SHOOTING FROM THE HEART

Photography That Makes A Difference

A HANDBOOK

FOR PHOTOGRAPHERS

PURSUING DOCUMENTARY PROJECTS

2nd Edition - December, 2007

Blue Earth
alliance

© Florian Schulz, *Yellowstone to Yukon* Project

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PHOTOGRAPHY WITH A MISSION

Photographers are the eyes and conscience of society. Through our vision, photographers show others the places we live in a new light and reveal our neighbors in a new way. Our photographs illuminate the dark corners of our cultural and environmental tapestry. These images record, for all time, the split second in which the photographer's shutter remains open. Life in the present becomes history in the future.

Blue Earth Alliance was founded by photographers for photographers. It is dedicated to helping photographers document endangered environments, threatened cultures, and current social issues.

Blue Earth Alliance is dedicated to you.

Natalie Fobes, cofounder

© Natalie Fobes, *Reaching Home*

INTRODUCTION

In the mid-1990s award-wining photojournalist Natalie Fobes and noted social documentary photographer Phil Borges had just completed book and exhibit projects on subjects close to their hearts—in Fobes's case the endangered salmon and salmon-dependent cultures of the North Pacific (*Reaching Home: Pacific Salmon, Pacific People*); in Borges's case, a project on the people of the Tibetan plateau (*Tibetan Portrait: The Power of Compassion*). Based on these experiences, they realized there was an urgent need for a nonprofit group that could help photographers along the difficult path of successfully producing documentary photographic work.

One of the most challenging problems facing documentary photographers is how to raise money for their projects. It is never easy. However, the job may become less harrowing if the photographer is closely associated with an established nonprofit organization.

Another challenge is the isolation in which many photographers work. Many are independent artists and journalists who yearn for the team camaraderie and lack the material and psychological support of more conventional work environments.

In 1996, in response to these needs, Fobes and Borges created Blue Earth Alliance (BEA). The mission of Blue Earth Alliance is to educate the public about endangered cultures, threatened environments, and other social concerns through photography. By supporting the power of photographic storytelling and the photographers who tell those stories, Blue Earth Alliance aims to motivate society to make positive changes.

Through its educational efforts and active engagement in the professional community, BEA also strives to move forward the agenda of all documentary photographers and photojournalists.

This book is designed to help photographers to implement a documentary photographic project. It is written by experienced members of the board of Blue Earth Alliance and other volunteers with special and relevant expertise. The contents of this book roughly parallel the sequence of steps required to successfully create and complete a documentary project.

© Phil Borges, *Tibetan Portrait*

Photographers may apply to Blue Earth Alliance to sponsor a project if it meets the mission of the organization. Applications are currently reviewed twice a year; the deadlines are January 21 and June 10. Information on how to apply is available elsewhere in this book and at www.blueearth.org. To view Blue Earth Alliance projects, go to www.blueearth.org/projects.

There are many benefits to having a project sponsored by Blue Earth Alliance. Because Blue Earth Alliance is a 501(c)(3) not-for-profit organization, contributions to projects sponsored by BEA are tax deductible (which is not the case with grants to individual artists). In addition, project photographers become eligible for funding by foundations that support the work of recognized nonprofits (such as BEA) but do not offer grants to individual artists.

BEA's board and staff make every effort to assist photographers on their way to the successful completion and distribution of their projects. BEA also employs a grant expert who can assist project photographers in identifying and applying for grants.

Blue Earth Alliance and its expanding network of experienced photographers, editors, educators, fund-raisers, and professionals from many fields, all of whom share a love for documentary photography, can act as an advisory board and extended team for BEA project photographers.

If your project is accepted by Blue Earth Alliance, you will be assigned a board coordinator who will oversee the project and answer your questions. You, as the photographer proposing the project, become the project administrator and will be primarily responsible for seeking funds for the project on behalf of Blue Earth Alliance. Once you begin to receive funding, the gifts and grants are made to Blue Earth, which then transfers funds to you as the project progresses. In exchange for the fiscal sponsorship, administrative costs, and project assistance, Blue Earth retains 10 percent of the collected funds to meet its expenses.

Project photographers are expected to make regular periodic reports that should include an overall description of what they have accomplished, their fund-raising plans, and an accounting of any funds that may have been spent on the project. The relationship between a photographer and Blue Earth is spelled out in a legally binding contract, which must be signed before BEA sponsorship of the project begins.

Whether you choose to submit your project for Blue Earth Alliance support or simply choose to use this book as an educational resource, we wish you the greatest success in your documentary endeavors. We all share one goal: to create *photography that makes a difference*.

Dan Lamont
Editor, 2nd Edition, December, 2007

Reaching Home: Pacific Salmon, Pacific People
by Natalie Fobes

BEGINNING THE PROCESS

A journey of a thousand miles begins with a single step.

By Natalie Fobes

You have an idea for a documentary project. You find yourself thinking about it all the time. It is a story that has to be told. One that no one is telling. One that you want to communicate through your photographs. You decide that you have to act on your convictions.

Now the hard work begins. Decisions have to be made: how best to photograph the story, who to talk with, where to go, when to go, how to fund it. You are overwhelmed.

I know the feeling. I've been there. In 1983 I had a burning desire to tell the stories of salmon and the cultures that depend on the salmon around the Pacific Rim. Sure, there were plenty of stories in the newspapers about salmon. But they were stories about one small aspect—such as the closure of sportfishing seasons for lack of fish. No one was looking at the story in its entirety.

For the next year I researched the story and requested all newspaper assignments relating to salmon. I knew this would be a good project for the Alicia Patterson Foundation. I had heard about this nonprofit when I first started in photography. Each year six to eight journalists, including photographers, are selected for these fellowships. In 1986 I received one. The grant allowed me

to take 14 months off from my newspaper photography job to pursue the story. I was ecstatic. But I soon realized that, although most people make a plan and then look for money, I had the money and no plan.

The story was huge, and complicated by the fact that salmon return to the rivers of their births just once a year. How was I ever going to cover it all?

After a month of sleepless nights and anxious days, I realized that it just couldn't be done. I had to find situations that would represent different aspects of the story. I took a week to concentrate on writing the general theme of the project. Then I divided it into different categories, such as life cycle, logging impact on streams, gillnetting, and marine mammal interception. In those days before computers, I wrote everything I knew on index cards according to subject and organized the cards in piles on the floor of my bedroom-turned-office.

© Kakula Alban, *East of a New Eden* Project

As the piles grew, the project seemed to divide itself into five main areas: the incredible life cycle of the salmon and the creatures that feed on the fish; commercial and sport fishing; Indian fishing and ceremonies; salmon farms and ranches; and habitat destruction. I examined each set of index cards to determine what situation would make the best photographs and when the best time to photograph was. I then made hard decisions about what not to photograph.
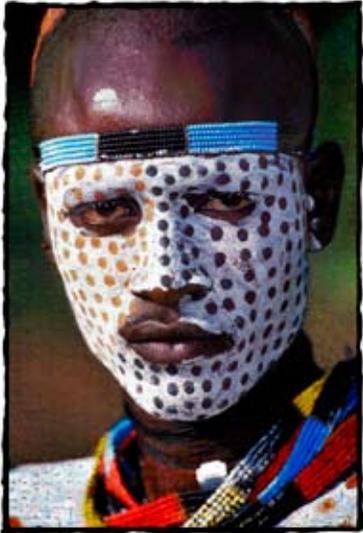
© Janis Miglavs, *Africa's
Undiscoverd Myths*

For example, I could have photographed Indians fishing anywhere in the Northwest, Canada, or Alaska. I decided that the dip-net fishery on the Klickitat River in Washington would exemplify not only the current dependence on salmon of the Yakama Indians, but also the traditional fishing that members of the Lewis and Clark Expedition wrote about in the early 1800s. As they did in the old days, the fishermen stood on platforms hung from the walls of the river's canyon. Using nets on long poles, they caressed the bottom to find the hidey-holes where the salmon rested. Most important, the Yakama Indians had agreed to give me access, the spring chinook fishing was just beginning, and the Klickitat was only a five-hour drive from my Seattle home.

After I had decided what and where to photograph, I transferred each subject onto Post-it notes. I placed those on a 12-month calendar. I then had a visual outline that could be adjusted as my plans changed. (Today many software programs make this organizational task even simpler.)

As soon as I made these hard decisions, I felt a weight lift from my chest. Although I did not have every single decision, trip, or contact finalized, I did have enough to begin doing what I love: photographing real people living their lives.

I had discovered that by dividing the overall story into smaller stories I could get my arms around it. Instead of planning my whole year, I took one month at a time. My 10-year project began with a theme, piles of index cards, a calendar, and one small step.

PLANNING & BUDGETING

Edited by Dan Lamont

As photographers launch into major documentary projects they face a conundrum. Most photographers are artists and storytellers. Few are also planners and project managers. Yet designing and executing a large, long-term nonprofit documentary project demands all four of these skills .

To successfully secure funding for a project the photographer must meet a range of planning, budgeting, and documentation requirements typically stipulated as part of grant applications. Following the disciplined, well-organized path this implies will not only enhance the photographer's chances of getting the money but will also surely improve the overall quality and effectiveness of the finished project. In so many ways, it pays to be organized.

The temptation when creating a budget is to simply open an Excel file and start plugging in numbers, but before one creates ledger sheets some careful planning is in order. Rational analysis of project needs will give a clearer picture of true costs and help to avoid the missed details that can bleed a project to death.

