining the records produced by this type of creator in the context of their creation can reveal how both the photographic and non-photographic records are
essential to the fonds, and can encourage the preservation of adequate documentation of the organization and its operation.

A firm's photographs are generated by and are part of the production activities which fulfil the function of "carrying out photography assignments." They are related to a particular photography assignment and to the other records which show how that assignment was carried out. The photographs are also related to the records generated by the two other functions because these latter records reveal the activities in which the firm engages to enable it to carry out photography assignments. The marketing records indicate attempts by the firm to attract and acquire clients, some of which are successful and result in photography assignments. Records generated by component activities of "sustaining the organization" are related to the photos because they reflect activities which allow the firm to continue operating into the future and engage in its principal substantive function of "carrying out photography assignments."
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INTRODUCTION

Commercial photography firms are a common type of organization in our society. They may be very small businesses consisting of one photographer, one or two assistants and a salesperson; while others may employ ten to twenty photographers and twenty-five to a hundred other staff such as carpenters, set designers, and stylists. Many commercial studios may specialize in portraits and weddings, while others concentrate on areas such as advertising or public relations photography.¹

The aim of this thesis is to establish the common functions, activities and records of this class of organization, regardless of the circumstances of size, structure or area of photographic practice. It is meant to be a guide and not an attempt to superimpose functions and component activities onto any particular fonds awaiting management in an archival repository. A determination of the functions represented by a fonds must arise out of the

creator's actual functions.

An analysis of this kind can aid in understanding a type of creator, its functions and activities, how particular records fit into the larger context of a fonds and what functions and activities they reveal, the significance of a type of record and its use by the creator, and how certain records relate to others in the fonds.

Examining photographic records produced by commercial photography firms in the context of their creation is particularly important because it can encourage archivists to treat a photography firm's fonds as an organic whole comprised of photographs and other records in relationship with each other, with the function and activity which generate them, and with their creator. Archivists have tended to concentrate on the photographic records created by photography firms, while neglecting the other records which place the photographs in context and reveal other functions and activities of their creator besides those mirrored in the photographs. This type of study can therefore assist in the archival management of the records of these types of firms.

Although it is outside the scope of this thesis to discuss other types of creators for whom photographic practice is also a major function such as staff photographers who work for in-house photography units of corporations or institutions, or free-lance photographers, it is useful to make a few comparisons. It is through functions that clear
distinctions between different types of creators can be made. The functions of in-house staff photographers and freelancers, when compared to those of commercial photography firms, differ to the point that they cannot be discussed together in this thesis.

Commercial photography firms carry out three main functions: "attracting clients," "sustaining the organization," and "carrying out photography assignments." The function of "attracting clients" can be defined as "promoting the photographer's talents and the company's services with the object of attracting and acquiring clients." The second function, "sustaining the organization," may be defined as "maintaining and supporting the organization, allowing it to continue into the future carrying out its principal substantive function of providing photography services for clients." The third, and most obvious function, "carrying out photography assignments," can be described as "planning and producing photographs for clients."

In-house photography units do not acquire clients or sustain their organization. They carry out photography assignments while their parent body promotes its services and oversees the financial, personnel and studio management of the unit. A commercial photography firm, on the other hand, is responsible for all these functions and component activities.

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Free-lance photographers are also a different type of creator from the commercial photography firm in that many, although not all, are photo-journalists whose main function is to engage in the visual reporting of news or documentary photography rather than planning and producing photographs for clients. In addition, while a free-lance photographer may carry out activities related to attracting clients and activities which will serve to allow the free-lancer's operations to continue into the future, these activities are not carried out in as sustained and focused a manner as in a commercial photography firm. Free-lance photographers usually do not run a studio operation, and in fact, are more likely to have a single office with a desk, filing cabinet and telephone. They are free to travel wherever they please and choose the assignments they desire and so do not cultivate or develop a clientele or accounts as would a photography firm. What this often means is that while commercial firms carry out functions and generate records in a fairly organized and consistent manner, the record-keeping practices of free-lance photographers tend to be done in a haphazard way, and therefore may not result in a rich archival fonds. This is not to say, however, that a commercial photography firm may not be owned and operated by one person who carries out all the functions common to a commercial photography firm, or that a one-person firm could not be an incorporated entity. Many
photography businesses are of this kind.\(^3\)

With these distinctions in mind, this thesis focuses on commercial photography firms, their functions, activities and records and the types of photography in which they specialize such as weddings, portraiture, and advertising and public relations photography. Therefore, it will not address areas of photographic practice such as newspaper, scientific or medical photography as these types of photos are usually taken by in-house photography units. Photography which is commonly a specialty of free-lance photographers such as magazines; travel, which is a form of photo-journalism; or performing arts will also not be included.

The two historical chapters which follow examine the evolution of commercial photography firms, and establish their characteristic functions from an historical perspective. The chapters show that these functions developed in the early period of these firms' existence, in the context of fairly simple organizations, and that subsequently the component activities grew in sophistication along with the expanding field. The chapters also describe those factors which

contributed to or allowed for the growth of the firms and their entry into the various fields of photographic practice. The sources upon which these chapters draw are general histories of photography and photographic processes; histories of portrait, industrial, advertising and fashion photography; and historical accounts of specific photographic firms.

The next two chapters examine the modern firm's functions and activities and the records which may be generated. The discussion shows how the creator uses the records and how the records relate to the activities and to the other records. This analysis is based on professional photography sources such as business guides, trade journals, and manuals or handbooks; as well as general business guides, accounting literature, and sources on business records.

The conclusion discusses the significance of this study for archival management and makes recommendations in this regard as well as suggestions for further research.

The discussion commences with an historical examination of how commercial photography firms and their functions began and evolved.
CHAPTER ONE

THE EARLY DEVELOPMENT OF COMMERCIAL PHOTOGRAPHY FIRMS

This chapter examines the early growth of commercial photography firms and the factors involved in this development in order to trace the emergence of their characteristic functions, "attracting clients," "sustaining the organization," and "carrying out photography assignments." It shows that these functions were firmly established during the 1840s and continued over time; their component activities increasing in sophistication along with the expansion of the field. Because of the over-riding importance of technological developments to the expansion of commercial photography firms, the chapter is organized into periods of time when certain photographic processes were prevalent, the daguerreotype era and the wet- and dry-plate period, to show how the functions and firms developed over time. The next chapter will continue the historical discussion and focus on the entry of photography firms into the various fields of photographic practice.

The Daguerreotype Era

Although the first photographic process, the daguerreotype, was invented in the 1820s, commercial
photography firms were not established until 1840. During the interim, Louis Daguerre improved the chemical techniques by making the silvered copper plate more receptive to light, and by introducing high-speed lenses which let in more light thus reducing the exposure time from a number of hours to a few minutes. Not until these refinements were made could photography have commercial possibilities.

During the 1840s and early 1850s daguerreotype portraiture was the most common type of photography. However, there was a limit to its commercial success because daguerreotypes were so expensive that only wealthy people could afford them. In fact, the number of potential clients was so few that many photographers worked as itinerants, going wherever there was an insufficient market to support more permanent studios. But the greater concentration of wealthier clients in the major centres made the establishment of studios in these locations possible; photography firms were set up very quickly in cities such as London, Paris and New York and

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eventually in the towns of continental Europe, England, the United States, and British North America.\textsuperscript{6}

It was the demand by wealthy clients for portraits of themselves which made the establishment of early photography firms possible. The elite had traditionally commissioned portraits to be painted of themselves; now it became fashionable to have their "likenesses" taken. It was also a novelty, one of the many scientific inventions of the age.\textsuperscript{7}

There were other obstacles to daguerreotype portraiture as a commercial venture. First, daguerreotypists had to be technically oriented because the process was quite complex, and this served to restrict the number of professionals able to master it. Secondly, in the early 1840s, exposure time was still uncomfortably long -- from three to thirty minutes -- and this dissuaded some clients. However, by 1843 exposure time had been reduced again to a range between one second to two minutes, depending on the light conditions. This made it more convenient for sitters and increased portraiture's commercial appeal.\textsuperscript{8} The "future of photography [was] assured, for its commercial application [of portraiture] enabled the

\textsuperscript{6}Lemagny and Rouillé, 25; Lambert, 10.


new system of representation to take root in society."⁹ A new type of business was being established: the commercial photography firm.

Photography firms were assisted in their growth by the establishment of companies specializing in photographic equipment and supplies. Until about 1847 most North American daguerreotypists bought their supplies from France although companies such as Scovill Manufacturing Company in Connecticut had begun selling silvered copper plates by 1839, and William and William H. Lewis carried daguerreotype materials in New York by 1843. By the mid-1840s, firms which specialized in photographic materials and equipment were in operation in North America and Europe. In 1846 the Scovill Manufacturing Company opened a retail store in New York, and in 1846 Edward Anthony, a New York daguerreotypist, went completely into supplies. Photographic supply houses such as Anthony's proved an impetus to the daguerreotype business in the United States and Canada as supplies became easier to acquire.¹⁰

Daguerreotypy was not the only form of photography practised at the time. The calotype, which fixed an image on a chemically treated paper negative, was invented by William Henry Fox Talbot in England in 1835. It had the potential for being more commercially viable than the daguerreotype because

⁹Lemagny and Rouillé, 24.

it was less delicate, could be reproduced and was less expensive. However, it was never as commercially successful or wide-spread as the daguerreotype because it did not have much publicity outside of England, and its use was impeded by Talbot's restriction of licences. In addition, it was not as finely detailed as the daguerreotype. However, further technological development into negative-positive processes eventually led to the development of the collodion method in the early 1850s and the end of the daguerreotype's supremacy around the world.\textsuperscript{11}

Daguerreotype information travelled from France to New York in September 1839 in the form of manuals which described the process, and through Daguerre's representative, François Gouraud, who gave lectures in New York, Boston and Providence in 1839 and 1840. A few Americans tried the process, such as John W. Draper and Samuel F.B. Morse, who opened a rudimentary portrait gallery in 1840 on top of the New York City University building and took portraits of the New York elite. Their venture appears to have been experimental, however, and not of a commercial nature. By October 1840 there was information on daguerreotypy in the American press, and soon daguerreotypists were working in the major cities.\textsuperscript{12}

\textsuperscript{11}Elizabeth Heyert, \textit{The Glass-House Years: Victorian Portrait Photography, 1839-1870} (Montclair, N.J.: Allanheld, Osmun & Co., 1979), 81; Lemagny and Rouillé, 24-25; Lambert, 10; Thomas, 14.

\textsuperscript{12}Jenkins, 12-13; Welling, 21.
The first portrait studios were opened by Alexander S. Wolcott and John Johnson in New York City in the spring of 1840, and by Robert Cornelius in Philadelphia at the same time. A European studio was opened by Richard Beard a year later at the Royal Polytechnic Institution in London. The first studio in British North America was established in early 1842 by William Valentine, a portrait painter from Halifax, who visited New England in 1841 and learned the new techniques and bought equipment and supplies.¹³

Soon commercial studios were being established in other major centres around the world and their numbers were increasing in these centres. For example, in Paris in 1844 there were twelve studios, in 1851 there were fifty-four. Daguerreotype portraiture was very popular in France in the 1840s and only a little less so in German cities. It spread somewhat less quickly in the rest of Europe during the 1840s and 1850s. In 1840 a studio was opened in Moscow, and one in St. Petersburg in 1849. The first Latin American portraits were taken by itinerant American and European photographers; by the 1850s permanent studios had been set up in the major cities. From the 1860s to 1900 portraiture also expanded into the less-industrial parts of Europe, into Australia, South

America, India, Japan, Mexico and China.  

By 1850 most cities in Atlantic Canada and what would become Ontario and Quebec had resident daguerreotypists. For example, Thomas Coffin Doane established a successful gallery in Montreal in 1846, and Eli J. Palmer began his Toronto studio in 1849.

Photography came to Western Canada in the 1860s. The first advertisement for a photography studio, The Red River Portrait Gallery run by photographer A. Barnard, appeared in 1860 in The Nor'-Wester. In 1864 advertisements appeared in the same paper for Joseph Langevin’s portrait gallery. By 1879 the Winnipeg directory listed three photographers in Winnipeg, two in Emerson, Manitoba; and one in each of Prince Albert, N.W.T.; Battleford, N.W.T.; and Portage la Prairie, Manitoba.

Daguerreotypists in British Columbia included George Robinson Fardon and Stephen Allen Spencer, who were based in Fort Victoria, Vancouver Island with the gold rush in 1858. Other early B.C. photographers were Frederick Dally, who opened a gallery in Victoria in 1866 and one in Barkerville in 1868, and Richard and Hannah Maynard, who established a photography business in Victoria in 1862 which operated until

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14Rosenblum, 44-45, 52, 72; Lemagny and Rouillé, 25.
15Greenhill and Birrell, 27.
16Ibid., 85.
While portraiture was the most common type of photography practice in the 1840s and 1850s, scenic view photography was also carried out by commercial firms and itinerants to fill the demand for photos of well-known or unusual natural sites as mementoes for upper- and middle-class tourists. Before the advent of photography, tourists had bought engravings and lithographs of the places they visited. Within ten years of photography's introduction lithographs or engravings had been largely replaced by calotype photos or by engravings of daguerreotypes. In the 1840s and 1850s calotypes were taken of cities, monuments, landscapes and exotic scenery, and were very popular in Europe.

Daguerreotypy was not well-suited to outdoor photography, however, because the equipment weighed fifty kilograms, and preparing the light-sensitive materials, developing and fixing the image all had to be done on the spot. Despite these obstacles, there were some daguerreotypes taken of scenic views. For example, in 1845 Albert Sands Southworth and Josiah Johnson Hawes, based in Boston, took daguerreotypes of Niagara Falls. In 1846 John K. Plumbe, Jr., who ran a large gallery in Washington, D.C., began specializing in daguerreotype views of the city's public buildings and sold

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17Ibid., 87, 89-91.