Start by defining the obvious elements: your "mission" (presumably the creation of the images and other content elements you have in mind for your project) and your goal (to successfully complete the project and disseminate it through various publishing and exhibition channels). Between those two points is a continuum of complicated and challenging activities. Each is associated with costs and resource needs that you will have to identify and accommodate.

To manage all those activities, break them down into a series of linked task areas. For instance, at the beginning of the process comes topical research: learning about your subject so you know how to photograph it. Then comes funding research and grant proposal writing. During the preproduction phase you will need to gather resources, book travel arrangements, set up shoot dates, and line up all the other details.

During the production phase you'll be out in the field making pictures (a surprisingly small percentage of your time on most projects). This phase involves many obvious—and some not so obvious—needs and costs. These include transportation, accommodations, meals, subcontract labor (assistants, "fixers," translators, etc.), perhaps shipping or baggage charges, specialized supplies, and rentals (don't forget the cost of the dugout canoe and the mosquito netting): a whole host of expenses need to be accounted for.

© Gary Braasch, *Earth Under Fire:
A World View of Global Warming* Project

But once you return from that wildly successful adventure in the field, the real work begins. In postproduction you'll have to process all those images. Be they film or digital, they will all require work. You'll need to caption and catalog images, perhaps make prints or prepare digital files for distribution, contact publishers, contact galleries, frame images, and on and on depending on the nature of your project. Each of these steps requires time, materials, and other resources. Add them to your budget.

Then there are the business management issues and infrastructure (the phone, the computers, insurance, etc.) that support the whole endeavor. Those too will demand your attention and your resources.

PLANNING & BUDGETING

© Perry Dilbeck, *Truck Farmers: The Last Harvest* Project

As you go through this planning process, think carefully. Who will do each task? You? An assistant, collaborator, or volunteer? What sorts of resources will the completion of each task require? On what timeline? What will it really (really) cost? Be specific. Be detailed. Be honest with yourself. Now is not the time to be starry-eyed and delusional. Many a well-intentioned and worthy project has failed because a photographer allowed him- or herself to ignore these details.

Amazingly, one of the most frequently overlooked expenses in a long-term documentary project is income for the photographer. Don't forget you'll still have to eat and pay the rent while you work on your opus, so build in a reasonable stipend for yourself.

The budgeting worksheets in the appendices section at the end of this book, are useful planning resources.

Once you have completed some type of useful "total project analysis" you will be in a much better position to create a more traditional budget spreadsheet that reflects what your real costs are going to be. You'll need to include this budget in most grant applications.

But creating a budget is not just about costs; it is also about income. Now that you know what you'll need to spend to achieve your goal, consider what revenue sources might be available. Make a realistic projection of sources and amounts. What grant funding organizations will you apply to and how much will you request? How much is coming from private funders? How about corporate in-kind contributions (equipment, travel expense, etc.)? Print sales? Publication usage fees? All of this should be factored into your budget.

PLANNING & BUDGETING

In general, you should manage your project with the same (or greater) diligence and oversight you use to manage your business. Board members and staff from granting agencies and many independent funders look at a great many project proposals and are highly skilled at recognizing padded, underfunded, or incomplete budgets. The budget is something that you must get right. It must be carefully thought out and comprehensive. When in doubt, consult an accountant or bookkeeper. Such an adviser is likely to offer a dispassionate, hard-nosed and useful opinion about your financial assumptions.

Once you've identified all of the variables and nailed down the necessary information, create a set of books for the project. Make it easy on yourself by using bookkeeping software such as QuickBooks, QuickBooks Pro, or Microsoft Money, or, if you prefer, simply use a database such as Excel to create spreadsheets. Either approach will allow you to modify your budget numbers as the project evolves without constantly having to erase and recalculate totals each time something changes. Financial software also generates splendid reports that will not only help you track expenses and keep tax records, but will also be a valuable tool to show potential grant funders how well organized your project is. If it all seems too daunting, hire a bookkeeper (and add this cost to the overall budget).

© Tim Matsui, *Fear* Project

Be meticulous about record keeping. You do not ever want to visit the IRS with a shoe box full of receipts.

Remember, financial management and budgeting may be difficult and tedious, but the success of your project absolutely depends on how well you manage it.

RAISING FUNDS

INTRODUCTION TO FUND-RAISING

By Judy de Barros, Malcolm Edwards, and Marissa Chavez

This is it: sooner or later you will have to bite the bullet and raise funds to develop and complete your documentary project. If you are like most of us, asking for money is something you don't want to do. To be successful, you first must get over this reluctance to ask for support.

Is your project worthwhile? Do you believe your project will add value to people's understanding of its subject? Do you believe that spreading this knowledge is important? Is your project truly meaningful? Your answer to these questions is already yes or you would not be working on it. The next step is to help *others* understand why this project is valuable. Fund-raising is more than just asking for money; it is about building relationships with people who care about your work. When others learn about the valuable work you are doing, you have created an opportunity for them to participate in your project by providing financial support. If you are truly convinced of the benefit of your work, you should be able to be your own best missionary.

Blue Earth project photographers who were successful fund-raisers each believed their project was so important that people would love to have the opportunity to contribute to something that valuable.

Do you need to be a nonprofit with 501(c)(3) status to raise funds? The answer is no, but it may affect the way you go about fund-raising.

You may be able to get contributions from a business even if you do not have 501(c)(3) status if the contribution is for a legitimate business expense. The most usual business expense category is promotion. You must, however, offer a promotional benefit to the business, and that should be stated up front. Recognizing the business as a sponsor in publications, exhibits, or promotionsfor exhibits is a typical way to create an advertising and promotion business expense.

© Judy Blankenship, *The Canari of -Southern Ecuador* Project

If you do have 501(c)(3) status, individuals can take a charitable deduction for contributions made to your project. However, this contribution is limited to the amount by which the contribution exceeds the fair market value of anything received in return for the contribution. For example, if your fund-raising involves the usually successful method of giving a print in exchange for the contribution, the donation will not be tax deductible if the fair market value of the print equals or exceeds the amount of the donation. In this case, 501(c)(3) status is not relevant.

As an example, a now very successful photographer in the Northwest funded 10 of his photographic trips by asking individuals to contribute to his anticipated trip expenses in exchange for the right to select a print from images taken on the trip. The donation for each print was set at a price slightly below the photographer's usual selling price. When the photographer returned from his trips, he would set up a special exhibit so the donors could view

the images and select their print. This also whetted the appetite of the donors for the next round of prints from the next trip. This method was successful in funding the trips without 501(c)(3) status.

However, if you have donors who contribute to your project without receiving anything in return, their gift will be tax deductible only if they make that donation to a registered nonprofit.

© Omar Attum, *Sinai Wilderness*

If you have 501(c)(3) status, charitable contributions by corporations and businesses are also tax deductible, and likewise are subject to the limitation that the contribution must exceed the fair market value of anything received in return. In-kind contributions are also tax deductible. It is important to remember that individual charitable donations by employees are oftentimes matched by their employer if the donation is made to a registered nonprofit. This is another way in which businesses can help contribute to a project.

Frequently, a business entity or an individual may be unwilling to give money but quite willing to give in-kind contributions. Be aware of what types of things such individuals and organizations may sell or produce to see if any are usable by you directly or through an auction or other fund-raising device. It's also important to remember that in-kind donations, and cash contributions, can be used to match funds raised through a grant.

Additionally, if you have 501(c)(3) status you will be able to apply for grants from more foundations than if you were applying as an individual artist. Most foundations are required by law to each

year give away 90 percent of their income to nonprofit organizations with 501(c)(3) status. They cannot meet this obligation by giving funds to individuals. Thus, this fund-raising avenue is not available to your project unless your project has 501(c)(3) status through a nonprofit organization.

Some foundations do give funds to individuals. The method of applying these foundations is usually similar to that of applying to foundations whose contributions may be made to nonprofit organizations only. Several government agencies also will provide funding for worthwhile projects. These agencies may or may not require that the applicant be a nonprofit organization. Thus, the material in this book about applying for grants has universal application.

© Brian Watt, *Disappearing Cultures* Project

All foundations and some businesses have specific procedures to follow in seeking funds. Before you apply, make sure your project is of the type that the funder is interested in. That information is readily available from potential funders. Don't waste your time, and theirs, applying for funds for a project that does not meet the funder's interests. Once you have found a grant source that aligns well with your project, read through the entire application (paying special attention to deadlines and application procedures).

Surprisingly, one of the most commonly cited reasons for rejecting a proposal is that the applicant failed to follow the organization's rules about applying for funds. Another common difficulty is that the applicant does not directly answer all of the questions in the grant application in a clear and concise manner. You must be compelling and concise if you expect your application to be seriously

considered by the individuals who decide who will be funded. Foundations are usually flooded with funding requests, and you have to draw attention to the uniqueness of your project. If you need it, get help writing. The clearer your application can be, the better chance you have of receiving funding.

Cameron Davidson, *Chesapeake Bay Watershed* Project

FUND-RAISING: A FOUR STEP PROCESS

By Scott Freeman

There are two widely shared misconceptions about fund-raising: (1) corporations are the biggest givers, and (2) the essence of fund-raising is writing grant proposals. It is true that corporations give money away, and grant writing is important. But to get anywhere you need to modify both of these ideas.

Why? I once had the opportunity to work for George Archibald, a founder and director of a conservation organization called the International Crane Foundation. Archibald started this group from scratch 20 years ago; it now has a 160-acre campus and a full-time paid staff of 27, all supported exclusively by private donations. The MacArthur Foundation awarded him a "genius" grant; an aunt of mine who has served on foundation boards for 30 years uses the same word to describe his facility with fund-raising. I hope this background will encourage you to pay attention to what he describes as the first rule of fund-raising: "People give money to their friends."

Think about it. If you had money to give away, to whom would you give it? Someone you've never met or heard of, who writes you a proposal? Or someone you know and trust, and who is doing work you believe in? Here's another way to think about fund-raising: in essence, you are seeking venture capital for an extremely high-risk project. Venture capitalists consistently declare that they do not invest in a product as much as they invest in a person.

What does this mean to you?

Fund-raising is a four-step process: you identify prospects, cultivate them, make an "ask," and follow up. Let's look at each phase in turn.

IDENTIFYING PROSPECTS

Donations in the private sector come from three distinct sources: individuals, charitable foundations, and corporations. Of the three, individuals are far and away the most important. Individuals often want to support a hobby or a personal passion. They want to be part of a community, and donating to a cause can offer them that opportunity. Because of this, individuals are responsible for more than 70 percent of private giving in the United States. Additionally, 80 percent of all individual donations come from families who have a household income of $70,000 or less. Contrary to what most people believe, you do not have to know a lot of "rich people" to do fund-raising.

In contrast, corporations and foundations combined routinely account for less than 20 percent of private giving. Foundations usually direct contributions to solve specific social or environmental problems identified in their mission statement. Corporations give away money to better the lives of their employees, build name recognition among customers, or add to their status as community leaders.

Another major source of funding is the public sector, or the government. This can include support at each level of government, including city, county, state, and federal. Government agencies try to fill gaps by funding community services that are not supported elsewhere.

© Richard Rollins, *Endangered Spaces*

It is critical to recognize, however, that every source expects something in return. In other words, your project has to fill a need that an individual, foundation, corporation, or government agency has identified. When you start to think about potential prospects, ask yourself, "Will this project align with their interests?" To begin identifying prospects, then, list funders from each of these four sources whose concerns match up with your project. You should be able to write a sentence declaring why your project would be of special interest to them.

CULTIVATING INTEREST

Next, cultivate each of these sources. Remember that people give money to their friends; to be successful you have to make personal contact with potential funders. If you are a big-name photographer, your reputation may make this contact for you. But if you are just starting out, you need to sell yourself. *Be creative.*

© Sharon Seligman, *Bearing Witness: Beyond the Surface of Breast Cancer*

• If you are targeting individuals, invite them to an exhibit of your work. Send them cards or letters when you are traveling; send copies of newspaper or magazine articles you've produced. Go to events that they have sponsored and thank them. Are they interested in photography as a personal hobby? Offer to help them with technique, or take them with you on location. Are they interested in a particular cause? Send them photographs you've taken on the subject. In short, show them how helping you can be a rewarding experience—something that they will feel good about and that will make their own lives better.

• If you are targeting foundations, read their mission statements and the grant application questions carefully. Think about whether your project aligns well with what they are looking for. Are you

helping to solve the specific problems they're concerned about? Study other projects or organizations they have funded in the past.

• If you are targeting corporations, find out who is responsible for making decisions about charitable contributions. Do they have a corporate giving officer? Would a friend of yours who works for the company be willing to pass your name along to them? Would the company be willing to hang your work in a lobby or work area? Could you give a workshop on photography to their employees, or to kids of employees? Perhaps your photographs could support a project that the company already has under way. You might call the company's giving officer to inquire about deadlines and get a copy of their latest annual report.

© Lorena Vachetti, *Inca Plants Today* Project

• If you are targeting government agencies, study their proposal guidelines. Get on all of the mailing lists you can find for arts agencies at the local, county, state, and national level. They will let you know about funding opportunities and make you part of the community of artists being supported by these programs. Go to openings and other events where you can meet people and learn about projects that are being sponsored. Agency staff members may be willing to grant a brief informational interview or take phone calls.

ASKING FOR SUPPORT

How you ask for funding will vary dramatically, depending on the source.

• In general, individuals do not want to read a lengthy report on your project. Don't snow them with paper! It is always better to start off with a brief, concise presentation and provide them with more information when they request it. A classic approach is to

make "the ask" over lunch (make sure that they aware this is a meeting where they will be asked for a donation; don't surprise them). After the ask has taken place you can follow up with a brief written proposal. Be extremely specific about what they are funding and why; make it clear that this is interesting and important and that you can pull it off.

Individual "asks" are also where you can be the most creative. You can put together a house party, a gallery showing, a movie screening, a car wash, or anything else you can think of. Just remember that you need a platform where you can let people know about your project and an opportunity to make the ask, and then make sure they know how and where they can donate.

• Foundations almost always have a specific form that you will need to fill out. Read through the grant application carefully. Make sure you are aware of all the deadlines and understand all the supplemental materials they ask for. Additionally, make sure that your proposal is concise and clearly shows how your project aligns with their aims. Board members have dozens of proposals to review and will appreciate a clear and compact presentation. If you are not comfortable with writing, get a friend to help.

© Marie-Rose PhanLe, *Healing Planet*

• Depending on how big they are, companies may ask you to draft a proposal based on a specific form or set of guidelines. Also, larger companies usually have set deadlines for proposals to be submitted.

• To the best of my knowledge, all government grants are form based with extremely specific guidelines about the materials required, length of presentation, and even format (font size, margins, etc.). *Sweat the details*.

Keep in mind that it's crucial to do a lot of asking. Every person or agency you contact funds just a tiny fraction of the proposals they receive. Furthermore, few people or agencies like to be the sole funder—most vastly prefer being part of a diverse base of support for a project.

FOLLOWING UP

After submitting a proposal, make a follow-up call to confirm that the proposal was received and to clarify when a decision will be made. Whether or not you are funded, be sure to thank the person or agency for considering your proposal and for contributing to the community. Above all, do not take rejection personally. Expect to struggle a bit when you're new at this, and learn from each experience.

If you *are* funded, begin planning how you can continue the cultivation process. This begins with the thank-you note. Any time you receive any type of donation from an individual (or even from a foundation, corporation, or government agency), always follow up with a thank-you note. After people donate to your project you have one chance to make them feel like their donation was welcomed and appreciated. This is the thank-you note.

After you have sent your thank-yous, acknowledge your funders in every way you can think of. If you promise a print for a specific contribution, make sure it gets delivered promptly. Many foundation boards and companies ask for a formal report, either partway through a project or upon completion; most government agencies require this. Even if this is not required, do it. Send copies of your photos, newspaper clippings, and/or notices about your progress. Build confidence that their money is being put to good use. And

RAISING FUNDS

whenever possible, provide specific, quantifiable evidence that you are making an impact. Platitudes like "I feel I've increased public awareness about the plight of immigrants" doesn't have the same impact as "The enclosed clippings, featuring my photographs, are the first time that a regional newspaper has featured a story on the Laotian community."

© Phil Borges

THE NUTS & BOLTS OF WRITING GRANTS

by Judy de Barros

Writing grants can be a useful way to raise money, especially for larger projects. However, don't rely solely on grant writing for all of your funding, especially because grant makers like to support projects that other people are also supporting. It is a good idea to seek money and goods from friends, business connections, and other individuals who are connected to your work.

Writing grants requires talking with funders. The more direct contact you make and the better your relationship with a funder, the better your chances are for getting money. Just as in asking for gifts or donations of goods or labor, personal connections and relationships help. Don't worry if you don't have relationships with funders now: you will develop many after you begin the grant-writing process.

Grant writing is time consuming and not an easy or fast way to get money. You must invest time in building relationships with funders and gaining experience in writing proposals. Be prepared to put in your hours. And be prepared to write and rewrite your proposal several times. After you've completed one grant application, the others are easier.

Not every grant is funded. You will almost certainly have proposals rejected. Don't take it personally, and don't let it slow you down. If your proposal is not funded, ask your foundation contacts why and inquire if they have other suggestions of where else you might apply.

Following is an outline of the grant-writing process, some tips, and a copy of a grant application, complete with suggestions to guide you through filling it out.

DESCRIBING YOUR PROJECT AND
EDUCATING FUNDERS ABOUT YOUR PROJECT

One of the most important parts of grant writing is talking to funders and describing your project concisely and easily. This is just as important as writing a good proposal.

Before you begin, you should compose a clear and concise description of your project and the amount of money you are seeking. You will need this when you are talking to and writing to funders.

© Robert Semeniuk, *World Health*

Develop, and practice saying, a 60-second statement that describes your project. In addition, write a 100- to 150-word written description. You only want to hit the highlights, not tell the whole story. It shouldn't be a memorized speech, or even the same each time, but should flow easily and quickly. When you phone a funder or send an e-mail, you won't have a lot of time to get your idea across. Most foundations are understaffed, and many are family run. They get lots of calls, e-mails, and letters requesting funding. It is important to make your points in a brief and friendly way. You have to make a quick impression.

Because funders receive many grant applications, your project will stand out if they have heard of it or talked to you before they read the proposal. Each call, letter, or e-mail helps to develop a relationship between you and the funder. Most funders know each other, so, if they cannot fund a project, they may send you to

someone else. Remember that funders will be more likely to fund projects that are familiar to them or relate to their personal or professional lives.

IDENTIFYING FUNDERS

Writing grants is time consuming, so limit your applications to funders who might actually give you money. Don't waste your time writing a grant proposal if there is only a slim chance you will get it. It is well worth your efforts to identify funders that are likely to be receptive to your proposal.

Make a list of connections you or your project might already share with prospective funders. Consider location, broad content areas addressed by your work, affiliations, friends, gender, age, and so on. It always helps if you can find some sort of connection.