18Rosenblum, 16, 23, 95-96, 98.
these in sets or individually.\textsuperscript{19}

Whether photography firms specialized in portraiture or scenic views during the daguerreotype era, they carried out three main functions, "attracting clients," "sustaining the organization," and "carrying out photography assignments." These functions were firmly established in the 1840s and continued over time, their component activities growing in sophistication along with the expansion of the field.

The function of "attracting clients" was accomplished by various means, such as newspaper advertisements. For example, William Valentine, upon setting up his new studio in Halifax, advertised in \textit{The Times}:

\begin{quote}
Mr. Valentine, having made himself thoroughly acquainted with this celebrated art [of Daguerreotypy] informs the Ladies and Gentlemen of Halifax that he is prepared to execute Daguerreotype Likenesses in a beautiful style.\textsuperscript{20}
\end{quote}

Newspaper advertisements for studios also appeared in the United States. In 1841 M.D. Van Loan placed advertisements in the \textit{New York Tribune} promoting his daguerreotype studio. A number of similar ads placed by other firms appeared in the same paper that year.\textsuperscript{21}

Some firms also built elaborate studios to attract clients. Mathew Brady opened his first studio in New York in

\begin{flushright}
\textsuperscript{19}Welling, 53, 56; Lemagny and Rouillé, 23; Rosenblum, 95-96.
\textsuperscript{20}The Times (Halifax), 8 February 1842; quoted in Robson and Mackenzie, 12.
\textsuperscript{21}Welling, 25.
\end{flushright}
1844, and by the 1850s owned a number of fashionable portrait studios in that city and in Washington. His establishments were very luxurious, filled with ornate furnishings and displaying celebrity portraits. He further publicized his studio by having photos of the elite and his galleries' rich interiors to picture journals such as Frank Leslie's and Harper's Weekly. 22

Other early marketing efforts involved the participation in exhibitions to publicize the services of photography firms. The Great Exhibition of 1851, which included the first major showing of photography, was used as a publicity opportunity by photographers from the United States, Britain and France. Firms presented samples of their work and took portraits of celebrities within the exhibition hall. 23 Southworth and Hawes, who practised in Boston from 1843 to 1861, placed some of their daguerreotypes in exhibitions and then used this to promote their work: "Two silver medals for the best pictures and plates. Messrs. Southworth and Hawes, the only first premium daguerreotype rooms are at 5 1/2 Tremont Row, Boston." 24

Itinerant photographers also carried out the function of "attracting clients." For example, they travelled to resorts and parks in vans which had their names and advertisements

22 Rosenblum, 49, 190.
23 Lemagny and Rouillé, 30.
24 Welling, 66.
brightly painted on the sides. Some advertised their services door to door in London and would take photos on a client's front step or in the garden. They also placed advertisements in newspapers: an itinerant by the name of Mr. Salisbury advertised in a Chicago paper in March of 1842 for two weeks and then moved out of the area.\textsuperscript{25}

Studio owners engaged in the function of "sustaining the organization" by carrying out financial, studio and personnel management activities. By the end of the 1840s many large and elaborate photography studios had been established which required the management of large numbers of staff including camera operators, darkroom staff, dressing attendants, retouchers and reception area staff. Activities such as accounting, planning, and studio maintenance were also conducted to allow these galleries to continue operating.\textsuperscript{26}

The substantive function of providing photography services for clients was also clearly established by the early firms. The operation of Richard Beard's London studio in 1843 provides a good example of how a commercial firm carried out photography assignments during this period. After being served by the dressing room attendant, the client was shown to the windowed studio on the roof. The shot was set up with the client seated in a chair and his or her head clamped into a


\textsuperscript{26}Rosenblum, 191.
brace. The photographer obtained a plate which had just been sensitized, or prepared one if there was no employee assigned this duty, and took the photo. Fixing had to be done immediately afterwards in the darkroom. The plate was then hand-coloured, perhaps retouched, and presented to the client in a case. The preparation of photosensitive materials and the immediate fixing of photos formed an essential part of "carrying out photography assignments" during this period.27

The Wet- and Dry-Plate Period

Technological change in photographic processes was a major factor in the remarkable expansion of commercial photography firms from 1850 to 1870, especially in Europe, Canada and the United States. The introduction of glass negatives in the 1850s made photography more commercially viable than before. The collodion wet-plate process was easier to master than daguerreoty, and thus more photographers were able to enter the profession and establish studios. The process was also less expensive, expanding the market to the less wealthy. But perhaps the characteristic of the new technology which had the greatest impact was its capability of making duplicate prints of photographs. Photographers seized the opportunity and stereographs, cartes de visite, cabinet photos and other formats became the rage each in its turn. Fortunes were made and many firms

27Welling, 199; Rosenblum, 43-44.
established.\textsuperscript{28}

The daguerreotype was replaced by the collodion wet-plate process, a negative-positive system, in the 1850s because of "its inability to adapt to economic demands."\textsuperscript{29} Research into a workable negative-positive system had begun in the mid-1840s, partly due to the public's growing demand for portraits, and also because of the increased emphasis on profit as the main goal of economic activities during the Industrial Revolution. If a system which allowed for multiple printing could be developed, more photos could be made at less cost and greater profit. In 1851 Gustave Le Gray in France and Frederick Scott Archer in England, working independently, developed a system using collodion-coated glass negatives from which paper prints could be made.\textsuperscript{30} Archer wrote an article on the process in the \textit{Chemist} in March 1851 and made it readily accessible by keeping it free of patents.\textsuperscript{31}

The switch to wet-plate collodion negatives, which were

\textsuperscript{28}Lemagny and Rouillé, 51.

\textsuperscript{29}Ibid., 20.

\textsuperscript{30}In the collodion wet-plate process, gun cotton was dissolved in ether and alcohol, oxidized and poured on a glass plate. The plate was then sensitized in a silver nitrate solution, exposed in the camera, developed and fixed. A print was then made of this negative. Heyert, 83.

\textsuperscript{31}Bevis Hillier, \textit{Victorian Studio Photographs from the Collections of Studio Bassano and Elliott & Fry, London} (Boston: David R. Godine, Publisher, 1976), 25; Jenkins, 38; Lemagny and Rouillé, 30-31; Heyert, 11.
used to create a paper print coated with sensitized albumen, opened up professional photography. From the 1850s to 1880s more and more studios opened around the world. Although the collodion wet-plate process was still complicated enough to be limited to use by professional photographers and a few devoted amateurs, it was easier to master than daguerreotypy, and the equipment and materials were cheaper. These two factors proved an impetus for the establishment of more studios. Reduced costs to the photography firm meant more people could afford photographs, thus increasing the demand for photography services. In the 1850s some itinerants managed to establish studios because of this increased market.³²

Because of the improvements brought by the wet-plate process, firms could also expand their practice. For example, field photography was now much more possible. Even though a photographer had to carry around a portable darkroom in which to sensitize each plate before use and develop it immediately after exposure, this was an improvement over daguerreotypy with its more cumbersome equipment. It was also easier to achieve good results with wet-plates than with daguerreotypes. The wet-plate gave good details and contrast, and copies could be made, thus increasing the commercial potential.³³

The transition from daguerreotypes to the wet-plate process occurred in Europe in the first half of the 1850s and

³²Linkman, 49–50; Rosenblum, 56, 59; Jenkins, 38.

³³Rosenblum, 33.
in the United States in the late 1850s; the wet-plate became the most dominant process in the world until the 1870s. However, some commercial photographers were hesitant to make the switch from daguerreotypy to wet-plate because the two were very different processes. Instead, they used the collodion wet-plate as a direct-positive instead of as a negative from which a positive was made.\textsuperscript{34} Two forms this took were the ambrotype and the tintype.\textsuperscript{35} Ambrotypes were popular in the mid and late 1850s in the United States, and tintypes were used from 1857-1930s. Ambrotypes became the popular type of photo in Canada in the late 1850s and largely replaced the daguerreotype. Generally speaking, it was not until the 1860s that collodion wet-plate negatives were used to make positive paper prints in Canada.\textsuperscript{36}

The first major exploitation of the potential inherent in a negative-positive process and the first real burst in photographic business was the stereograph. The stereograph consisted of two almost-identical photographic prints of the same image placed beside each other on a stiff piece of paper which was viewed through a stereoscope, a binocular device which gave the photos an illusion of depth. The capacity to make multiple prints with the wet-plate process made it

\textsuperscript{34}Lemagny and Rouillé, 30-32; Jenkins, 40-41.

\textsuperscript{35}The ambrotype was a direct positive on collodionized glass plate; the tintype was a direct positive on collodionized black lacquered iron sheets.

\textsuperscript{36}Greenhill and Birrell, 43, 47; Jenkins, 40-41.
possible to print large quantities of stereographs.\(^{37}\)

Collecting stereographs became a fad around the world from the 1860s until the 1910s when other amusements such as movies, radio and cars became popular. It has been estimated that over five million different stereographs were produced commercially in the United States alone.\(^ {38}\)

Many stereographs were sold by regional or local photographers. Some photography firms specialized in producing stereo views of local subjects and events while for others it was a sideline. Others worked in resort areas and produced and sold scenic views to tourists, or took trips to supply clientele with photos of scenes and events. English photographer, Francis Bedford, travelled in Wales and Scotland and sold stereographs and larger-format views of his travels. William Notman, who opened his Montreal studio in 1856, was the first Canadian photographer to take scenic view stereographs on any great scale. In the 1870s he and his employees photographed and published views of Montreal, Quebec, Niagara Falls, the St. Lawrence River, along the

\(^{37}\)Rosenblum, 34.

Victoria Railway northeast of Toronto, and St. John, N.B.39

Stereographs were also sold on a massive scale by stereograph publishers such as the Langenheim brothers' American Stereoscopic Company in Philadelphia and the London Stereoscopic and Photographic Company. These businesses sent photographers out into the field to take photos of people, places and events. By 1858 the latter firm had a stock of over 100,000 views of scenes taken in Europe, Great Britain and the Middle East.40

The great popularity of stereographs, particularly those of scenic views, can best be explained by the "public hunger for color, romance and new horizons, symptoms of a passion for experience which marks many nineteenth-century lives."41 People were interested in strange and exotic locations such as mountains and the wilderness. Commercial photographers who provided these types of images included Louis and Auguste Bisson who took photos of the Savoy Alps from 1860 to 1861; and Samuel Bourne who photographed the Himalayas in the 1860s. Carleton Watkins, who worked for the Thomas Houseworth firm in San Francisco, photographed the American western landscape; and the Calgary studio of Hanson Boorne and Ernest May photographed and published many views of the Canadian West in


40Rosenblum, 155; Welling, 103, 191.

41Thomas, 42.
the late 1880s. These photographers, and many others like them, took photos of what had never been photographed before, appealing to the public's sense of novelty and romanticism.42

The photos taken by American and Canadian government and railway company survey teams also stirred the public's imagination and increased the demand for scenic view photographs. Photographers accompanied the teams to record the topography, natural specimens and native people in order to determine areas for future settlement and mineral exploitation. Although they were paid for their time and sometimes supplied with equipment, the photographers often sold images for themselves. William Henry Jackson worked for the western survey of 1870-1878 led by Ferdinand V. Hayden, which included the Uintas Mountains, Grand Canyon and Yellowstone River. After the survey Jackson set up a commercial firm which specialized in Western photos. Benjamin F. Baltzly and his assistant, John Hammond, accompanied the Geological Survey of Canada of 1871 and took views and stereographs of British Columbia. They were paid and outfitted by Notman; travelling expenses were paid by the government. These types of photos created an even greater interest in the American and Canadian West. Improved transportation meant more tourists could visit the area,

42 Thomas, 33-34; Welling, 201; Greenhill and Birrell, 144.
further increasing the demand for scenic views.\textsuperscript{43}

Stereographs were the first major expansion in the photography business. Cartes de visite soon rivalled the stereograph's popularity and the success it brought to commercial photography firms. The inventor of cartes, André-Adolphe Disdéri, who opened a portrait business in Paris in 1854, reasoned that because the portrait format was too expensive for many people, perhaps reducing the size would enable almost anyone to afford a photo. In 1854 he patented the "carte de visite" or "visiting card," a 3 1/2 X 2 1/2 inch image mounted on a larger card. The camera which produced cartes had four or six lenses which could either take multiple shots of the same view or could produce four or six different images. The prints were cut into separate views and pasted onto cards. Each individual image was therefore cheaper to produce than an image individually exposed and processed.\textsuperscript{44}

Cartes de visite became a craze in France by 1858 and spread to London and New York. Soon professional studios around the world were promoting them. Cartes became the main form of portrait photography by 1860 and remained so for at least ten years. As they became more popular they began to include celebrity portraits.\textsuperscript{45}

\textsuperscript{43}Welling, 222; Rosenblum, 131, 134-135; Greenhill and Birrell, 91.

\textsuperscript{44}Lemagny and Rouillé, 39; Rosenblum, 62-63.