© Ron Wurzer, *Palestinian Portrait*

Identify potential funders through recommendations from friends, arts commissions, or foundation directories such as the Pacific Northwest Grant Makers. Forum Directory or the Foundation Center Directory (see resource list on page XX). Cross-reference the information as many ways as possible. For example, reference the listings by region, subject matter, age, gender, arts, environment, education, health, etc.

Make a list of any and all funders that seem likely to fund your project. The list should be long and varied. If possible, do this on a computer so you can add notes as you go. If you don't have a computer, use index (recipe) cards. The goal of this process is to start with many possible funders and narrow it down to a few.

Look up the funders' profiles in foundation directories. Each foundation and corporation has its own mission statement and funding guidelines; make sure your proposal fits these guidelines. The profiles will list any limitations, such as geographic location, content area, economic limits, size of project, etc. If your project doesn't meet the criteria, cross the foundation off your list. (You can keep it in mind for another project or pass it on to a friend.) Now you have a shorter list.

Call or e-mail those on this list to ask for funding guidelines and an annual report. When you call or e-mail, use the short and clear description of your project. State your name, address, and phone number clearly. If you don't hear from them within a week, call back. You are beginning to educate funders about your project and establish a relationship.

© David Maisel, *Black Maps*

Once you have received the guidelines and reports, read them carefully. The annual report will list projects previously funded. These will give you a sense of how and if your project fits their mission. If you know anybody they have funded, call and discuss your project. Ask if they think you have a chance. If you have questions, call the funders. Take the opportunity to give a short statement about your project. Then ask your questions. Write down what the funders say. Listen to their advice about funding. Don't ask things that are already explained in the guidelines or reports. You want to develop a relationship but not waste their time. If your project doesn't match the guidelines for any reason (cost, time, content, medium, etc.), simply cross it off the list. Don't try to talk funders into funding you—just move on. Sometimes they will say that all of their money for this year is gone but will suggest that you reapply next year. Be sure to make a note of this for

© Rebecca Norris Webb, *The Glass Between Us:
Reflections On Urban Creatures*

next year! At this point you should have a list of eight to 10 foundations that may be a match for your project.

Now, reread the guidelines. Call each foundation on your list and ask to speak to a grants specialist. Give your name and (again) briefly tell them about your project. Ask if you can discuss it to make sure it meets their guidelines. Tell them you have read the guidelines and the annual report. Be brief. Some grants specialists are more open than others; you might even have a chance to describe different aspects of your project. This conversation will help you determine if it is worth your while to write the proposal or suggest ways to slant your proposal to make it fit the funder's interests. For example, you might find that a funder doesn't pay for exhibits, but may fund a research portion of your project. If it doesn't seem like a match, ask the grants specialist for recommendations of where to go next. Funders usually know and talk to each other.

Based on these conversations, choose three to five funders that will be your prime targets. You will by now know quite a bit about each funder and will likely have established a relationship with them. You should be reasonably sure that your proposal will be in the running for funding. When you begin writing, you will be better able to tweak the proposal to meet each funder's guidelines and mission.

FILLING OUT THE GRANT APPLICATION FORM

• Each grant application is different, but they all have the same basic elements. Follow the directions for each grant.

• Before you begin, make a clean copy of the application form so you have one to write on and one for the final copy.

• Read the application carefully. Make notes about any questions or requirements that are unclear. Call the grants specialist at the foundation and ask for clarification. Again, when you talk to them introduce yourself and give a very brief description of your project.

• Follow the directions carefully. If the directions say they want only four pages, don't write six. If they ask for slides, don't send prints. If something seems silly, unclear, or unreasonable, call and ask about it. Don't skip things or change the order without asking.

• Many proposals are thrown out because the applicants didn't follow the directions. You want to make it as easy as possible for the funders to read your proposal, and following the foundation's format helps.

© Jeffrey M. Sauger, *Where Furrows Run Deep*

GRASSROOTS FUNDRAISING

A PERSONAL STORY

By Marita Holdaway

In this world of limited funding, you have to be creative. Don't overlook small funding opportunities. I learned the value of soliciting small donations when I was trying to raise funds for a trip to China to photograph an international conference on women.

A grant from the Mother Jones Foundation covered my airfare and lodging. But I needed film and money for food and transportation while in China. I turned to my friends and business associates for help.

It's very important to ask your friends who they know and if they can refer you to their connections. When I described my upcoming trip to a friend who works at Microsoft, he went to bat for me and convinced the company to donate a computer.

Because I buy almost all of my photography supplies from one store in Seattle, I asked them if they could donate film. They did.

One of the most successful fund-raising techniques I used was my postcard campaign. I needed money for incidental expenditures. I offered to send friends and acquaintances postcards from China if they donated $5 or more. I was surprised and pleased that the average donation was $25. As an extra incentive, I offered a photograph of their choice from the trip if they donated $100.

My grassroots postcard and print effort raised more than $3,000 from more than 120 people. Not only did these people feel as if they were part of a team ensuring my success, they also received something in return. People want to help. I gave them an affordable way to do it.

So remember that requesting items such as film and processing and offering small things such as postcards can do a lot to increase your funds. Sure, it's nice to get a $10,000 grant, but the reality is there aren't as many of those grants as there are good projects. Your fund-raising efforts should utilize both.

Don't be afraid to ask everyone you know for support, and be clever in the way you ask!

© John Trotter, *No Agua, No Vida: The Thirsty Colorado River Delta*

CREATING A LASTING IMPRESSION

By David D. Johnson

U CLA basketball coach John Wooden once said: Failure to prepare is preparing to fail

Failing to prepare and present your proposal materials correctly may also cause you to fail in securing the funding you want.

Think about how you would present yourself when going for a job interview. You should consider many of the same things when mailing off your proposal to seek funding support. Your proposal materials may be the first and only impression someone will have of you as a photographer, and as a businessperson.

Ask yourself these questions: What kind of impression am I making with my material? Is it the correct one? Will the person who receives my proposal know I am organized, work in a professional manner, follow directions, and pay attention to details?

Here are some tips to help you make the right impression.

ORGANIZATION AND PRESENTATION

Start with the envelope or package. It should be new and easy to reuse for return mailing of your materials.

Make the package simple to open. Use enough tape to ensure that it will remain closed, but don't get carried away!

The address should be typed or printed so that it is easy to read.

Give your package its own identity by attaching to the outside a high-quality color copy of a photograph with your proposal title. This will help your package stand out.

Remember, this is the first impression someone will have of you. Take the time to create an attractive package. Believe it or not, some people will even notice if the stamps are straight!

PROPOSAL LETTER

Your letter should be neatly typed, and written with correct grammar and spelling. Ask a friend to read through it to make sure it is clear.

Be focused and to the point. Provide all of the requested information in a concise manner.

© Subhanker Banerjee, *Arctic National Wildlife Refuge*

Before you write the letter, research and plan your project. Make sure your ideas are practical, obtainable, and realistic.

When estimating costs for your project, be realistic and honest. For example, don't budget $10,000 for film and only $100 for annual living expenses. This will red-flag your proposal.

Do not be misleading! You should be able to back up what you say.

RESUME

Again, this should be neatly typed, and written with correct grammar and spelling.

Limit yourself to one or two pages. Cover the highlights of your career, not everything you have done in your life.

CREATING A LASTING
IMPRESSION

Design your résumé in chronological order. This makes it easy for the recipient to locate information.

VISUAL MATERIALS

Do not send original slides or prints. Do send professional high-quality copy slides. Remember, your skill as a photographer will be judged by the quality of your copy slides.

If you cannot produce high-quality copy slides, hire someone who knows how to do it.

Label your slides clearly, with your name, phone number, and required information on each slide.

Present only the number of slides requested.

© Sung Kwan Ma, *Koryo People*

OTHER MATERIALS

Put your name on everything you send.

Send only the requested information. Sending information that is not requested will only get in the way of the required materials and may slow down the process.

VISUAL CONTINUITY

Give your entire proposal a cohesive and professional look. Use a computer and a word-processing program to create your proposal materials.

Use the same typeface throughout your proposal materials, one that is easy to read.

If possible, print all of your materials on the same paper stock.

CREATING A LASTING IMPRESSION

Remember, when you mail off your proposal materials, the first impression someone will have of you is the look of your presentation. You want it to say you are professional, trustworthy, creative, and talented.

On the other hand, don't send a slick presentation with fancy logos and cool graphic design that is devoid of any substance. It may be considered nothing but window dressing.

PERSONAL EXAMPLE

When I interviewed for my last teaching position, one of the first things the department chair said was "We're very impressed with your teaching credentials and the presentation of your materials."

I got that teaching position!

© Art Wolfe, *The Living Wild*

FINDING AN AUDIENCE

GETTING THE WORK OUT THERE

By Natalie Fobes

If you really want to push a button with a marketing expert, just whisper, "If you build it, they will come." He'll shoot back, "No they won't." And, unfortunately, he'll be right.

People who are passionate about their work expect others to be just as passionate. They are not. Your job is to get them to be. Getting your work and your message out will take just as much time and effort, if not more, as getting the photos. Marketing has to be an integral part of your work plan.

BOOK PUBLISHING

Most photographers dream of seeing their projects published as a book.

First the bad news: books are seldom financially rewarding. Advances and royalties are usually small. If you make back your expenses and the time you've invested in the project, you are lucky. Few books sell more than 5,000 copies.

The profit margin for publishers is small, too. Each proposal is scrutinized carefully. An editor or editorial committee looks at the proposal first. If they like it, they send it to the sales and marketing staff. Many fine book proposals have been rejected because the numbers have not penciled out in the sales and marketing committee. It is not uncommon to get five, 10, or 15 rejections.