\textsuperscript{45}Lemagny and Rouillé, 39; Welling, 143; Rosenblum, 62-63.
Celebrity portraits were soon being published on a large scale in many places around the world. The interest in celebrity photos appears to have emerged because the carte was initially aimed at the "bourgeoisie" who wanted to show off any signs of rising social mobility by collecting photos of themselves, their family and friends, and the elite they wanted to emulate. Celebrities began posing regularly for photographers and promoting the sale of their portraits once they realized that there was a great public demand for them.\(^{46}\) Humphrey's Journal stated in 1864,

> Everybody keeps a photographic album, and it is a source of pride and emulation among some people to see how many cartes de visite they can accumulate from their friends and acquaintances... But the private supply of cartes de visite is nothing to the deluge of portraits of public characters which are thrown upon the market, piled up by the bushel in the print stores, offered by the gross at the book stands, and thrust upon our attention everywhere. These collections contain all sorts of people, eminent generals, ballet dancers, pugilists, members of Congress, Doctors of Divinity, politicians, pretty actresses, circus riders, and negro minstrels.\(^ {47}\)

In Britain, cartes also became popular because of their endorsement by the British royal family. Queen Victoria collected cartes of herself and other royalty and began the fashion of acquiring photograph albums with recessed pockets to hold family and friends' pictures along with those of

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\(^{46}\) Lemagny and Rouillé, 40.

\(^{47}\) Humphrey's Journal, 15 July 1864; quoted in Welling, 409.
favourite celebrities.\textsuperscript{48}

Cartes de visite and stereographs played a significant role in the growth of photography firms, as evidenced by statistics from the time of their popularity. For example, the number of photographers working in the United States between 1850 and 1860 increased three times, and increased almost that much again in the next decade. In England between 1855 and 1866, the increase was almost fourfold. The popularity of stereographs and cartes and the economic boom created in Canada during the American Civil War led to an increase in the number of photographers in Canada as well. In 1851 there were eleven daguerreotypists listed in Lovell's \textit{Canada Directory}; in 1865 more than 360 photographers were listed in Mitchell & Co.'s \textit{Canada Classified Directory}.\textsuperscript{49}

Opportunities for commercial firms increased again with the development of the dry-plate process, in which glass plates were coated with a silver-bromide gelatin emulsion. The process was developed in England in the late 1870s, and replaced the collodion wet-plate in Canadian and American firms in the early 1880s. The dry-plate glass negative was as revolutionary as the wet-plate had been. It was an improvement over the wet-plate because it was easier to use: plates could be prepared by the photographer beforehand and

\textsuperscript{48}Welling, 143; Thomas, 82.

\textsuperscript{49}Greenhill and Birrell, 44; Lemagny and Rouillé, 40-41; Lambert, 10-11.
did not have to be processed immediately. This meant a portable darkroom in the field was unnecessary, making outdoor photography more possible. The process was also more light sensitive with exposure up to ten times faster, thus making portrait-sitting more convenient. In addition, the photosensitive materials were less perishable.\textsuperscript{50}

Soon after the new process was introduced, another technological advance occurred which would contribute to the expansion of photography firms. Commercially-prepared plates and later photosensitive papers became available, making it unnecessary for photographers to prepare their own materials. In the United States manufacturers began producing dry-plates for the national market, such as Keystone Dry Plate Works in Philadelphia (1879), Cramer and Norden of St. Louis (1879) and Eastman Dry Plate of Rochester (1880). By the mid-1880s factory-sensitized photographic papers were available in the United States and were in wide use by the early 1890s. By 1896 chloride printing-out papers produced by suppliers such as American Aristotype Company and Eastman were widely used. While some of the impetus behind this development was the desire to expand the photographic supplies industry into the amateur photography market, it had the effect of enabling people less schooled in chemistry to enter the profession.\textsuperscript{51}

\textsuperscript{50}Greenhill and Birrell, 122; Welling, 271; Rosenblum, 245; Thomas, 16; Jenkins, 67-68.

\textsuperscript{51}Jenkins, 69-72, 76, 80-81, 86, 88, 94.
The introduction of commercially-prepared materials also brought about a change in the way many firms fulfilled the function of "carrying out photography assignments." Previously, preparing photosensitive materials had been an important component activity of this function; now it was no longer necessary. While the function itself would remain characteristic of photography firms, the activities which fulfilled it were becoming more sophisticated. For example, the photographers at Jeremiah Gurney's New York gallery, which opened in 1858, began spending more time in determining the needs of the clients by discussing the types of photos and cases available, and in formalizing the assignments by recording client orders.\(^5^2\)

While the function of "attracting clients" also continued, commercial photography firms began finding new ways of marketing their services and planning their promotions. To advertise and increase their share of the cartes de visite market, for example, firms often printed their company logo and address on the back or bottom border of their cartes. Sometimes more information such as photograph prices and information about the firm's work was also on the back. Companies such as Elliott and Fry of London solicited famous clients for their cartes, sometimes photographing them without charge in order to build the company's reputation.\(^5^3\)

\(^5^2\)Welling, 131; Hillier, 28.

\(^5^3\)Lemagny and Rouillé, 39; Welling, 143; Hillier, 18.
In addition, because competition was fierce during the carte de visite craze, it was possible for the unscrupulous to pirate a company's cartes. Photography firms therefore needed to carefully plan the release of their cartes by discreetly distributing stocks of the print and releasing them simultaneously in numerous centres in order to reap the greatest commercial benefits. Photography studios also made efforts to stimulate the market when the popularity of cartes diminished in the 1870s by introducing cabinet cards, which were larger than cartes. They produced the even larger Promenade portrait when interest in the cabinet card diminished in the early 1880s.54

Some photographers put great effort into promotions to market their studios and look for new clients. Charles Wesley Mathers bought the Edmonton branch of Boorne and May's studio in 1893 and immediately held a sale:55 "to do honour to the occasion he is going to make Cabinet Pictures for the 1st month for $5.00 a dozen."56 Mathers continued to advertise in the Edmonton Bulletin for different promotions such as photos as Christmas gifts, restoration of old photos, or photographic Christmas cards. He was always looking for new opportunities to widen his market and managed to take

54Thomas, 84.


56Edmonton Bulletin (Edmonton), 2 March 1893; quoted in Silversides, 328.
advantage of the Yukon gold rush by taking photos of over 220 "trekker parties" heading for the gold fields in 1897 and 1898. He offered a service where photos of groups going to the Klondike could be sent to friends and relatives anywhere in the world.\(^{57}\)

The function of "sustaining the organization," which commercial photography firms had carried out during the daguerreotype era, also continued over time. As firms became larger and some opened branches, the activities which fulfilled this function also evolved. William Notman, for instance, employed fifty-five staff in 1874 at his Montreal studio. These included darkroom workers, photographers, employees who worked in the reception area, mail department clerks, printers and finishers, clerical workers, retouchers and colourists, and dressing room attendants. This large and varied staff required some sophistication in personnel management including the keeping of wage books which recorded the employees, their salaries and the period of time they were employed. Notman also owned a number of branches and hired managers such as Oliver Massie Hill, who was responsible for the management of the Halifax studio and its finances in the 1870s. Other studios such as Elliott and Fry, which operated in London from the 1860s into the next century, hired bookkeepers to manage some of their accounting activities.\(^{58}\)

\(^{57}\) Silversides, 329, 333, 336, 340.

\(^{58}\) Triggs, 115; Robson and Mackenzie, 162; Hillier, 28.
As this chapter has shown, photography firms carried out three characteristic functions from their early beginnings, "attracting clients," "sustaining the organization," and "carrying out photography assignments." Factors such as advances in photographic technology and the public's great interest in portraiture and scenic views contributed to increased opportunities for photography firms and to the expansion of the field. The activities which firms engaged in to fulfil their functions also developed over time and became more sophisticated, but the functions themselves remained the same. The chapter which follows will continue the historical discussion and examine factors which contributed to the subsequent growth of commercial firms and their entry into new areas of photographic practice.
CHAPTER TWO

THE EVOLUTION OF COMMERCIAL PHOTOGRAPHY FIRMS

This chapter traces the evolution of commercial photography firms and their entry into new areas of photographic practice, advertising and public relations photography, particularly in the twentieth century. It also discusses the factors which contributed to these developments. The aim of this discussion is to add to archivists' understanding of these creators and the types of photography work in which they have engaged. The subsequent chapters will analyze the functions characteristic of photography firms and activities commonly carried out by modern-day firms in fulfilling these functions. Possible records generated by these activities will also be examined.

Until the 1870s, portraiture was the main area of photographic practice in which commercial firms were involved because it was profitable and suitable for the limitations imposed by the technology. It continued to be an important and lucrative aspect of commercial practice, although by the mid-twentieth century it would decline somewhat. Scenic view photography also continued to be practised, but by the 1880s photographic processes had advanced to the point that more amateurs were learning the necessary skills. Eastman's Kodak camera, a small hand-held single-lens camera introduced in
1888, made photography even simpler because its negatives could be sent back to the company for developing and printing. Many middle-class people in Europe, the United States and Canada began using the Kodak for their leisure activities, and no longer needed professionally-taken mementoes of their travels. Professional scenic photography began to wane.

Commercial photography firms began expanding into the new areas of advertising and publicity in the latter half of the nineteenth century, but this involvement did not develop more fully until the twentieth century. Commercial firms had been receiving commissions for this type of photography as


60Scenic view photography can be seen as the parent of photojournalistic travel photography. Photojournalists take photos to illustrate articles and often write their own articles. As established in the introduction of this thesis, this type of creator carries out different functions than the commercial photography firm.

early as the 1850s as people in business and industry in Canada and other parts of the world began to see the value of photography in advertising and public relations.  

Advertisers began using stereographs and cartes de visite to promote their products during the 1860s-1880s. A Mr. Bond on Oxford Street in London used cartes to advertise hairpieces in 1866. Peter Robinson, also of England, used cartes to promote his mail-order ready-to-wear business which showed models wearing his products, and gave details about fabrics, colours and prices on the back. In 1858 the British commercial photography firm, Padbury and Dickins, specialized in taking stereographs of products such as church furniture and toast racks. These were used by commercial travellers to sell their products instead of having to carry the actual items with them.

Photos were used increasingly in advertising from 1850 to 1900 for posters, trade albums, and business directories. In the late 1880s photos of products were pasted beside advertisements in catalogues such as Rogers' Photographic Advertising Album published in Halifax. Business directories

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illustrated with photos, such as View Album and Business Guide of San Francisco, Photographically Illustrated (published ca. 1884), began appearing in train stations, on steamers or in hotels in major cities. These types of directories emerged because of the influence of business associations and boosterism.  

Photography was also used in the service of public relations in this early period. For example, Alexander Henderson, who opened a portrait studio in Montreal in 1866, received numerous commissions from businesses, especially railways. He was commissioned in 1885 by the Canadian Pacific Railway for publicity photos of the West to attract settlers. Edouard Denis Baldus was commissioned to photograph the building of the Rothschild railway in France in 1855 and 1859, and Robert Howlett received a commission to take views of the construction of the Great Eastern liner in the London shipyards in the 1850s.

Town councils and boards of trade also began using photography to promote their towns. For example, Charles Wesley Mathers, who ran a studio in Edmonton from 1893 to 1904, was commissioned by the city to take photos for a souvenir photographic booklet commemorating Edmonton's

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65 Lemagny and Rouillé, 46; Guay, 81, 85, 87; Rosenblum, 157.
celebration of Queen Victoria's sixtieth anniversary of her reign. Edmonton's town council also bought some of Mathers' images of the Klondike to use them to publicize the city in lantern slide shows.  

The role of photography in advertising and public relations grew between 1880 and 1920 in the context of the growth of capitalism in the Western world. Businesses were merging into larger industrial corporations, companies now tended to be run by bureaucratic management rather than by the single entrepreneur, and there was a trend towards large-scale production. Along with these developments came an "intensified and 'scientific' use of advertising to both legitimate and motivate mass consumption."  

By the turn of the century photography was becoming closely identified with advertising:  
The photograph became associated with the news and the new; it gained greater currency and greater authority. The photograph did all kinds of work for the press...sometimes it proved scientific evidence to illustrate the latest advances, sometimes it furnished the blunt documentation of the day's newsworthy events; little by little it came to provide the visual core of the


By the 1920s photography had gained a high standing in society and was more commonly used as illustration in advertisements than drawings.  

Photography was also being linked to public relations efforts between 1880 and 1920. The public had become interested in the activities of large corporations as these bodies increasingly touched their lives. Groups such as Progressive social reformers, trade unions, liberal journalists, and socialists had also become strongly critical of industrialists. Industry and business began to employ and commission photographers regularly.

The increasing demand for public relations photography brought photographers into the field such as William J. Oliver, who opened the W.J. Oliver Photographic Studio in Calgary in 1912. He received commissions from the Canadian Pacific Railway to photograph the construction of irrigation dams in southern Alberta, and also of mountain views along the CPR line which were used to decorate CPR hotels and railway stations. Another photographer who specialized in public

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68Lemagny and Rouillé, 104.

69Ibid., 113-114.

relations photography was Lewis Hine, who produced photos for the Pennsylvania Railroad's promotional campaigns in 1923 which illustrated the railway's dependability and sense of responsibility.  

Public relations and advertising photography commissioned by industrial companies included photos of factories and mines. Technical advances introduced in the 1880s and 1890s such as hand cameras, quick dry-plates, and flash powder made this type of photography more possible. Dark factory interiors and mines could now be photographed, and clear images of industrial action could be captured without blurring.