FINDING AN AUDIENCE

So why pursue a book contract? It is simple. There is nothing to compare to seeing your work published in book form. You've spent a chunk of your life pursuing a story you believe needs to be told. And, through the book, others will experience the story you are telling.

There are three ways to find a publisher: using a literary agent, working with a packager, or finding one on your own.

Literary agents take proposals to publishers and negotiate contracts. Over the years they have developed relationships with publishers that allow them to get in the door. Their experience guides them to publishers that would be a good fit with a project. They normally receive 10 to 20 percent of the advance and royalties.

© Melanie Stephens, *Women and War*

Packagers will work with you to develop the content, design, and approach of a book. They will take the proposal and mock-ups to publishers and negotiate the contract. They pay the writer and/or photographer, design the book, and supervise the printing. They then present the completed project to the publisher for distribution. Because they design and supervise the entire project, packagers receive a higher percentage of the advance and royalties than literary agents.

Finding a publisher on your own is time consuming and frustrating. You must first research publishing companies and editors to determine who would be interested in the book. Then you have to get in the door. In the hectic world of book publishing, this is a major obstacle. Timing is everything. If you are lucky enough to find an interested company, you then must negotiate the contract, a process that can take months. You will receive all of the advance and royalties, but you might not have negotiated the best deal.

Some photographers and writers decide to self-publish. This means you take on the role of publisher. You hire the writer, designer, and printer, and you supervise the production and printing. You also cover all of the costs. But the job isn't finished when the book is printed. You must then set up a distribution system in order to sell the book or get it into the stores. And you will have to warehouse the unsold copies. Self-publishing gives you total control. And a major financing headache.

© Heather Moran, *Into Deep Water: American Shrimpers*

Book proposals. While every literary agent, packager, or publisher has his or her own guidelines, a book proposal should include the following.

1. The book's title
2. The author's name
3. A brief description of the book's content and theme
4. The proposed format of the book, including dimensions and number of pages
5. The number of photographs and words
6. A description of the potential audience
7. A description of similar books and sales figures, if known
8. A chapter outline
9. Writing and photography samples

One last tip. Make it easy for the overworked, underpaid editors to see the essence of your book idea. Don't beat them down with superfluous facts and figures. Let your excitement shine through, but show them that you understand business, too.

MAGAZINE AND NEWSPAPER PUBLISHING

When I work on personal projects, I try to find funding along the way. My salmon project is a good example of finding multiple sources of funding, many of them based on magazine and newspaper publishing.

My experience can serve as a case history. When I began my salmon project, in 1983, I proposed the story to *National Geographic* magazine. Bob Gilka, then director of photography, wrote a very nice letter of rejection. While he thought the proposal was very interesting, he asked, "Who gives a damn about fish anyway? I realized I had written the proposal in such a way that he didn't realize the importance of the fish to the cultures of the northern Pacific Rim. I rewrote it and applied for the Alicia Patterson Fellowship, which is given to journalists to pursue stories of importance. In 1986 I received one of six grants of $25,000.

I went back to *National Geographic* to see if they would be interested in the story. Rich Clarkson, the director of photographyat that time, congratulated me on winning the grant. But he had a suggestion: "We think you should change your topic."

I didn't take his advice, and for the next 14 months I traveled around the Pacific Rim to photograph and write about the salmon and the cultures of the salmon.

When my fellowship was over, I again contacted *National Geographic*. Tom Kennedy, then the new director of photography, regretfully turned down my proposal. My employer, *The Seattle Times*, published my work in a special section. I was a Pulitzer Prize finalist in a writing category for those stories. At the same

© Corey Hendrickson
The Shoshone Interpretive

time, a similar story *National Geographic* was working on fell through, and Kennedy hired me to continue work on the salmon story. The story ran in July 1990.

After three years of searching, my determined literary agent found a publisher for the salmon book. I completed the work by using my personal funds. *Reaching Home: Pacific Salmon, Pacific People*, was published in 1994 by Alaska Northwest Books.

I share this story for two reasons. First, if you believe in what you are doing, don't take no for an answer. When one door closes, look for another that may be open. Second, don't expect to get all of your funding in one place. I used my own savings, assignment fees, a grant, and stock photography fees to fund my 10-year project.

© Anna Mia Davidson, *Beyond the Cliche*

Magazine proposals. Write magazine proposals the way you write grant proposals. Begin with a short introduction of the subject. This one-page treatment includes why it is an important story, the themes you intend to explore, the places and people you anticipate photographing, and why you are the photographer for the job.

Follow this page with an abbreviated list of photo possibilities that are divided into the themes discussed on the first page. This list allows the editor to quickly pick up on the visuals of the story.

The third page is devoted to the proposed budget for the story. Include your fees for the number of days or weeks you need to complete the story, the amount and cost of film and processing, travel, phone, and other expenses. Unfortunately, this page has become increasingly important in this day of belt-tightening.

Include a cover letter with a one-paragraph summary of the proposal. Remember that editors have little time to dwell on proposals. At the very least you want them to read your cover letter.

Follow up with a phone call to make sure they have received your package and see if they have any questions. Listen to their comments. Don't argue with them if they say no. Thank them for their time and go on to the next editor on your list.

I suggest that you approach one editor at a time. While the chance that two magazines will want to hire you to do the story is slim, it does happen.

© Wes Pope, *Nature Versus Man*

STOCK PHOTOGRAPHY

While your long-term goal may be to have your photographs published in a book, there is no reason you can't license the use of them before that time. In fact, there is every reason to try to license the use of your photographs while you are shooting your project. We all have to eat pay th rent and support the costs of our photographic pursuits.

Stock photography has become an increasingly important source for funding personal projects. The stock photography market is complex and we can't adequately dissect it in the space available in this document. Both the American Society of Media Photographers (ASMP, www.asmp.org), and the Stock Artists Alliance (SAA, www.stockartistsalliance.org), two leading professional associations, provide excellent and detailed information and advice about this industry. Use there resources or, better still, become a member to receive professional benefits and support our industry.

During the years since *Reaching Home* was conceived, shot and published, both imaging technology and the stock photography industry have gone through revolutionary change. These changes have increased the number of markets for photography and made distribution easier than ever before but the proliferation of images has caused a significant collapse in the price structure of some sectors of the stock photography market. For a more detailed discussion of these changes please refer to the section titled The Digital Revolution: Impacts on Documentary Photojournalism.

MUSEUM AND GALLERY EXHIBITIONS

Magazines and newspapers are not the only places to show a project. Increasingly I have turned to gallery and museum exhibits as a way to have my message heard.

© Greg Constantine, *Nowhere People*

Exhibits educate and thrill people. Original photographs communicate directly with the viewers. It is a more intimate and powerful experience than looking at the same photographs in books or magazines. The best exhibits elicit an emotional response in viewers, in addition to educating them.

My foray into traveling museum exhibits began after the salmon book came out in 1994. I realized that the publisher would promote it for just a year or two. I didn't want this 10-year project to fade into memory. A friend recommended that I talk with the Burke Museum in Seattle about having an exhibit.

I was thrilled when the exhibit manager, Scott Freeman, said yes. And then I did a panic dance. I had never put together a major show. I hadn't a clue how to design it. I didn't realize how expensive the prints, frames, and shipping crates would be.

Slowly, ideas began to form. I wanted the traveling exhibit to support the book, and the book to act as a catalogue for the exhibit. I named the exhibit *Reaching Home: Pacific Salmon, Pacific People*, which is also the name of the book. I selected only book photographs to include in the exhibit. I used captions I had written for the book as caption cards for the exhibit. I adapted the short essays I had written for the book into banners that explained each section of the exhibit.

In consultation with Gary Wingert, an exhibit designer at the Burke, I grouped the photographs into five sections: salmon biology and wildlife, indigenous cultures in North America and Japan, commercial fishing, Japanese and Russian fishing, and habitat destruction.

An exhibit is a story with a beginning, middle, and end. The design of the exhibit should lead a viewer from one element to another in a seamless manner. With a simple glance around the room, the viewer should be able to see where to go next.

This can be done in a number of ways. Walls can channel the viewers through the exhibit. Photographs can be placed at a location that invite the viewer forward. Banners and information boards can mark a change of topic.

I used all of these for *Reaching Home*. The entrance framed a large salmon photograph that marked the beginning of the exhibit. Large photographs began and ended each section. Banners gave people more information about the topics of the story. And Gary's skillful placement of ancient artifacts beckoned people to move through the room.

Putting a *traveling* exhibit together is an expensive proposition. I looked for support in the professional photography community and in the seafood industry. A&I Labsin Los Angeles and its co-owner David Alexander printed the photographs at a discount. Icicle Seafoods donated money toward the cost of the frames. I made up the difference between the hard costs and the donations with my own funds. This difference amounted to thousands of dollars. I invested this money because I believed in the importance of the salmon story, and I calculated that by charging museums a leasing fee I would make back my investment within two years.

Remember, there is no rule that says you have to go broke doing a good thing for the causes you support.

Marketing the exhibit. I market the exhibit the same way I market myself. My assistant or I send out a packet of information about the exhibit to museum curators we think will be interested in leasing *Reaching Home*. The packet includes a description of the exhibit, insurance values, photographs of the exhibit installed, a recommended layout, a contract, and letters of recommendation from other curators.

My assistant makes a number of follow-up phone calls to discuss the fee, shipping expenses, and schedules. We have the curators send us a condition report and coordinate any repairs that need to be made. My assistant makes at least 10 phone calls for every museum she books.

We have leased the salmon exhibit to 21 museums since 1995. At least a million people have seen the exhibit in the last few years. The exhibit went on permanent display at a venue in Seattle after 2001.

© Peter Menzel, *Nutrition 101*

Traveling exhibit services. While I chose to represent the exhibit myself—and am glad I did—you may decide the expense and time it takes is not worth it. There are many exhibit services across the country. These companies offer a range of services that may include the design and fabrication of an exhibit in addition to leasing it.

Call your local museum and ask if they can give you a list of these companies, or search for them on the Web. Make sure you read the contract, know the reputation of the company, and understand what you are getting into before signing with any of them.

© Tammy Cromer-Campbell, *Fruit of the Orchard: Enviornmental Justice in East Texas to Enviromental Justice in the USA*

PUBLICIZING YOUR PROJECT

By Julee Geier

A continuous and well-focused publicity effort is essential for the success of any photography book or project. The strategy below is the one I've followed to publicize several recent photography books by Blue Earth Alliance cofounder Phil Borges.

The first step is to brainstorm as many story angles as possible. Think of leads that might be of interest to the different media—newspapers, magazines, radio, and television. The key is to get beyond focusing on one main story idea and tailor the story's "hook" to the particular medium and audience. *Photo District News* magazine might be most interested in a profile of Phil Borges the photographer and a survey of his photographs. *Common Ground* magazine, in contrast, would most likely prefer a story about the main theme in Phil's *Tibetan Portrait* book: the Tibetan belief in compassion. A small-town newspaper in Napa, California, would almost certainly be interested in hearing about a photography student from their local community college who succeeded in publishing a book of his photography. Radio stations almost anywhere can appreciate Borges's vivid accounts of adventures during his travels around the world to create images for his books.

After mapping out story angles, determine who should receive the information. While researching the media is time consuming, it is not difficult. My favorite method is to visit a good magazine stand and copy the contact information from the publications that have

potential. (editor's note: mailing list services, most notably Ad Base and Agency Access, keep up to date lists of editorial contacts and most publications. These lists are available by subscription)

A visit to the library reference center can produce publications with information on magazines, newspapers, and television and radio programs, along with the names of individuals to whom you can direct your press kit. Once you have identified potential contacts, call ahead and confirm with the company's receptionist that the person is still on staff, and, if not, who has replaced him or her.

© Heather McClintock, The Innocent: Casualties of the Civil War in Northern Uganda

Once I have identified the individuals I want to approach, I begin the publicity process by sending a press kit. I automatically assume that these people are (1) very busy, and (2) inundated with hundreds of press releases and media kits annually. Because of this, it is essential to make the exterior of your folder inviting and keep the written information interesting yet simple and short.

My press kits include a short, handwritten cover letter, information about the book or project, a biography of the photographer, clear copies of previous press, and high-quality color copies of the photography. All of this is placed in an attractive folder with a photograph affixed to the front.

So much for the easy part. The next step is the phone calls. Most publicity efforts don't succeed without a heavy dose of persistence. When I follow up on a press-kit mailing, I expect to speak to a machine on the first four attempts. If and when I do get someone on the line, I try to say as much as possible with as few words as possible—again, these people have heard it all before. I often

review my notes before making calls, reminding myself of the key points that may appeal most to this particular media person. Frustrating as it is, speaking directly with a contact rarely generates coverage. However, I will have succeeded by simply introducing one more person to the photography and projects of Phil Borges.

Obviously, there is much more to obtaining publicity than just this basic outline. The books I refer to the most on the subject are *1001 Ways to Market Your Books* by John Kremer and *Guerrilla P.R* . by Michael Levine. Both are excellent sources of education and ideas.

© Tammy Cromer-Campbell, *Fruit of the Orchard*

THE DIGITAL REVOLUTION

DEALING WITH (AND BENEFITING FROM) THE DIGITAL REVOLUTION

By Dan Lamont

When the Blue Earth Alliance board was considering the need to revise Shooting from the Heart, the first and most compelling issue driving us was the tremendous impact and rate of change in digital technology. In the few years BEA has existed photography has evolved from mostly analog to almost entirely digital technology. Even traditionalists who lug view cameras into the field are significantly touched by the flood tide of digital technology.

This change is so rapid and complex it is really impossible in this document to be completely current and comprehensive. The target is moving too fast. Online forums, professional association and the large and growing technology training industry are excellent sources of up to date information. Please see the appendices for these links. Our job here is to consider some of the specific needs and issues confronting documentary photographers and to look at some ways digital technologies can be used and managed to make documentary projects more successful.

Digital imaging is neither necessarily cheaper nor easier than traditional processes. The fact is digital photography has simply shifted the burden. A lot of the work that used to be handled by others (photo lab technicians, editors, prepress people, etc) is now the responsibility of the photographer. The initial expenses

associated with digital capture can be quite high (when one considers cameras, computer hardware, software, etc) and there are all sorts of the other secondary costs and issues associated with digital imaging. Software and hardware must be updated, training is an ongoing need, systems fail and require troubleshooting and repair.   Then there is the most significant issue -- time in front of the computer doing the "digital workflow". Photographers who forget to build these variables into their schedules and budgets will find themselves easily bogged down by the demands of digital imaging.

That said, one of the greatest potential virtues of digital imaging is cost containment. Properly managed, digital imaging costs are predictable and fixed. Once you've mapped out your digital imaging budget it doesn't matter if you shoot one frame or a thousand, the cost is essentially the same. For a documentary photographer scraping by on tight money, this ability to control image production costs can make the difference between continuing a project or being forced by expenses to delay or give up mid-stream.

© Annie Musselman, *The Kyanyawara Project*

Because shooting more doesn't seem to cost more many photographers seize the opportunity. "They go NUTS!" exclaims National Geographic Senior Editor Ken Geiger. According to Gieger, who was hired to usher the Geographic into the digital age, Geographic assignments can now generate terabytes of image data – tens of thousands of pictures – on a story. But despite more images to sift through digital technology has been a boon to picture editors. He describes the physically exhausting work editors faced when reviewing the hundreds of rolls of film photographers would send from the field. "At the end of the day

we'd be wiped out," Geiger said. "Now (editing digital files) we can easily go through the equivalent of 100 rolls a day."

The photographers themselves are lifting a good deal of the editors' burden. The myth of the globe trotting photojournalists spending evenings in an exotic hotel bar has been replaced by the reality of spending evenings in hotel rooms downloading, editing and captioning. "Editors are reaping the benefit," Geiger admits. "All the back-end work has gone to the photographers." This new reality is both good and bad. On the up side, photographers now have instant gratification. They can see the results of their work to make sure they are on the right track. BEA co-founder Phil Borges, who spends a great deal of time photographing indigenous cultures in far off lands, benefits significantly from the instantaneous feedback he can get using digital equipment – first by being able to see the shot he's just made on his camera's LCD and later in his tent or hotel room being able to look at the whole take. "I love the ability to see how I'm doing," Borges explained. Like many other digital photographers Borges carries a "digital wallet" – a small battery powered hard drive that incorporates a card reader. He can download cards in the field and then at the end of the day transfer those image folders through a laptop to redundant mini hard drives.

Wise use of technology helps simplify this work. Many photographers use handy tools like memory card readers that can be snapped together in daisy chains so multiple cards can be simultaneously downloaded. They also use software like Photo Mechanic, which allows captions and other meta data to be preset and attached automatically to each image file on download. Software can also automatically make backup copies of all image

files to a second hard drive. Still, despite continuing improvement in workflow tools, the fact remains that shooting digital means more of the photographer's time is spent at the computer

Of course digital gizmos consume electricity and finding a power source in the remote areas some documentary photographers traverse can be a real challenge. Geiger's power solution for Geographic's photographers reflects a budget rarely available to independent documentary photographers. While in the field Geographic shooters "usually plug inverters into the power on our Toyota Land Cruisers," he said. The rest of us have to be more resourceful.

© Greg Constantine, *Nowhere People*

The Seattle Times has sent photographers to Afghanistan, Iraq, Indonesia and Africa in recent years and their solution to keeping the photographers' cameras, computers and satellite phones working is rudimentary. "We round up as many batteries as we can," laughs Manager for Newsroom IT Greg Anderson. Phil Borges has a similar solution. "I travel with a suitcase full of chargers," he admits. Borges, whose work rarely has him away from some electrical outlet for more than a day or so, also carries a number of plug adapters that work in different countries. In really remote areas photographers can use solar powered chargers like those sold by Brunton, but these can be bulky, expensive, slow and not very useful if the sun isn't shining.

Another concern is how to keep complex computerized cameras operating in extreme conditions often encountered by globe trotting photojournalists. Dust is the principal enemy. It gets into the camera bodies and is attracted to the charged surface of the image sensors. Minimizing lens changes and carrying cleaning kits helps. The newest generation of cameras has self-cleaning sensors

that vibrate the dust off. But despite the confidence expressed by the camera reps some skeptical independent camera repair technicians question the long-term durability of such systems.

The new digital-dedicated lens also present some challenges along with their convenience. Zoom mechanisms and electronic connections are far more prone to failure than the robust brass of a bygone era. And with the heavy lenses and the battery-laden camera bodies weight has become an issue. Many photographers (of a certain age) complain about sore necks after a day of shooting.

Fortunately, failure rates are far lower than one might expect for such complex machines and most photographers have been pleasantly surprised by how robust, weatherproof and generally convenient the leading DSLR cameras can be.