Advertising photography in the area of fashion illustration also developed substantially between 1900 and 1920. In addition to factors contributing to the growth of advertising in general, this was due to the development of the fashion industry and its need to disseminate fashion ideas. The fashion industry grew during this period because the "production, manufacture, marketing and consumption" of clothing was changing. These changes included the mechanization of the textile and clothing manufacturing process, the emergence of prominent fashion houses, and, in Canada and Britain, the availability of cheaper materials and


72 Sekula in Buchloh and Wilkie, 234.
labour because of the increasing exploitation of countries taken into the British Empire.\textsuperscript{73}

The fashion industry also grew because of changing public attitudes towards fashion. Because of greater literacy and the developments in printing and thus increased newspaper publishing, people had greater access to fashion news. They were anxious to indicate their upward social mobility by assuming fashionable modes of dress and leaving behind traditional clothes which linked them to a particular occupation. Shopping for clothes was becoming a fashionable pastime partly because of changes in retailing methods such as the emergence of department stores in the 1850s. The industry also expanded because of the growing acceptance of ready-to-wear clothing due to women's desire for simpler clothes suited to a more active life, and because of the standardization of sizes after World War I.\textsuperscript{74}

Engravings of fashion photographs had begun appearing in newspaper society pages in the 1880s which showed what society people were wearing, and by the turn of the century commercial photography firms were beginning to specialize in this area of photography. For example, Jules and Henri Seeberger established a photography firm in Paris and in 1908 began taking full-length outdoor shots of society women modelling

\textsuperscript{73}Katrina Rolley and Caroline Aish, Fashion in Photographs, 1900-1920 (London: B.T. Batsford Ltd. in association with The National Portrait Gallery, 1992), 12.

\textsuperscript{74}Ibid.
clothes which were the basis for engraved fashion-plates in magazines like *Les Modes*.\(^75\)

Before advertising and publicity photography could expand to any great degree, a photomechanical means of reproducing photographs in the print media had to be developed. When illustrated newspapers first emerged such as *The Illustrated London News*, founded in 1842, they carried images created by hand-engraved printing plates. Towards the end of the century the press began to base their engravings on photos, but this was costly and time-consuming. Attempts to develop photomechanical printing had begun in the 1850s, however, these processes required a special quality of paper and had to be printed on a separate press, whereas newspaper and magazine illustration required a method to print images and text on newsprint and on a single press. This could finally be done by the 1880s with halftone relief blocks, making it possible to circulate large numbers of halftone reproductions of photo images through newspapers and journals. Other photomechanical methods were the rotogravure method developed in 1896, which by the First World War could provide high-quality photo images of news events, and the offset printing process invented at the turn of the century. After 1914 engraving was completely superseded by photomechanical processes. During the 1920s and 1930s photomechanical reproduction became more cost-effective.

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and halftone printing techniques and materials improved, thus allowing photography to play a greater role in advertising and publicity and for new firms to be brought into these fields.\textsuperscript{76}

Other technological factors enabled photography firms to take advantage of the new opportunities in advertising and publicity photography such as improvements in lighting, cameras, lenses, and film. By 1920 most photography firms had changed from dry-plate negatives to celluloid film which used smaller, more convenient cameras. Other advances included faster lenses, flash equipment, and shutters, all of which gave greater control over the quality and appearance of photos. Small, light equipment, such as the 35mm roll-film Leica which appeared in 1925, made the photographer's task even easier. The Leica was simple to use, had a fast lens and film-advancement apparatus so that the photographer could make quick decisions about how to expose and frame the photo. A rangefinder, which could focus and shoot from eye level, and seven interchangeable lenses of different focal lengths were added in 1932. Thirty-five millimetre film could be developed and printed in professional labs so the photographer was freed from processing; it was also convenient because thirty-six exposures could be taken before reloading, and it was much

\textsuperscript{76}Lemagny and Rouillé, 62, 76-79; Sobieszek, 16; Rosenblum, 461.
less bulky than glass plates or cut film.77

The technological advance of colour processes also increased the demand for photography in advertising and public relations. During the 1930s the advertising media was so flooded with photos that advertisers turned to colour to attract attention to their products. In response to advertisers' demands, colour photography and reproduction techniques began to develop more quickly. Although it had been possible to print images with three or four colours before the 1930s, and colour-separation cameras were developed between 1925 and 1936 in North America and Europe, colour photography remained a complicated and inconvenient process. In 1937 Kodachrome colour transparency film was introduced to the market and Agfacolor was announced the next year, marking the beginning of modern colour photography. The public was enthusiastic about the new look, and advertisers and corporations responded by increasing their use of colour, and of photography in general.78

The growth of advertising and public relations photography in the interwar period was not only a result of technological developments but was also dependent on public attitudes. "Public taste after World War I tended toward styles that suggested objectivity rather than sentimentality; a popular appetite for machine-made rather than handmade

77Lemagny and Rouillé, 166; Rosenblum, 245, 463.
78Sobieszek, 65, 69-70; Lemagny and Rouillé, 159.
objects had developed." Photographs could provide these types of factual, objective images. What was emerging in the 1920s, especially in the United States and Canada, was "a modernising consumer culture" which promoted the "idea of individual gratification through the consumption of the new." A burgeoning advertising industry fed the growing consumerism, and the expansion of industry all over the world during the 1920s supplied the consumer goods. These factors contributed to increased opportunities for photographers to expand into industrial and business photography.

New opportunities were also presenting themselves in fashion advertising. In the 1920s more fashion periodicals were being published than ever before, thus providing more assignments for photography firms. One of the most important was Vogue, which was transformed from a society publication to a fashion magazine for the elite by Condé Nast. The magazine initially used drawn illustrations of fashions but increased its use of photographs over time. Baron Adolphe de Meyer specialized in fashion photography and took fashion photos for Vogue in his studio from 1913 into the 1920s. He was in great demand for portraiture as well because of his prestige in fashion photography. Many other photographers received commissions from Vogue and other fashion periodicals; for

79Rosenblum, 489.

80Lemagny and Rouillé, 158.

81Rosenblum, 422.
example, Egidio Scaione had a large commercial practice in France and was very active in the 1920s and 1930s.⁸²

By the 1930s *Vogue* made important decisions influencing fashion and was an important means of disseminating fashion news. Photography appearing in its pages included active shots taken on location, or elaborate studio shots requiring teams comprised of make-up artists, lighting experts, assistants, and set builders. During the interwar period advertising photographers were establishing the use of sets and professional teams, and this became more and more common.⁸³

Developments in magazine layout increased the need for fashion photography in particular, and for advertising and public relations photography in general. The pioneer in modern layout techniques was Dr. Mehemed Fehmy Agha, who had worked on the German edition of *Vogue* in the 1920s and moved to New York's edition in 1928. He revolutionized the way *Vogue* looked -- previously the text was given priority, with fashion drawings mere illustration and not closely connected to the text. Agha matched them more closely and enlarged the photos or filled entire pages with them. This increased the demand for photos in *Vogue* which set the style for other magazines, thus augmenting the need for the services of

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⁸³Devlin, 119.
Although public relations remained a fairly small sector of photography until after the Second World War, expanded opportunities did present themselves during the interwar period due to the growth of corporations. There was a trend away from entrepreneur-led businesses to large-scale corporations led by professional managers. These changes in corporate structure influenced the way businesses used photographs and carried out their public relations, and increased their need for publicity photography. Before this change the public could identify with a company and its products through the human element of the entrepreneur, such as John D. Rockefeller and oil refining, but once a corporation's president was anonymous this was no longer possible. A company's "image" would have to be established in the public's mind in a new way, and photography would play an ever greater role in establishing this image.\footnote{Ibid., 120.}

Government bodies were also recognizing the value of good public relations. For example, during the 1920s and 1930s, William J. Oliver was commissioned by the publicity and information division of the National Parks Branch to take photos for informational booklets and other materials which promoted the accessible roads and variety of activities\footnote{Hurley, 77; Lemagny and Rouillé, 256.}
possible in the parks.  

The expansion in advertising and publicity photography and the new opportunities this offered commercial firms during the interwar period continued to an even greater extent after the Second World War with the explosion of consumerism, the maturing of the advertising industry, and the growth of corporations and their increased public relations needs.

The advertising industry flourished in the post-war era, especially in the United States, and in Europe in the 1960s. There was also a large growth in material culture as the former war manufacturers turned to making consumer goods. To promote these products, annual American advertising expenditures in national print advertising of magazines and newspapers rose from over a billion dollars in 1940, to $2.5 billion in 1950, and to $4.5 billion in 1960.

The public relations photography field also expanded as more corporations realised the importance of photography in promoting a good corporate image. In 1941 Standard Oil of New Jersey had put together a team headed by Roy Stryker to take photos of the company's activities and the positive impact of these activities on the community, to counteract its negative image with the public. These photos were placed in Standard's trade journal and in-house publications and made available to newspapers and magazines. This landmark publicity campaign

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86 Jameson, 40.

87 Sobieszek, 96-97, 126.
appears to have spurred similar efforts by other corporations in forming in-house photography units after the war, as well as offering publicity assignments to photography firms.\textsuperscript{88}

Advertising and publicity photography in the service of industrial corporations experienced particular expansion in the 1940s and 1950s in the United States and Canada, and by the 1960s in Europe, due to technological developments in cameras, film and lenses. In addition, the public's pro-industrial attitude of the 1920s and 1930s continued during the war and into the prosperous 1950s; and heavy industries like mining, petroleum-related industries, steel manufacturing and heavy construction were rapidly expanding. These developments produced an increase in the number of photographers who specialized in industrial photography, particularly in the 1950s and 1960s.\textsuperscript{89}

One commercial photography firm which entered the industrial advertising and publicity field during the postwar period in Canada was Shedden Studio. The studio operated out of Glace Bay, Cape Breton from 1916 to 1977, and originally specialized in portraiture and community events. Leslie Shedden, who joined the business in the late 1930s, continued to carry out these types of assignments, but in 1948 added the new specialty of industrial advertising and publicity photography by acquiring a new client, Dominion Steel and Coal

\textsuperscript{88}Hurley, 101-102.

\textsuperscript{89}Hurley, 104, 211; Sobieszek, 126.
Corporation (Dosco), a relationship which continued for over twenty years. Leslie Shedden's photos for Dosco were used in engineering journals, mining industry trade magazines, technical reports, and at local trade fairs. His photos also appeared in the company's annual reports and employee relations magazines, and in local newspapers. The photos included views of the company's employees, coal-fields, pit-bottoms, machinery, tunnel construction, power plants, operations, office parties, meetings, retirements, company baseball teams, and achievement presentations.90

Industrial photography has remained a vital area of photographic practice for many firms. Generally, firms acquire industrial photography assignments from advertising or public relations agencies which look after industrial clients. While some industrial corporations have in-house photography units which handle their parent body's trade advertising, internal public relations needs such as the employee relations newsletter, and external public relations requirements such as annual reports, many will also offer consumer advertising and external publicity assignments to photography firms through

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agencies.\textsuperscript{91}

Other clients who offer publicity assignments may include institutions such as foundations or universities requiring fund-raising brochures or student recruitment materials; or they may be corporations which commission corporate brochures containing portraits of executives, general public relations publications, slide shows, or any materials which will enhance their image.\textsuperscript{92}

Another common area of practice which can be in either the advertising or public relations sphere is architectural photography. A firm's client may be an architectural company which requires promotional photos for brochures or portfolio illustrations to show the philosophy, point of view and design decisions of its building; or it may be a building owner or developer who needs photos for fund-raising or publicity.\textsuperscript{93}

Some photography firms specialize in advertising assignments promoting products for clients such as national fashion magazines, local beauty salons, department stores,


\textsuperscript{93}John Veltri, \textit{Architectural Photography} (Garden City, New York: AMPHOTO, 1974), 12.
advertising agencies which have fashion accounts, or catalogue production agencies. The photography may promote a service provided by a windshield replacement business, a temporary employment agency or a fitness club. It may involve the photographing of interiors presenting furniture, appliances, or wall decorations. Clients which require this specialty include department stores, corporations, architects, furniture companies, magazines, and interior designers. Advertising photography may be used for billboards, packaging, newspaper and magazine advertisements, catalogues and brochures.94

Many photography firms concentrate on their profession's first area of specialization, portraiture, while others combine portraits and alternate types of photography. Portraiture can include photos of families, individuals, weddings, and portraits for student yearbooks, passport photos, or model portfolios.95

Commercial photography firms have expanded into a number of specializations since they first emerged in the 1840s. However, the three functions in which they have been engaged since their early days have continued throughout their evolution, although the component activities of these functions have changed and grown more complex. This chapter


95Bryant and Bryant, 13; Kopelman and Crawford, 6.
has traced the evolution of commercial photography firms, their entry into areas of photographic practice, and the factors which contributed to these developments. The following two chapters will analyze the basic functions of photography firms, "attracting clients," "sustaining the organization," and "carrying out photography assignments"; component activities common to modern firms; and the records which may accumulate as a result of these activities.
CHAPTER THREE

ATTRACTING CLIENTS AND SUSTAINING THE ORGANIZATION

The two functions of commercial photography firms discussed in this chapter are "attracting clients" and "sustaining the organization." While the first is an operational or substantive function and the second a housekeeping function, they are discussed together because both ensure that the firm has work to do and can carry on. This chapter discusses common activities in which photography firms engage in fulfilling these functions, as well as the records which may be generated and the context of their creation. The most complex function engaged in by photography firms is "carrying out photographic assignments," which will be examined in the next chapter.

Attracting Clients

As an operational or substantive function, attracting clients is aimed toward continuing the operations carried out by the company in performing its basic functions. Attracting clients can be defined as promoting the company's services and its photographers' talents with the object of acquiring clients. This function is necessary for the continuance and existence of the company. If the firm did not carry out marketing activities among potential clients who might buy its
photographic services, the company would soon cease to exist. Attracting clients is a continuous function: a commercial photographer must always work on photographic assignments and look for new customers at the same time. Common component activities which carry out this function are developing and carrying out a marketing program, preparing a portfolio, and implementing marketing reviews.

**Developing and Carrying Out a Marketing Program**

The activities in this category are conducted with the object of identifying and contacting prospective clients. The company determines who to contact, what products and services will be promoted and at what price, what kinds of promotions will be conducted, how they will be carried out, and when they will be done.

A photography firm, like any other business, must have a group to whom its services will be directed. The group chosen, often called a target market, is a segment of the population which has common characteristics such as occupation, age or income. For example, the choice may be made to promote photographic services among industrial corporations, or wealthy persons who may want their portraits taken may be targeted. Establishing a target market allows the photography firm to focus on the type of services it is providing and to cater to the specific needs of the target

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market. Conducting research on the target market helps the company keep informed about the group's changing tastes, needs, and habits; develop new product and service ideas; and decide on appropriate prices.⁹⁷

Some photography firms invest much energy in researching potential or current clients in order to be acquainted with the clients' changing needs. Keeping clients satisfied may allow the company to retain the account for a long period of time. Client profiles may be prepared which include personal information about potential customers such as age, education, and hobbies, and additional information about how often they buy photography. Some of this kind of information is available from market research directories.⁹⁸

As a result of these activities, photography firms may accumulate a variety of documents such as client profiles, client mailing lists, and market research directories as sources for these lists. They may keep notes about potential clients, and formal or informal minutes of meetings to plan


and discuss the marketing program.99

A marketing program includes developing and carrying out promotional activities such as designing and implementing promotional material and media programs which will create an awareness of the photography firm's services among the chosen target group. The company may plan and carry out its own marketing efforts or an agency or consultant may be hired.100

Promotional activities might include placing advertisements in local publications such as newspapers or the yellow pages. A commercial studio which specializes in advertising photography may place self-promotion advertising in directories of creative talent such as the Creative Black Book or American Photography Showcase, which are distributed to art directors and buyers, or in special trade publications read by art directors.101 Many commercial studios create promotional pieces like printed flyers and brochures which they distribute to art directors and other clients; follow-up contacts may then be made by correspondence, telephone calls or appointments to show a photographic portfolio.102


100Good, 17.

101Creative Black Book, 401 Park Avenue South, New York, NY 10016 is distributed in North America and Europe; American Photography Showcase, 724 Fifth Avenue, New York, NY 10019 is distributed in the United States and Canada.

As a result of these promotional activities, photography firms may accumulate a variety of documents such as drafts of advertisements, samples of query letters or promotional literature, artwork and artists' contracts, correspondence and contracts with marketing consultants or agencies, market research, and correspondence with potential clients. ¹⁰³

An important part of developing and carrying out a marketing program involves budgeting and scheduling promotional activities. An advertising budget is often set based on the sales goal for the coming year, the various promotions usually planned in advance so as to introduce them at a suitable time of the year, and the advertising budget divided amongst the planned promotions. Advertising budgets, planning notes, and promotions schedules could be components of these marketing files. ¹⁰⁴

Preparation of a Portfolio

An activity which is integral to the development and implementation of a marketing program is the preparation of a portfolio. This activity helps fulfil the function of attracting clients because the portfolio is shown to potential


clients such as art directors from advertising agencies, art directors who directly represent clients, or couples who need the services of a wedding photographer. The portfolio illustrates a photographer's technical skill, his or her ability to organize and carry out an assignment, and the photographic style. It may include photographs from previous assignments and those taken specifically for the portfolio. The work chosen for the portfolio is relevant to the interests and assignment requirements of potential clients.\textsuperscript{105}

A portfolio can be composed of various forms of records such as 35mm slides in a slide tray, colour or black and white prints, or mounted transparencies. It may include tear sheets which are samples of the photographer's previous assignments taken from publications in which they appeared. A wedding or portrait portfolio may contain examples from studio portraits or wedding assignments, and prints may be shown to potential clients in actual wedding albums.\textsuperscript{106}

**Implementing Marketing Reviews**

Photography firms often carry out periodic reviews to make sure their marketing efforts continue to be effective.


\textsuperscript{106}George Schaub, *Professional Techniques for the Wedding Photographer* (New York: AMPHOTO, 1985), 10; Grill and Scanlon, 74-77; Brackman, 10.
over time in bringing in new assignments and clients. Review meetings may be held with staff which may produce informal minutes and marketing review reports. Customer surveys may be conducted, thus generating customer survey forms.\textsuperscript{107}

Firms may also keep their marketing strategies up to date and in tune with their target market's needs by subscribing to business and trade publications, and through contacts with professional and trade associations resulting in the accumulation of correspondence and professional journals.\textsuperscript{108}

**Sustaining the Organization**

Sustaining the organization comprises all the housekeeping or facilitative activities aimed to allow the organization to continue carrying out its principal substantive function of conducting photography assignments and providing photography services for clients. It includes the following categories of activities: planning, financial management, and facilities management.

**Planning**

An important category of activities which sustains the organization is planning, which includes the short-term operational planning of day-to-day events occurring within the

\textsuperscript{107}Farace, "The Bottom Line," 7.

year, long-term strategic planning which plans all operations, and executive-level decision-making which uses the framework provided by long-term planning to make long-range decisions which will allow the business to continue into the future.\textsuperscript{109}

Short-term operational planning and long-term strategic planning generally occur at meetings where information is communicated, problems discussed, ideas developed and decisions made on daily issues and more long-term events. Regular general meetings which are held at scheduled intervals, or special general meetings which deal with urgent matters generate notices of meetings, agendas, minutes, supporting papers which give background to decisions, and monthly or quarterly financial statements. Policy and procedure manuals may be prepared as a result of decisions taken at these meetings.\textsuperscript{110}

Short-term planning activities may also include the preparation of accounting reports which show the result of specific financial events and aid management in planning daily operations. For example, reports may be prepared which keep track of probable uncollectible accounts receivables, thus allowing management to evaluate credit-granting policies


\textsuperscript{110}Watson, 10-11, 22; M. Kaye Kerr and Hubert W. King, \textit{Procedures for Meetings and Organizations} (Toronto: Carswell Legal Publications, 1984), 63-64, 140, 145, 155.
before serious problems develop.\textsuperscript{111}

Long-term strategic planning activities may also include carrying out a business analysis. A business analysis of a firm can cover its organizational, financial, business management, and marketing aspects, and can help reveal its goals, marketing strategies, and financial strengths. The business plan created by this activity can be used to make presentations to outside parties such as important clients or to the bank when applying for a loan or line of credit. It can assist in long-term business strategies such as the timing for a firm's expansion, identification of a new target market, evaluation of business and financial resources, or defining how a new business will operate.\textsuperscript{112}

Long-term strategic planning activities may include financial forecasting which involves projecting the effects of actions such as buying new equipment or hiring new personnel on the company's operations. Projected financial statements are drawn up by taking figures based on the company's past performance and projecting them for different predicting events. They may be in the form of computer print-outs and computer data on disc. By comparing projected income


statements and balance sheets with actual income statements and balance sheets, management can evaluate the firm's current financial position and the effectiveness of its operating performance. Based on these projections, the company can plan ahead, for example, and invest extra cash or make early arrangements to acquire a loan.

The most significant aspect of planning involves the executive direction of the organization and high-level decision-making. The photography firm's owner, board of directors, or chief executive officer and other managers use the framework of gathered information and plans provided by long-term strategic planning to make long-range decisions which enable the firm to continue operating. They can use the business plan created by the analysis of the business' operations and projected financial statements as a guide for the management of the firm and as a basis for future decisions and setting realistic goals.

Records generated by executive direction of the organization and high-level decision-making include those which show how the organization was set up and are essential

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113 Projected income statements project future operating activities for the coming year; projected balance sheets project the company's financial position for the coming year.


to understanding the foundation of the firm and the decision-making level. Records such as partnership agreements, articles of incorporation, letters of patent, by-laws and amendments reveal decisions made regarding the type of firm being formed. Records required by incorporation and which reveal other executive decisions and show how the company changed over time, may include notices and agenda of executive meetings; minutes and reports from board of directors' meetings; minutes, reports, budgets, and audited financial statements presented at annual meetings; annual reports; and resolutions. If the firm is a federal corporation, it will have registered a constitution, which outlines its basic objectives, structure and methods of operations, and this will likely have been retained in its files.\textsuperscript{116}

\textbf{Financial Management}

Financial management activities sustain the organization and are conducted in order to communicate relevant financial information to interested parties, such as taxing authorities, banks and company management, to aid them in making short- or long-range decisions about the company's operations. Accounting records are maintained on a daily basis, financial information is gathered, and the relevant monetary amounts accumulated from the system of accounting records are used to

prepare the financial statements. These activities are repeated after a certain period of time, the length of time depending on how often the company requires financial statements, and therefore they are referred to as the accounting cycle.\textsuperscript{117}

The parties interested in financial information about the company to aid in their decision-making may be outside parties who are not directly involved with the everyday operations of the business such as the bank or taxing authorities. For example, when a bank is considering a decision to give a photography firm a loan, it requires information, much of which will come from the business' financial accounting system. As another example, Revenue Canada requires information in order to establish how much taxes a business must pay -- the business' financial accounting system supplies the required information. This communication of information is done mainly by two analyses, the income statement and the balance sheet, also called financial statements, which are prepared with financial information accumulated through accounting activities. These records will accumulate in a photography firm's files.\textsuperscript{118}

Internal parties, those directly involved in the everyday

\textsuperscript{117}Moscove, 3, 28, 35, 52, 78, 87; Nanci Lee, Ron Gilbart, Tom Hipwell, and Elaine Hales, eds.,\textit{ Accounting} Canadian ed. (Toronto: Holt, Rinehart and Winston of Canada, Limited, 1988), 110-111, 139.

\textsuperscript{118}Moscove, 3-4, 6.
operations of the business, also require financial information in order to make decisions affecting the photography firm. Management is the main group which uses this information in order to carry out short-term operational or long-term strategic planning, planning which allows the business to continue operating into the future. Financial statements are a source of information needed by management, as are the updated dollar balances of its general ledger accounts. The company needs to know the dollar amounts of its various types of revenues, expenses, assets, liabilities, and owner's equity items at any given time because some decisions are made based on the balance of a specific account. For example, a firm's wages expense account may show that there is not enough money in the account after the first half of the year to allow for the hiring of another employee.

The cycle of accounting activities carried out by photography firms ideally consists of a number of steps, although some smaller firms may not include them all. First, the original transaction records which result from the firm's daily business activities are collected. Business transactions can occur between the firm and an external party, such as the selling of photography services to a client, or an internal party within the company, such as a company employee being paid his or her wages. Original transaction source documents may include sales invoices, purchase orders,

\[\text{\^{119}}\text{Ibid., 5, 28, 41.}\]
purchase invoices, receiving reports, bills of lading, employee time cards, bills, and receipts. They can also include records from banking transactions such as copies of deposit slips from daily deposits of cash, cheque stubs, cancelled cheques, and bank statements.¹²⁰

The second step of the accounting cycle of activities is to record the monetary transactions, contained in the original transaction documents, in a journal. A journal is "a book of original entry in which transactions are recorded and the accounts to be debited and credited and their amounts are recorded."¹²¹ The journal's purpose is to record a chronological list of the monetary activities which occur over the photography firm's lifetime.¹²²

The third step involves transferring or posting these monetary transactions from the journal to the general ledger.¹²³ The ledger contains information detailing the dollar balances of the business' various assets, liabilities, owners' equity, revenues, and expenses. Each type of monetary item has a general ledger account created for it such as an accounts receivable account, an equipment account, or an

¹²⁰Ibid., 36-37; Lee et al., 236-238.

¹²¹Lee at al., 65.

¹²²Moscove, 37-38.

¹²³Posting involves transferring debits and credits from the journal entries to the proper accounts in the ledger.
advertising expense account.\textsuperscript{124}

From the photography firm's point of view both the journal and ledger are necessary parts of its accounting system. The journal gives the complete chronological list of the company's monetary transactions and gives the debit and credit details of each transaction as well as a brief description of it. The journal does not give the individual account balances, but the ledger does. If a company tried to use just a ledger, however, it would be difficult to get a complete picture of a particular business transaction when needed. Both the journal and ledger work together in a company's accounting system to give useful information about monetary transactions.\textsuperscript{125}

When the period of time chosen by the photography firm for its accounting cycle comes to a close, the monetary balances of the general ledger accounts are determined and an income statement and balance statement, which summarize the ledger entries, are prepared. These documents show the growth of the company over time, its profitability, and possible reasons for any decline.\textsuperscript{126}

The income statement reveals the company's success in increasing its assets through operating activities during the accounting period. It shows total revenue, total expenses, 

\textsuperscript{124}Moscove, 41.

\textsuperscript{125}Ibid., 47-48.

\textsuperscript{126}Armstrong and Jones, 137, 147, 149.
and net income or net loss. Revenues are increases in the firm's assets and are earned by selling photography products and services to clients; expenses are the company's efforts put forward in trying to earn revenues and are a reduction in its assets. If the company's revenues exceed expenses a net income is made.\(^\text{127}\)

The balance sheet's purpose is to provide relevant information about the company's financial condition at a given moment in time by showing its assets, such as photography equipment or the studio building, and the two sources of financing used to acquire those assets, liabilities such as a bank loan and the owner's equity.\(^\text{128}\)

After the financial statements have been prepared, the accounts are closed by bringing their dollar balances to "zero." The resulting net income or net loss is transferred into the owner's equity account, in other words, the owner acquires the money which has been made or takes a loss. The closing entries are recorded in a journal and posted to the general ledger accounts so that the accounting cycle can begin again and allow the next accounting period's net loss or net income to be calculated.\(^\text{129}\)

Accounting activities also include the management of accounts receivable and payable which ensures that the company

\(^{127}\) Moscove, 11-15; Lee et al., 24.

\(^{128}\) Moscove, 11, 23; Lee et al., 7.