The rapid growth of digital media has given rise to an ironically expressive acronym. DAM stands for digital asset management and it describes a huge and often frustrating new territory for photographers and indeed all media content producers and publishers. Unlike traditional photography, which creates physical artifacts (negatives, transparencies, prints), the basic stuff of digital photography is, like all binary code, just a sequence of ones and zeros – lots and lots of ones and zeros. How photographers should best handle their own digital data and how they pass them along to their publishers has shaped up to be the greatest challenge in the shift to "new media".

With top of the line cameras generating between 12 and 16 megapixel files (34 to 46 megabytes to make a TIFF each time the shutter button is pushed) the greatest and most important

challenge of digital photography is how to manage all the data. Consequently DAM, has become the hot button issue for photographers in recent years. A number of software packages have been introduced to help make photographers' lives easier. Apple's Aperture software and Adobe's Lightroom have greatly simplified image workflow while cataloging software like Microsoft's Expression Media (known pre-buyout as iView Media Pro) have made organizing work far more efficient. Other competitors of note in this field include ACDsee, Canto Cumulous and Extensis Portfolio. A number of authors have have written and continue to revise useful guides on how to manage all these workflow aids. Prolific Tim Gray, now with Microsoft's Rich Media Group, has written a number of useful books, as have perennial Photoshop helpmates Scott Kelby and Martin Evening. Perhaps the best of the breed is Peter Krogh's "The DAM Book" (Peachpit Press) with its companion web site www.damuseful.com.

© Florian Schulz, *Yellowstone to Yukon*

As digital image files get bigger and more numerous the issue that still has everybody wringing their hands is how photographers should best manage the long-term storage of all the images they make. There are a variety of schemes (outlined very well in Krogh's book), but all of them are subject to the Achilles Heel of all computing -- obsolescence and the rate of technological change. Anybody with a box full of old floppy disks knows what we're talking about. DVD standards are a battleground of giants at the moment. Off-site server based storage is fine for your mom's jpegs but usually too slow and limited for professional use. Hard drives are an enduring technology and they are getting cheaper but they seem to fill up faster every day (thanks to the larger image files) and they can fail at inopportune times. At the moment there isn't an obvious, simple solution of the horizon and the fact is

that creators of digital images are simply going to need to adapt to changes in the digital storage landscape by migrating their data as needs, circumstances and technology dictate. The approach endorsed by most savvy, appropriately paranoid photographers today is to back up all images onto at least two hard drives, one of which is stored off site and also write copies onto DVDs. Thankfully, new operating systems (Apple's 10.5 Leopard and Microsoft's Vista), take this need into account and make the process far simpler and more automated than it once was.

In the early days of digital one of the most vexing imaging issues was the lack of industry standards for managing crucial elements like file protocols, color management and metadata. In recent years a consortium of professional associations led by the American Society of Media Photographers <www.asmp. org> created and continue to refine The Universal Photographic Digital Imaging Guidelines (UPDIG). Building on know prepress and color management standards and the traditions of the International Press Telecommunications Council (IPTC) that long ago established captioning and transmission guidelines for wire service photos, these rational new "rules" have articulated a common sense approach to digital asset management, giving photographers and image users alike a set of shared standards that speed workflow, enhance consistency and encourage product development. To encourage adoption UPDIG has made the standards freely and readily available online at <u>www.updig.org</u>

While it seems there is no summit on the climb up the digital learning curve eventually most photographers at least reach a plateau and as industry standards have evolved and workflow has become more efficient independent "content producers" have

the opportunity to reap some of the benefits of digital media that had publishers salivating way back in the early 1990s – namely the ability to "repurpose" digital content. Once the investment has been made to create them, digital media content assets can be mixed and matched and copied without loss of quality and distributed extremely cheaply through a variety of channels (print, online, broadcast, etc). The potential thus exists to scale the cost of production across many distribution income sources. This becomes particularly relevant in an era where opportunities for lavish display of photojournalism in magazines have gotten noticeably slimmer and traditional book publishing contracts have become few and far between, while digital technologies have enabled a plethora free media outlets that have the potential to generate small but numerous increments of income.

© Camille Seaman, *Siberia Is Melting*

Photographers usually get into major documentary projects because they want their important message to reach an audience but the audience is becoming increasingly fractured, their media usage split among many media types and outlets. Reaching a broad audience in ways that respond to their diverse needs, media expectations and learning styles can be a complicated thing. To be successful a documentary photographer needs to adopt new approaches and learn even more new skills.

In the parlance of the times, that means using "multimedia", which is more than the simple remix of an image set into a web slide show. Rather it is a sophisticated blending of different media types (still photos, text, audio, video, graphics) selected and utilized in ways that make a story richer, more informative and more exciting. A great source for stories of this type can be found at Mediastorm www.mediastorm.org . Launched in

2005 by former MSNBC and Corbis exec Brian Storm, the site is a showcase for cutting edge multimedia photojournalism and story telling. Under its "submissions" link the site provides an excellent series of tutorials on multimedia production using tools like Final Cut Pro. Other organizations, from the BBC http://www.bbctraining.com/newMedia.asp to NPR's This American Life http://www.thisamericanlife.org/About_Submissions.aspx generously offer similarly useful tutorials for aspiring multimedia practitioners.

Those limited staff job opportunities that still exist for photojournalists invariably require some multimedia expertise and professional groups like the National Press Photographers Association and private workshops from Maine to Santa Fe have discovered that their multimedia course offerings can't keep up with the growing demand. Beyond new skill development (in audio, video, web authoring programs, etc), the take away message is that in new media documentary photojournalism is a team effort – there is simple too much to know and do for one person. So the savvy project photographer needs to be multi-skilled and must consider being part or creating a team.

During the many years it took to produce his epic work Life: A Journey Through Time Blue Earth Alliance sponsored photographer Franz Lanting rode the breaking wave of digital imaging and multimedia, adapting new media tools and technologies during the course of the project. In the end Lanting worked with collaborators to produce not only a beautiful coffee table book but also a sophisticated web site http://www.lifethroughtime.com/, video programs, numerous magazine articles and even a stunning audio/visual musical collaboration with noted composer Phillip Glass.

For Gail Mooney shooting her BEA sponsored Delta Blues
Musicians project had to be both stills and video. Her video
(see a sample at http://www.kellymooney.com/Video-04.php
incorporated both media to tell a visually and aurally engaging
story. Benjamin Drummond and Sara Steele have collaborated
from the beginning on their project Facing Climate Change http://
www.bendrum.com/climate_change.html. He is a photographer
and also a web designer; she is a writer with production and
project management skills.

Gallery walls and small circulation magazines are certainly
satisfying venues for photography and digital technology presents
documentary photographers with inevitable and sometimes
frustrating costs and challenges but through the use of digital
technology we now an opportunity to share our message
inexpensively, conveniently and convincingly on a global scale.

© Gail Mooney, *The Delta Blues Musicians
and the Road They Traveled*

DEVELOPING AN ONLINE PRESENCE

WEB PUBLISHING: A PRIMER ON PRESENTING PHOTOGRAPHY
ON THE INTERNET

By Russell Sparkman

During the heady days of the Internet revolution everyone had a dotcom business plan in their back pocket and a plan to retire as a millionaire within a few years. I was bitten by the bug, too. My casual interest in the Internet became a passion that resulted in the creation of One World Journeys in 1998. My goal was to utilize the tools of the web to bring people inspiring and educational stories about our world.

By 2002 One World Journeys http://www.oneworldjourneys.com had produced six expeditions with six teams of photographers and writers. Our expeditions explored topics from global warming to the importance of salmon to the eco-system. Our teams have traveled from Alaska to the south sea atoll of Palmyra. Almost 2 million people have visited our site since its launch.

It is an exciting time to be a documentary photographer. Digital publishing provides opportunities for reaching large audiences that in the past were only available to big circulation magazines like National Geographic and newspapers like the New York Times.

Unlike traditional forms of print publishing or broadcasting, the cost of digital publishing on-line is minimal. Computers and software are relatively inexpensive and readily accessible to all.

DEVELOPING AN ONLINE PRESENCE

With a few good resource books and a little bit of time just about anyone can build their own web site. That's the good news.

Today a web presence is essentially mandatory. It is the first place people go to research most topics and if you aren't there… you aren't anywhere and just about anyone can build a web site. The bad news is that the desire to build one's own homepage sometimes means the principles of design and function are overlooked. Of the gazillion web sites published, only a fraction employ the right kind of planning that results in a great web site. Since your web site is going to be number gazillion and one, I'd like to offer a couple of useful points:

1. Your web site must be designed to achieve your goals AND satisfy the needs of your audience.

2. The difference between creating a so-so web experience and a great web experience will be a result of planning, research, analysis, and at least a working knowledge of the arcane language of web site development.

DIGITAL PUBLISHING OVERVIEW

The following explanations provide a broad-brush overview of how to plan a project for digital publication on the Internet.

PART ONE: Define your audience

Before building your web site you need to answer yourself a question. Who am I building it for?

A web site can be simple or amazingly complex. Complexity

© Peter Menzel, *Nutrition 101*

increases as you add degrees of functionality to your site. What these functions are depends on what you and your audience need.

For instance, a web site that simply displays your name, address, phone number, email address and images is infinitely less complex than a web site full of interactive multimedia including Flash animation, audio and video. Add the ability to gather data about visitors to your site and you are talking about a major escalation of planning, development and cost.

Define your audience and their needs before you begin building your site.

Yes, defining your target audience, and their needs, sounds like something that only marketing and advertising people must be concerned about. But the fact is that your own web site is your own magazine, your own TV channel and your own radio station. You have to think not only in terms of who is it for, and what will they get from it, but also how are they going to find out about it in the first place.