\(^{129}\) Lee et al., 127; Moscove, 73-74.
receives payment for its services and pays its suppliers so that it can continue to operate. If a photography business has a large number of credit customers, an accounts receivable subsidiary ledger may be kept in addition to the general ledger, which only records the total amount of all receivables. A subsidiary ledger includes a record of each customer's balance so that the photographer can easily keep up to date on how much each client owes and send out monthly bills. A photography firm may also use an accounts payable subsidiary ledger, which includes a separate account for each creditor to which the firm owes money, to better manage its accounts payable. The general ledger merely shows the total amount owed to all of the creditors.130

Managing accounts receivable often includes implementing a collections program. This may involve staff training on collections and receivables management, periodically analyzing the company's average collection period to determine whether there is a problem, identifying problem accounts, and sending out a statement of accounts every month to clients who still owe money. The program may include provisions for follow-up and collection for credit accounts. Records generated by these activities may include staff meeting minutes, average collection period analyses, copies of statements of account, and schedules for collection actions taken on problem accounts.

130Lee et al., 185; Moscove, 16, 108-109.
Accounting activities, which in the past were conducted by a company's bookkeeper and accountant, can now be handled more quickly by computerized accounting systems. Computers can record journal entries, post entries to the general ledger, process the accounting data by analyzing the debits and credits from the accounting entries and computing the balances, and prepare and produce hard-copy financial statements and accounting reports. The original transaction records may be manually produced or computer generated and printed out. Journal and general ledger entries may be accessible only as computer data and stored on data devices such as magnetic tape, punch cards, or magnetic disc.

Not only are accounting activities carried out to provide the information required for planning and decision-making, they are also necessary to provide the information required to prepare tax returns. The company's accountant audits the accounting records to ensure the figures have been arrived at satisfactorily, calculates income taxes at the beginning of every year, and prepares payroll and sales tax returns. Assessment notices, draft copies of tax returns, and correspondence with the accountant and bank would be retained.

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132 Moscove, 81-82, 84.
as a result of these activities.\textsuperscript{133}

**Facilities Management**

Facilities management activities fulfill the function of sustaining the organization by managing the different elements of studio operation so that photography assignments can be conducted. Component activities are personnel management, photographic supplies and equipment management, and site management.

Personnel management activities include establishing personnel policies and procedures; hiring, managing and firing staff; and payroll management. Depending on the size of the operation a commercial photography business may employ one or more photographers, a number of photography assistants, marketing employees, and clerical support staff.

The establishment of personnel policies and procedures can provide useful guidelines for hiring and managing employees, and may give some protection in the face of grievances. The policies and procedures may include clauses on hiring practices, an orientation program, periodic assessment, a probation period; and pay, benefits, sick days, and vacation. This activity may result in personnel policies and procedures manuals, and employee handbooks, as well as other documents containing research and discussions which went

into their development.\textsuperscript{134}

A major aspect of personnel management involves the hiring, managing and firing of staff. Hiring employees begins by defining the job and what skills and abilities are required. This may be done by referring to performance appraisals of employees who previously held the position, or by referring to or writing a job description. A job description may also be used for writing the advertisement, for reference at the interview, or as a performance appraisal guide. Organization charts may also be drawn up to assist in deciding how many and what type of employees are required.\textsuperscript{135}

The main part of hiring is the interview. Preparing for an interview may include drawing up an outline of questions to ensure that all interviewees are treated equally. Interview notes may be taken on any relevant conversation with applicants. Skill tests or attitude and personality assessments may be conducted if needed. Résumés, job applications, and employee files which are opened when a new employee is hired, may also be generated by these


Managing employees often begins with new employee orientation which familiarizes the employee with the photography business' philosophy, with the other staff, and with what is expected of the new employee. Another important aspect of managing employees is training which includes explaining what to do and why, giving demonstrations, observing the employee, and giving feedback. Management of employees also includes creating work schedules.

Evaluating employees' performance is also a likely aspect of employee management and can be useful for motivating them to do their best work, giving them recognition for good work, and encouraging them to participate in the firm's activities. Evaluation may generate performance plans for each employee which outline what is expected of the employee and how the results can be achieved. The plan can also be used to measure employee performance. Performance appraisals may be done at the end of an employee's probationary period and at regular intervals, and might allow for employee input, feedback and the discussion of priorities. Performance appraisals can also provide a basis for decisions on merit pay and guard against

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137Kennedy, 85-89; Good, 17.
claims of wrongful dismissal.\textsuperscript{138}

Personnel management will sometimes include firing an employee. Before this occurs, however, management may try to correct a difficult situation and avoid a firing, or, at the least, to protect the photography firm. A manager may talk to the employee privately about possible improvement and document the meeting. This documentation would be added to the employee's file which may contain earlier record of problems experienced with the employee. In this way, even if the situation eventually necessitates termination, the company would be protected from a wrongful dismissal claim.\textsuperscript{139}

An essential personnel management activity is the managing of the payroll. This includes withholding taxes and making other deductions for employee wages, making employer contributions and filing government reports, and paying wages to employees. These activities all occur after the creation of the original transaction document, the time sheet, which may or may not be accessible as computer data.

Commercial photography firms, like all other businesses, are required by Revenue Canada to withhold a certain amount of their employees' wages in taxes every payroll period, and regularly send in the taxes and reports relating to the payroll and the amounts withheld. Employers are required to make further deductions for Canada Pension Plan, unemployment

\textsuperscript{138}Monty, 93; Kennedy, 85-89; Tyssen, 28-36, 42.

\textsuperscript{139}Kennedy, 90-91.
insurance, and workers' compensation insurance. Other types of payroll deductions may be made for registered pension plans, health insurance, and union or professional dues. Employers are also responsible for making contributions to payroll taxes on a monthly basis, such as Canadian Pension Plan and unemployment insurance, and filing forms with Revenue Canada. Government publications containing information on deductions and contributions may accumulate in the files of a photography firm as well as copies of reports submitted to the government. Copies of numerous other government documents required to manage payroll, and correspondence with Employment and Immigration Canada and the Worker's Compensation Board may also be retained.\textsuperscript{140}

Further records which may be created are payroll registers which record each employee's wages, payroll deductions, and net wages for the year. The payroll data may be stored in a register book or in machine-readable form. Total payroll sheets which record gross and net earnings and deductions for the employees as a group can also be found in payroll records.\textsuperscript{141}

Another aspect of facilities management is the activity of managing photographic supplies and equipment. This includes the control of photographic supplies inventory and buying supplies when necessary, and the purchasing and

\textsuperscript{140}Lee et al., 330-331, 339-341, 350.

\textsuperscript{141}Gallander, 66; Lee et al., 339-341.
maintenance of photographic equipment. Photography firms may take regular inventory of film, paper and other supplies, and keep extra rolls of film on hand in order to be prepared for rush assignments. The purchase of special materials, which will likely be needed for future assignments, is planned in advance. Supplies are ordered in the largest amounts the firm is sure to use before they are out of date. Equipment purchases are also made as the business grows and encounters more assignments which require additional equipment. Equipment must be checked, cleaned and fixed annually to protect the company's investment, and an inventory kept for insurance purposes. As a result of these activities, photography firms may accumulate a variety of documents such as photography equipment and supplies catalogues, equipment and supplies purchase orders, equipment condition reports, maintenance reports and purchase orders, equipment and supplies inventory records, and invoices.  

Facilities management also includes management of the site from which the business operates. Involved in this activity are the care of site documents, acquiring insurance coverage, and studio maintenance. Records regarding the business site could include offers of purchase, agreements for

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sale, mortgage agreements, certificates of title, correspondence with the mortgage company, loan statements, statements of mortgage, and leases. Other premise records could be building or studio plans.

Acquiring insurance coverage would generate insurance policies and correspondence with insurance companies. Insurance coverage could include liability insurance for damage to property and injury to persons, property insurance, car insurance, specific property insurance for equipment and film, and life insurance and disability insurance for employers and staff. Insurance planning may also include periodic reviews to see if the policies need updating as the business grows and its insurance needs change.143

Studio maintenance activities include making utilities payments, arranging for cleaning and maintenance of the studio, and ensuring the company has acquired the licences needed to operate in its area. Paid utility bills or receipts, cleaning and maintenance company contracts and invoices, and provincial and municipal business and sales tax licenses may be retained in the firm's files.

The functions and component activities discussed in this chapter are those which secure work for the firm and allow it

to carry on into the future. The following chapter will examine photography firms' main substantive function of "carrying out photography assignments," the activities which fulfil it, and the records which are created.
CHAPTER FOUR
CARRYING OUT ASSIGNMENTS

The most basic function common to commercial photography firms is to carry out photography assignments by planning and producing photographs for clients. This is an operational or substantive function and thus its activities are directed to external purposes. This chapter discusses common types of activities by which photography firms may carry out this function, as well as records which may be generated by these activities. The common component activities of this function are divided into three categories: pre-production, production, and post-production activities. The records which result from these activities are generally held in client or assignment files which are opened when pre-production activities begin. In particular, this chapter examines a firm's photographic records in the context of their creation, showing their association with the particular photographic assignment which generates them, and their relationship to the other records from the assignment and the other functions and activities carried out by the firm.

\[144\] The division of component activities into pre-production, production and post-production activities has been adapted from Lucille Khornak, *Fashion Photography* (New York: AMPHOTO, 1989), 82.
Pre-Production Activities

Pre-production activities establish the client's requirements, plan how these requirements will be realized in photographic terms, and result in agreements between the photography firm and its client regarding carrying out the assignment. The activities can be divided into three categories: determining the client's needs, formalizing the assignment, and solving the photographic problem.

Determining the Client's Needs

No matter what the specific type of assignment such as wedding, portrait, advertising or public relations, in order to plan and produce photos for the client, the firm has to find out what types of photos are required and what the assignment will involve. This occurs at one or more meetings between the client and the photography firm where the client conveys the basic requirements of the assignment to the firm. The types of items discussed could include what types of photos the client requires, for example, what kind of wedding day coverage is desired or whether a portrait is to be formal or casual; or the client may convey the idea or artistic concept behind the photos such as the philosophy behind an advertising or public relations campaign, or the attributes of the product or corporation which should be emphasized. The client may also communicate whether models, sets or props will be needed; when the photos are required; how much is in the budget; the lighting, photographic format, and location where
the photos will be taken; and the usage of the photographs, also referred to as rights.\textsuperscript{145}

Discussions between the client and the photography firm will often also involve a presentation by the firm of what kind of photography service it can provide in response to the assignment's requirements and at what price.\textsuperscript{146} At times the firm may do this in a formal way by developing a proposal of how the assignment could be done and offering this to the client.\textsuperscript{147}

As a result of the activity of determining the client's needs, photography firms may accumulate in their client or assignment files records which define and describe the assignment and its requirements. Examples of these types of records which may be created by an advertising or public relations assignment are detailed shot lists, story boards or detailed layouts which a client and its agency have worked out ahead of time. This material may be sent to the firm before


\textsuperscript{146}Schaub, 15.

\textsuperscript{147}Developing a proposal is based on the information about the assignment supplied at the preliminary discussions and also upon the activity of "solving the photographic problem". Kopelow, 25, 92-96; Brown and O'Connor, 156; Bryant and Bryant, 109. For a detailed discussion of this matter see p. 91 below.
any meetings with the photography firm or it may be presented at a meeting. These records define the assignment and serve as a guide for the photographer for producing the final photographs. These records would likely be retained with the client's or agency's records, although the photography firm could be given copies.¹⁴⁸

Other records which define the assignment could include photographer's notes taken at meetings with the client. In the case of a wedding assignment, wedding coverage lists, which outline what events or persons are to be photographed, may be created.

Formalizing the Assignment

Once the basic requirements of the assignment have been conveyed and suggestions as to how the photographs could be produced have been discussed in a preliminary way, specific information and details about the assignment may be considered and negotiated. This may occur at the same meeting or meetings where the client's requirements are determined and the assignment defined, or at additional meetings. Items which are negotiated and finalized if the parties agree may include fees and billing arrangements, usage or rights, the obligations of client and photographer, and deadlines or bookings. By clearly establishing the rights and

responsibilities of the client and photography firm, every aspect of the assignment can be accomplished.\textsuperscript{149}

Usage refers to "specific rights transferred to the client defining how, where, and when a photo will be used,"\textsuperscript{150} and usually refers to advertising and public relations photographs. Generally, clients do not buy photos but rather license the "rights" to use them in specific ways. Once the lease expires the photographs are returned to the firm which remains the owner of the images and retains rights to their use. For example, a photography firm and a client offering an architectural public relations assignment may negotiate record and exhibition rates which allow the client to use the photos for record and exhibition purposes while the photography firm retains the negatives and other rights. Although it does not occur often, a photography firm may agree to sell a client all rights which allows the client to use the photos in any way desired and relinquishes the ownership and copyright of the negatives to the client. In this sort of case, all of the photographic records from the assignment, including negatives or transparencies, would be kept by the client and would not be retained with the


photography firm's records. The remainder of the records related to that particular assignment would remain in the firm's files, however.\textsuperscript{151}

As a result of this activity, photography firms may accumulate in their client or assignment files records which outline agreements made between the client and firm regarding the assignment.\textsuperscript{152} An example of this type of record which outlines agreements regarding an advertising or public relations assignment is the firm bid, which is submitted by a photography firm stating the definite photographer's fees and production expenses and charges which would be incurred if it produced the photographs. If the client agrees to the bid and returns it signed to the firm, this signals that the assignment is confirmed.\textsuperscript{153}

Contracts are another example of records which outline agreements between clients and photography firms. These documents define the nature of the work to be done, the project's purpose, the responsibilities of the client and photography firm; and particulars about compensation, usage and rights, and deadlines. These contracts can take a number of forms such as purchase or work orders which confirm the

\textsuperscript{151}Brown and O'Connor, 157; Rotkin, 105-106; Steve Murry in Lou Jacobs, Jr., Selling Photographs Rev. (New York: AMPHOTO, 1988), 34.

\textsuperscript{152}At times a photography firm may commence an assignment for a client simply on the basis of a verbal agreement or contract, although this is not a common occurrence.

\textsuperscript{153}Piscopo, 118; Brown and O'Connor, 156.
arrangements and details agreed upon in negotiations such as what will be done, and where and when, and they outline copyright protection and billing arrangements. Assignment forms formalize the details of the assignment such as props or travel, and who is responsible for payment of which aspects of the assignment. Assignment forms also provide a quick reference sheet to the details of the job.\textsuperscript{154}

Other records created during the pre-production stage of a photography assignment may include those which help the photography firm monitor the job's progress such as job tracking journals which track the status of assignments, bids, proposals, purchase orders, invoices and statements. Production summary forms, which are checklists and notes about production fees and charges, also assist the firm in tracking an assignment's progress.\textsuperscript{155}


Solving the Photographic Problem

The photography firm must take the client's mental concept or assignment requirements and transform or realize this in visual terms so that the desired final photographs may be created. This may be done through various means such as pre-visualization, research, photographic techniques, or preparation activities such as building sets or props.\textsuperscript{156}

Pre-visualization refers to calling up a mental image of a desired final photograph and is a common tool for solving a photographic problem. It may be augmented by research such as an analysis of a particular location or of the personality and background of a portrait sitter. The pre-visualized image and other considerations brought up by the research will dictate what photographic techniques are required to realize the image. The photographer's choice of film, equipment, lighting, background or location controls the technical results. Conversely, his or her mastery of photographic technique and knowledge of photographic materials and tools can lead to an understanding of what is possible to achieve photographically, and therefore can assist in pre-visualization and planning the final photographs.\textsuperscript{157}

Pre-visualization and research may be carried out to solve any type of photographic problem. For example, one

\textsuperscript{156}Kopelow, 25.

\textsuperscript{157}Kopelow, 25; Vincent Colabella, Creative Approaches to Photographing People (New York: AMPHOTO, 1986), 17.
authority observes that a portrait assignment "begins with an idea, which is then developed and eventually executed." Research such as pre-session interviews with the subject helps the photographer understand the thematic concept, which is the sitter's personality, and pre-visualize what the final prints will look like. Research notes, such as notes on interviews, and sketches may be produced which can assist in pre-visualizing how the visual elements such as lighting, framing the shot, the environment or background, clothing, props, pose and expression can be directed to convey the sitter's personality. Alternatively, pre-visualization and research may not generate any records because they are largely intellectual exercises. The technical solution which will convey the thematic concept can then be determined based on these activities.  

Pre-visualization and research may also assist in solving the photographic problem of an assignment like a wedding. The concept which guides this type of assignment is the clients' personalities and the agreed upon wedding coverage. The concept helps the photographer pre-visualize the final prints. Research can be carried out by looking for possible photo locations and analyzing the problems they present. Notes may be taken of exposure readings at various locations, instant-print photographs taken of possible vantage points, or

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158 Colabella, 9.

159 Colabella, 9, 12, 23-25, 83.
sketches made of lighting set-ups or shots. Research can also include attending and taking notes at wedding rehearsals to become more familiar with the order of the wedding. The pre-visualization and research leads to decisions on the technical solutions to fulfil the assignment's requirements.\(^{160}\)

Pre-visualization and research may also assist in solving the photographic problems presented by advertising or publicity assignments. The requirement of an architectural photography assignment, for example, is to take the client's mental concept which is the philosophy, point of view and design decisions in the building, and translate this into photographic terms. The photographer may do this by calling up a mental image which will illustrate the concept, and may augment this by carrying out research such as interviewing the architect or job captain at the site and discussing the building plan and elevations to help visualize the project and analyze any problems. Records resulting from these activities could include interview notes, or instant-print photographs taken of how the sun shines on the building at different times of day and the relationship of the building to its surroundings. The research brings up considerations which require certain technical solutions in addition to those brought up by the pre-visualized idea.\(^{161}\)

\(^{160}\)Schaub, 50, 66; Colabella, 9, 23-25.

Pre-visualization, research and photo technique decisions are possible means to solving photographic problems presented by assignments. Preparation activities may also be carried out in order to translate the client's mental concept or assignment requirements into visual terms. This may involve assembling a support team, booking models or talent, building a set, or making arrangements for on-location assignments.

The two main types of support which may be required on an assignment are photography assistants and stylists. Many photography businesses employ at least one assistant although free-lancers may be hired to work on a particular assignment. Stylists specializing in areas such as food, hair, make-up or clothing are generally free-lancers although some may work for agencies. Assembling a support team which best suits the assignment's requirements may be done by the photographer working on the assignment; alternatively, particular stylists or other support team members may have been requested by the client during a pre-production discussion. Stylist or photography assistant contracts may be retained in the client or assignment files of the photography firm.\(^\text{162}\)

A support team may include set designers as well as prop-makers or stylists who rent, buy, or make items to help create convincing productions. Depending on what has been agreed during pre-production, the team members may bill the client directly; or, if the photography firm has hired the team,

\(^{162}\)Khornak, 42, 49, 57.
receipts of all rentals and purchases will be collected in the assignment file in order that it can be reimbursed later. Photographers may also make their own sets or acquire props, and the receipts for the materials retained in the client or assignment files.\textsuperscript{163}

Preparation activities may include the booking of models and talent who may be chosen in advance by the client or art director, or by the photographer or stylist. If a stylist is booking talent, he or she may submit instant-print photographs of potential models for the photographer's approval, and these records and model agency contracts may accumulate in the assignment files.

Model or talent releases must be filled out if the photos will be used for commercial purposes; copies of these may also be filed. If professional models have been hired, the release may be part of an agency voucher. Releases protect the photography firm from any liability as long as the photo is used according to the terms spelled out in the release. If the model or talent is given something of value or if the release has a seal, the release is considered a contract rather than simply a license. A record of any payment made may be retained in the photography firm's files.\textsuperscript{164}

Preparation activities may also include making

\textsuperscript{163}Kopelow, 74; Grill and Scanlon, 147-157; Colabella, 48.

\textsuperscript{164}PhotoCanada, 1, no. 3 (July/August 1977): 47, s.v. "Buying Guide."; Grill and Scanlon, 147-157; Du Vernet, 110-112, 115, 117.
arrangements for on-location shooting. These activities may result in travel insurance policies; airline itineraries; receipts for car rental, car mileage or hotel accommodation; checklists of equipment and supplies; or shooting permits being retained in the assignment file.\textsuperscript{165}

In some cases, a photo assignment is awarded by competition. A firm will draw up and submit a proposal which summarizes how it would carry out the job and includes production schedules and cost estimates. The proposal is based on the information about the assignment supplied at the preliminary discussions and also upon the activity of solving the photographic problem, although the latter is done only on a preliminary basis. For example, a firm would not actually book a support team but would determine if one was needed and the approximate cost. The proposal may also include rough sketches or an existing photo similar to the photographer's pre-visualized photo to illustrate the proposal. A copy of the proposal may be retained in the firm's files.\textsuperscript{166}

**Production Activities**

Production activities are directly involved with the shooting of the assignment: setting up on the day of the assignment shoot, the actual shooting of the assignment, and the cleaning up of the shooting area.

\textsuperscript{165}Kobelow, 131-135; Rotkin, 138-139; Khornak, 65.

\textsuperscript{166}Piscopo, 100-103, 118; Brown and O'Connor, 156; Kobelow, 25; Rotkin, 119-125.
Setting up for the shoot can include arranging the set, directing a support team, and checking for lighting and composition. Arranging the set involves setting up photo equipment, props, or lighting according to the plans made while solving the photographic problem. Directing a support team could include conveying the mental concept and particulars of the assignment to each team member and what each one's contribution will be, or checking that the styling, such as make-up or clothing, is in tune with the concept. The photographer may develop a shooting schedule for the support team, copies of which may be filed in the assignment file, and distribute and discuss it with them. Alternatively, the photographer may be shooting alone on an industrial site, for example, and may need to ensure that plant staff are briefed if they are assisting in the shoot, or that executives or employees who are going to be photographed are available according to agreed schedules.¹⁶⁷

Once the shot has been set up to conform with the pre-visualized photo, test exposures using instant-print film may be done to check the details of each shot such as composition, models, props, lighting, or exposure before using regular film. By using "Polaroid-backs," which attach to the camera being used to take the final shots, a positive image can be taken and adjustments made so that each element of the photo supports the concept. At times, however, photographers may

¹⁶⁷Khornak, 45-46, 52-54; Kopelow, 73-74; Rotkin, 157-159.
find themselves on assignments which do not offer enough time to make careful tests of lighting or composition. For example, on a wedding shoot, the photographer may only have enough time to take a quick walk around the building where the wedding will be held to take exposure readings, or perhaps just before taking the shot. He or she may or may not have time to make quick notes on exposure levels for different shots.⁶⁶⁸

Once the shot has been set up, the actual photographs are taken. While the photographs cannot yet be seen by the human eye because they have not been processed, they can be said to have been produced in the course of the activity of shooting the assignment and are therefore part of this activity.

While shooting, the photographer may create a shot record including assignment and shot descriptions, lighting changes, model's changes of clothing, and other notes which the client may require. The shot record also assists the photographer in identifying each roll. Copies of shot records may be retained in the firm's client or assignment files.⁶⁶⁹

Production activities also include clean-up after the shoot: equipment and props may need to be returned or a set dismantled, and the film and photography equipment must be

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⁶⁶⁹ Khornak, 96-97, 100; Bryant and Bryant, 175; Rotkin, 175-176.
returned safely to the studio. This may be done by the stylists or assistants. ¹⁷⁰

Post-Production Activities

The post-production category of activities involves the preparation of photographs from which the client will choose those images which fulfil the concept most closely, and culminates in the completion of the assignment. Post-production activities include processing the film and editing the images, presenting the photos to the client for approval, and finishing the assignment and filing the photographs.

Processing and Editing Film

The exposed film from photographic assignments is processed either by the photography firm, particularly if the film is black and white, or by an outside lab. The photo records created by photography firms take various formats. Portrait and wedding assignments tend to produce proofs, enlargements, and negatives. Advertising or public relations photography assignments tend to produce contact sheets, transparency sheets, slides, enlargements, and negatives.

Once the film, which has been processed according to the format requested by the client, is returned to the photography firm, it is edited for poor images such as under-exposed shots or shots where a subject's eyes are closed. These types of shots are stroked out on contact sheets or cut out of

¹⁷⁰Rotkin, 175-176.
transparency sheets. Following this, the film is edited for content. This is the last part of carrying out the client's concept because one image will fit the pre-visualized look and fulfil the client's requirements better than the rest of the images. The photographer may choose to enlarge those images which realize the concept especially well. While editing, the photographer may refer back to the documentation describing the assignment, such as a work order, to make sure the requirements are fulfilled and the photographs to be presented to the client are in the agreed upon format.171

Presentation to the Client

After the photographs have been edited they are presented to the client to make a choice of images, and the client places an order for the final photographs or keeps the transparencies or slides desired. This activity may result in client order forms being retained by the photography firm.

Photos from a wedding or portrait assignment are often presented to the client in person and later discussed at meetings where the client can place an order and the photographer may try to sell extra enlargements. Some wedding photographers arrange proofs from an assignment in chronological order in proof albums which include a place for clients to write their orders next to the actual prints.172

171Harris, 89-95; Colabella, 132; Rotkin, 184-185; Grill and Scanlon, 121.

172Schaub, 129-132.
Most commonly, photos from advertising or public relations assignments are sent to the client for approval by mail. The various images may be marked with reference numbers referring to accompanying notes. If the format was transparencies or slides, the client often keeps the ones chosen and sends the rejected ones back to the photography firm. If the choices are made from a contact sheet or from proofs, these would be returned to the photographer with an order for final prints.  

**Finishing the Assignment and Filing the Photographs**

Finishing the assignment may include ordering or printing final photoprints, invoicing the client and filing the remaining photographs. If the desired format is photoprints, final prints are either ordered from the lab or processed by the photography firm according to the order forms placed by the client, and are then delivered to the client. These prints will either be delivered after an invoice has been sent and full payment made, or they may be sent at the same time as the invoice. The former is often true of a wedding or portrait assignment -- the final photos may be placed in frames or albums and delivered or mailed to the client upon full payment of the invoice. The final photos from advertising or public relations photography assignments may be sent to the client accompanied by the invoice and other

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173 Khornak, 88; Harris, 89-95.
records such as a list of expenses, copies of receipts to document the expenses, or a report on the shoot and any notes requested by the client. Copies of these records and the original receipts may be filed in the assignment file. Lab order forms and copies of invoices may also be retained.\textsuperscript{174}

After the final photos have been delivered to the client, the remaining photographs are filed in such a way that they are readily accessible. This may be done in a number of ways: the photos may be filed in the client or assignment files, or they may be kept in separate storage and a means used for accessing them and connecting them to the photo assignment.

By filing the photographs from an assignment in the client or assignment file, all of the records created in carrying out a particular assignment are filed together in one place, and access to any information needed by the firm about the assignment or access to the photographs is made very simple. For example, all the records produced by carrying out a wedding assignment, including the negatives and a proof book, may be stored in the client's file so that any necessary information or access to negatives is convenient. However, some firms which specialize in wedding or portrait assignments find that photograph storage becomes a problem over time and therefore store their inactive files off-site. They may even offer proofs and negatives for sale to their clients a few

\textsuperscript{174}Schaub, 134-135; Rotkin, 184-185, 191; Kopelow, 131-135; Kopelman and Crawford, 134-135.
years after the assignments took place, thus emptying files of their photographic component.\textsuperscript{175}

Other firms find it convenient to store their photographs in separate storage on-site. Connections with the client or assignment files may be maintained through means such as index card systems or image management systems which catalogue and cross-reference photographs by categories such as assignment number, client name, subject type or technical information. Some firms use contact prints to maintain these connections and to provide quick reference to the firm's images. For example, contact prints made of negatives or transparencies may be stored in the client or assignment files so that the images can be viewed easily, and the photographs accessed by assigning a reference number, such as a job assignment number, to both the client or assignment file and the corresponding negatives or transparencies. Negatives may be stored by job number in negative bags in binders or in metal drawer cabinets. Transparencies can be stored in black mask transparency sleeves in metal drawer cabinets or in enclosed plastic trays in special transparency storage cabinets. Separate storage is especially advantageous for transparencies as they are very light sensitive and fragile.\textsuperscript{176}

Some photography firms store their negatives or

\textsuperscript{175}Rotkin, 180-181; Harris, 97-98; Schaub, 129, 134-135.

\textsuperscript{176}Kopelow, 138; Harris, 97-98; Rotkin, 184-185; Schaub, 134-135.
transparencies at the outside lab which does their processing. Links between the photographs and the corresponding client or assignment file may be maintained by means of contact prints as well: two contact prints, one for the firm and one for the lab, can be made of each set of negatives or transparencies. Every sheet and frame of the contact prints is marked with a number, such as the job assignment number, which then corresponds with the proper negatives or transparencies stored at the lab. The contact prints at the firm would be filed in the appropriate client or assignment file.177

This chapter has discussed common component activities by which photography firms carry out photography assignments, as well as records which may accumulate in their files as a result of these activities. The type of analysis presented here and in the preceding chapter can provide a model of common functions, activities and records to assist in the archival management of the fonds of commercial photography firms. Examining photos produced by this type of creator in the context of their creation is especially useful for seeing the fonds in its entirety -- for regarding both the photos and the other records as being essential to the fonds. The photographs produced by a firm are considered to be part of the records of the firm's fonds because a fonds includes the "whole of the documents, regardless of form or medium, automatically and organically created and/or accumulated and

177 Rotkin, 180-181.
used by [the creator] in the course of that creator's activities or functions." In addition, this analysis firmly identifies a firm's photographs as being generated by and existing as part of the production activities of a photography firm.

Further, the photographs produced by a firm are related to a particular photo assignment and to the other records which show how that particular assignment was carried out. This is important to emphasize because archival documents acquire a great part of their nature from their relationships with other documents. The photos from an assignment are related to the records generated by pre-production activities which define and describe the assignment and its requirements, formalize the assignment or outline agreements, and monitor a job's progress; and to those which relate to solving the photographic problem and which result from preparation activities. The photos are also related to the post-production records which bring the assignment to a close and accomplish its desired end, which is placing the photographs in the hands of the client. Together, the photos and the other records from a particular assignment reveal every aspect of the assignment, what it was about, how it was done, and the nature of the end-product.

A commercial firm's photos are also related to the

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178 Bureau of Canadian Archivists, Planning Committee on Descriptive Standards, Rules for Archival Description (Ottawa: Bureau of Canadian Archivists, 1990), D-4.
records generated by the other functions of "attracting clients" and "sustaining the organization" because these records reveal the activities in which the firm engages to enable it to carry out photography assignments. The marketing records indicate attempts by the firm to attract and acquire clients, some of which are successful and result in photo assignments. Records generated by financial and studio management, and planning activities are related to the photos because they reflect activities which allow the firm to continue operating into the future and engage in its principal substantive function of "carrying out photography assignments."

It is important to see photographic records in the context of their creation -- to be aware of their connection to a particular activity, a particular assignment, with the other records which show how that assignment was carried out, and with the rest of the commercial photography firm's fonds. In this way, it becomes clear that both the photographs and the other records generated by the firm in the course of its functions and activities are part of a whole fonds, and that together they reveal their creator.
CONCLUSION

Archival records are the residue of their creator's activity and follow the functions of their creator. Therefore, by studying the creator and its functions and activities, we can understand the context in which the records were created or accumulated and better understand and manage the records. Similar types of creators engage in common functions and patterns of activity which generate comparable types of records. Consequently, generalizations can be made regarding the process of a certain activity and the type of records generated. Thus an analysis of the functions, activities and records of a particular class of creator can be applied to the archival management of these types of records.

An analysis of the type presented in this thesis has significance for a number of areas of archival management such as appraisal, arrangement, and preservation of records. However, the following comments will be confined to its implications for appraisal for selection.

An analysis of commercial photography firms, their functions, activities and records is essential because archivists have tended not to place the photographic records these types of bodies create in the context of their creation or of the rest of the firms' records. They have not investigated the relationships or links between the
photographic records and the records directly related to them in the client or assignment file, nor with the other records in the fonds. Neglecting the non-photographic records in this type of fonds has resulted in an almost exclusive emphasis on the informational values in the photographs rather than what they can say about their creator; the consequence of this neglect has also been a lack of documentation of the overall organization and its operation. In short, archivists have tended not to keep the whole of the records of photography firms. By using this type of analysis as a guide, an overview of the entire complex of documents in relationship with each other can be gained, no matter what the firm's size, structure, area of photographic practice, or filing system.

The first premise of the following comments and recommendations is that when archivists appraise for selection the records of a photography firm, their goal should be to preserve a representative body of records which explains the organization and gives evidence of its activities. The resultant records will serve the organization and all other purposes. It is assumed, however, that the creator will have previously determined which records are of administrative value, and that the following appraisal guidelines are not for an institutional archives. This is not to say, of course, that the primary value of the records is exhausted once they have been acquired by a non-institutional archival repository.

The second premise is that the following guidelines for
appraisal for selection are based on functional analysis and forms of records, and should not be taken out of context. In a real situation, consideration would have to be made for how records are filed and for existing inter-relationships. For example, it is possible that archival bonds would be broken within a file if only forms recommended in the following discussion were kept. In addition, if following these recommendations would involve extensive weeding, the time needed for this task would have to be considered. Finally, while certain types of records are recommended for appraisal for selection as being valuable because of what they say about their creator, it may be suitable in a real situation to only keep a certain amount of the records to reduce bulk. For example, it may be appropriate to only preserve a certain number of client or assignment files instead of every one.

When evaluating the records of a photography firm, it would be wise to first focus on those records most closely related to the photographs which are contained in the client or assignment file. Locating these files is especially important when photographic records have been stored separately from the rest of the assignment records. Special effort must be made to locate this accompanying documentation, as well as any contemporary finding aids such as file cards or image management systems used by the firm to maintain these links. These types of contemporary finding aids can be used by archivists to assist in arrangement and description. If
they are machine readable, the necessary software must be acquired as well as the data.

One of the most important inter-relationships to maintain in a firm's fonds is that between these records which reveal every aspect of how a particular assignment was carried out, and the photographs from the assignment. Typically contained in an assignment file are records which outline the client's requirements for the assignment such as copies of shot lists, story boards, detailed layouts, meeting notes, or wedding coverage lists. These records define and describe the assignment and are often used by a photographer as a guide to producing the final photographs. These should be selected for preservation. Records which formalize the job and register agreements between the client and the firm such as firm bids, contracts and assignment forms are also of importance because they set out the rights and responsibilities of both parties.

Records which show how the photographer solved the photographic problem presented by the assignment are particularly interesting because they reveal the artistry and photographic techniques involved in fulfilling the assignment. These types of records could include research notes, sketches of set-ups or other visual elements, or instant-print photos of possible locations. Other records such as contracts with support team members or model agency contracts can provide information on the type of additional preparatory work done. However, some assignment files may not contain much material
indication of how the photographic problem was solved, as this is largely an intellectual exercise.

The photographs are important to preserve because the purpose and desired end-product of the assignment is to provide photographs for clients. The final choice of photo or photos should be retained because it shows what best fulfilled the client's requirements. The remaining photographic records are part of the process of realizing the pre-visualized concept and should be preserved. Other documents which result from production activities are also important to preserve such as instant-print film test exposures which show the process of refining the photographer's pre-visualization, and copies of the shot record which give detailed descriptions of each photo.

Records produced at the close of an assignment such as copies of shoot reports or notes on each shot which the client may have requested provide further important information on the assignment. Client order forms reveal which photographs the client chose to realize the mental concept most closely, and these forms may be retained.

The majority of these assignment records are essential to reveal the principal substantive function of photography firms. Records which are of minimal value could include receipts of rentals and purchases of prop materials, instant-print photos of potential models or props, model releases, travel insurance policies and travel receipts, equipment and
supplies checklists, or lab order forms and invoices. Many of these records merely support or facilitate the assignment's execution but do not provide direct or valuable evidence of it.

Records generated by the other functions of "attracting clients" and "sustaining the organization" are also important to preserve because of their links to those in the client or assignment files. They show what the firm did to enable it to carry out photography assignments, and reveal the marketing efforts and activities which allowed it to continue operating.

Important records to preserve include those which show how the firm's marketing program was developed and implemented such as minutes of meetings where the program was planned and discussed, drafts of advertisements, samples of promotional literature, artwork, correspondence and contracts with artists or marketing consultants, advertising budgets, schedule planning notes, and promotional schedules. Portfolios prepared by the firm were integral to the firm's marketing activities and illustrate the technical ability and photographic style promoted by the firm, and are valuable for preservation. The reviews carried out by a firm to ensure marketing efforts remained effective are also important to document through records such as minutes of review meetings or review reports. Less valuable records could include client profiles, mailing lists, market research information, customer surveys or correspondence with trade journals or associations.
Records which reveal the function of "sustaining the organization" convey information about the firm's structure and operations. The most important of these reveal the executive direction of the firm and high-level decision-making, and include documents which show the foundation of the organization such as partnership agreements, articles of incorporation, by-laws and amendments. Other records which are important for showing decision-making at the highest level are minutes of executive meetings, reports, annual reports, and budgets. In particular, these types of records can supplement quantitative information contained in financial records, such as ledgers, by explaining why certain fiscal directions were taken. Records which reflect the on-going planning activities of the firm such as minutes and supporting papers, policy and procedure manuals, business analyses, or financial projections can also add to an understanding of how the organization operated. Documents which can be considered less valuable include agenda and notices of meetings.

It is also important to preserve records which show how the firm managed its financial affairs. The most critical records to retain would include income statements and balance sheets which were prepared with the financial information accumulated through the accounting activities and were used in decision-making. They are significant because they show the growth of the company over time, how profitable it was, and possible explanations for any decline. Other important
records to preserve are the general ledgers which contain information about the firm's assets, liabilities, equity, revenues and expenses. These are more valuable than the various journals because they summarize the journal entries, which are a chronological list of the business' monetary transactions. Of course, if ledgers are not available, journals should be preserved. Summary financial records encapsulate the vital and necessary information about a vast number of transactions and provide the evidence needed to give an account of the company's history. It is therefore not necessary to keep transaction records such as bills of lading, bills or receipts, deposit slips, cancelled cheques or bank statements. In addition, if general ledgers are in machine readable form, the necessary software must be acquired as well as the data.

Other records which are valuable in reflecting a firm's financial management are drafts of tax returns, and correspondence with the firm's bank. Less important would include tax assessment notices, staff meeting minutes or reports on the management of accounts, and schedules for collection action.

Facilities management activities are perhaps the least important category to document because they do not offer extremely vital information about the organization. Some records are useful, however. Personnel manuals show how the firm established personnel policies and procedures. Job
descriptions and organization charts reveal the structure of the firm and the way its work was distributed. Payroll registers indicate the characteristics of the firm's work force at any given time; if they are in machine-readable form, both the software and data need to be preserved. These records would give an adequate picture of the firm's structure and employee management. Not as valuable for preservation would be records such as interview questions and notes, skill or personality tests and assessments, employee files, work schedules, resumés or job applications from potential employees, or time sheets.

Other facilities management records could also be retained such as mortgage agreements, certificates of title, agreements for sale, or leases which show whether a firm owned or rented its business space. Building or studio plans add information about the firm's operations, and equipment inventories can assist in indicating the level of the firm's technical sophistication. Information of a more peripheral nature would be included in building permits, loan statements, insurance policies, or correspondence with mortgage or insurance companies. Other housekeeping records which would not be necessary to retain include utility bills, business and tax licenses, and cleaning and maintenance contracts or invoices.

The intent of the preceding guidelines for appraisal for selection has been to encourage the preservation of an
adequate record and satisfactory representation which will lead to a full understanding of a commercial photography firm. These recommendations represent an ideal of the amount of records to keep and would result in a very rich archives. In reality this would likely mean preserving a greater percentage of records than is often advised. However, in the past archives have tended not to keep the whole of photography firms' fonds, which has resulted in a scarcity of those fonds which can give a full picture of the functions and activities of this type of creator. To redress this situation, perhaps it would be better to preserve a larger percentage of the records of a fewer number of rich fonds which were created by good record-keeping practices and which document their creator's functions and activities in a comprehensive manner. In addition, if this sort of selection among fonds was done, it would be important to acquire the fonds of various sized firms and of those involved in different areas of photographic practice to give a more complete representation of this class of creator.

The deductively-derived model of the functions and activities of commercial photography firms and the records they generate contained in this thesis is based on idealized patterns of activity. Empirical studies, such as case studies, could be carried out to test this model's validity -- whether it provides a method to aid in understanding how these organizations operate and create records. Studies of this
kind could include conducting interviews with photography firm owners, observing daily operations, and examining the actual records produced. Studies could also be done to verify the model's viability as a method for the appraisal for selection of actual records. Study of the model could form part of the research commonly conducted before appraising records, and thus, its usefulness as an approach to the appraisal for selection of the records of commercial photography firms could be tested.
APPRAISAL


BUSINESS


**HISTORY OF PHOTOGRAPHY**


PROFESSIONAL PHOTOGRAPHY


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