PART TWO: Establish a process for planning, building and maintaining your web site

Whether you decide to build the web site by yourself, or collaborate with a web site developer, it's imperative to establish a process that incorporates research, documentation, project management and evaluation.

There are many approaches to managing web site development. If you are working with a professional individual or organization you will be led through this process. However, you'll be ahead

of the game by having at least a working knowledge of this scope of the process. One book that I recommend is "Web Project Management," by Ashley Friedlein, published by Morgan Kaufmann Publishers. I've adapted the following work stage overview from "Web Project Management."

WORK STAGE #1: Preproduction

In a preproduction stage you define your digital publishing project through a process of project clarification, solution definition and project specification. During the project clarification stage you must answer the question "Why create the web site?" Here, you'll define what your audience will see and do when they come to your web site.

© Subhankar Banerjee, *Arctic National Wildlife Refuge*

In solution definition, you answer the question "How will I build my web site?" This will depend on the functionality you determine will meet your audience's needs, as well as your budget.

In the project specification stage you will answer the question "What exactly am I going to build?" Is it going to be an all Flash presentation, or is it going to be built in basic HTML? This is where you identify the specific production needs including information architecture and navigation, graphics, text and colors.

Often, the information architecture and navigation overview are spelled out in a diagram referred to as a site map. A site map looks a bit like a family tree, where the home page is the head of the "family" of information that will become your web. Branching off from the home page is the information hierarchy, with each level of information typically diminishing in importance the further away from the home page it gets.

This means, for instance, that your portfolio of images will have a much higher level of importance to your audience than the "About Me" page where you share tidbits about your personal life, such as the love you have for your collection of PEZ dispensers. Decisions like these will drive decisions that affect site design and site navigation.

WORK STAGE #2: <u>Production</u>

During the production phase, the planning that was laid out in the preproduction phase is implemented. For example, site design based on site maps and navigation schemes finalized in preproduction takes place. Fonts, graphics, photographs, etc., are selected in advance of, and concurrent with, programming.

Programming is usually done by an experienced web site developer who is well versed in a variety of ways in which a web site can be developed.

At the basic end of the programming spectrum is HTML (hypertext markup language.) It is the backbone of web site development. With a basic knowledge of HTML you could easily put together a simple web site. However, you're probably going to want a bit more than that.

Most of the bells and whistles you see used on web sites today – animated graphics and photos, portfolio slide shows, pop-up windows and menus, information gathering entry forms, database queries, and much, much more - are created with a mixture of tools that programmers pull from their tool kit of skills. These skills include proficiency with advanced programming methods such as Flash, Cold Fusion, Java script, Cascading Style Sheets (CSS) and DHTML (see glossary at end for help with these terms).

Testing follows programming. During this time, it's also important to begin promotion of your site by learning about search engine optimization, search engine placement and by developing strategies to build on-line awareness of your site.

WORK STAGE #3: Maintenance

It's tempting to think that once the web site is launched, everything's all set, and you can breathe easy and move on. Think again! How the site will be maintained — from the monthly server fees for hosting the site to how new content will be added — all become post-launch issues. Oh, and don't forget that marketing and promotion of the site will be an ongoing task.

WORK STAGE #4: Review and Evaluation

When it comes to understanding the full meaning of the expression "it ain't over until it's over" nothing beats putting up a web site. By its nature it is seldom over. Immediately upon launching the fruits of your efforts, you'll begin to evaluate the site as to how well the end result achieved the objectives established. By analyzing this you will be able to make what changes are necessary.

FIVE SCENARIOS FOR WEB SITE PRODUCTION

Getting your photography onto the Internet involves making choices. How you define your audience, for instance, will speak volumes about how you're going to present your photographs on-line.

For example, if the primary audience for your on-line photographs is your Blue Earth Alliance advisor, then you may not need anything more than to open an account with a photo-sharing site.

*© Heather McClintock, The Innocent:
Casulaties of the Civil War in Northern Uganda*

This gives you the ability to upload your images privately and discreetly, and to have them reviewed, with captions, by those to whom you have provided access.

On the other hand, if you're trying to persuade National Geographic to partner with you on your project, you probably want something that is a richer, more inspiring presentation.

There are many ways to get your photographs on-line or build a web site. Here are some scenarios that range in cost from "free" (except for your time, of course) to seriously expensive.

1. **BUILD IT YOURSELF**

___Not too long ago you had to be the adventurous type to build a functional credible web site? Learning HTML and Extensible Mark-up Language (XML) and CSS and Flash and Dreamweaver and maybe Fireworks and Cold Fusion isn't impossible. People do it every day and those are the types of tools you need to know to hand-build really cool sites. But the learning curve does take time – the commodity we just can't seem to make more of.

So if you are time challenged but still want to be I the driver's seat there are an ever growing number of templates and simple web utilities that will help you build a site that might suit your needs admirably well.

Many Mac users already know that a .Mac account buys you not only server space but nice template tool to build your own site. Being Mac, it is easy and works great. Microsoft, not to be outdone, has introduced its Expression

Media suite that includes a well reviewed Expression Web authoring tool, which is really set up more to compete with Adobe's Dreamweaver.

Rapid Weaver http://www.realmacsoftware.com/rapidweaver/ is a good example of a fairly sophisticated web utility that lets you avoid the alphabet soup of web authoring tools but gives you an opportunity to build some pretty cool stuff. Plug into this some slick modules created using shareware or very cheap Flash templates (Simple Viewer http://www.airtightinteractive.com/simpleviewer/ make marvelously optimized customizable image shows while Soundslides http://www.soundslides.com/ lets you do true multimedia). Options of this kind are all over the web. Check the professional forums first.

You'll need to also subscribe to a web hosting service but this has become amazingly cheap, with gigabytes of space, unlimited email addresses, multiple domains, useful site visit statistics, FTP and a bunch of other features available for under $10 a month. The Achilles heal of these services is, well, service. There are many bogus "web host ratings" on the web so again, check professional forums for advice on who is best and call the final candidates to see if a human being actually picks up the phone and knows what they are talking about.

2. **PAY FOR IT, PART I: CUSTOM DESIGNED WEB SITES**
   Commissioning an individual web designer, or a company, to build your web site provides greater insurance that a professionally programmed, functionally solid site will be built.

© Florian Schulz, Yellowstone to Yukon

You will be paying top dollar (think "thousands") for a good designer so be prepared and be demanding. Consider the concept and design variables already discussed in this article. Know what you really need. Make some sketches of what you envision. Create a list of sites you like and don't – and articulate why. Avoid "project creep". Often designers will make all sorts of way cool suggestions that are irrelevant to your needs and will run up the development costs. Also, designers often just design the "skin" and (sometimes unbeknownst to their clients), subcontract the back-end functional development to a propeller head you never meet. Make sure this chain of command doesn't interfere with you getting the functionality you need. If you play your cards right you'll get a unique package that will stand out on the web but it won't come cheap.

Another cost many site owners neglect to consider is site management. Who will be the site administrator, you? A staff member (if you have one)? The design firm? One way or another the site will need to be updated, which takes time, skill and familiarity with the associated tasks and, of course, money.

3. **PAY FOR IT, PART II: TEMPLATED PORTFOLIO SERVICES**
   In recent years the number of database driven templated web portfolio sites has jumped dramatically. While these used to be cookie cutter affairs new vendors seem to jump into the game every day and many of the template sites now available offer very sophisticated Flash capabilities presented in handsome designs that can be modified so that

in many cases it is hard for the audience to realize they are looking at a template.

The cost and range of services and requirements varies a great deal. Some sites allow personalized URLs while others tag your name at the end of their URL. Some offer multimedia some don't. Ditto FTP for image transfers. Many offer some e-commerce component. There is usually a set-up fee (sometimes waved or discounted as a promotional deal) and these vary wildly -- from a couple hundred dollars to a couple of thousand dollars! There is also usually a monthly or quarterly subscription fee which is invariable much more expensive than simply signing up with a web host and managing your site yourself. Server space is also typically more limited on these sites than the web hosts offer (but can be increased for a price, of course).

The big advantage to these services is they are turnkey and customer service is good. Typically you simply upload jpegs (in some cases Tiffs or raw files are OK too) that are managed in a simple (i.e. no HTML skills necessary) interface. When you want to update the site simply loads your images to your password protected user page, reshuffle your images in the vendor-provided utility and repost. If you want to delegate the tedious work of site development but have a tight budget (and maybe go take pictures instead…) and can live with the upfront costs and the possibility that your site may look a lot like the rest of your vendor's customers sites then this is a good way to go. Some examples:

© Greg Constantine, *Nowhere People*

Live Books http://www.livebooks.com

Print Room http://www.printroom.com/

Folio Link http://www.foliolink.com/

Site Welder http://www.sitewelder.com/

ImageCulture http://www.imageculture.com

4. HOSTED E-COMMERCE "STOCK PHOTO" SITES

New wrinkles in the fabric of online communication for photographers are hybrid sites that allow photographers not only to display their work but also to distribute it and make transactions. Sites like Digital Railroad < http://www. digitalrailroad.net/> and Photo Shelter http://psc.photoshelter.com/ combine some of the features of templated personal sites with the functionality of stock photography web portals like Getty Images and Corbis. For a modest monthly fee plus a modest commission on sales users have a tool that gives them easy, user-friendly access to markets they might never have reached at costs a fraction of what the big stock purveyors charge photographers.

The down side is the individual photographers' sites all look the same – a usability convenience for browsing potential clients but not necessarily the best way for an image portfolio to stand out. One reasonable approach is to use these e-commerce services in conjunction with (as a link off of) a more uniquely branded portfolio site.

5. BLOGS AND PHOTO SHARING SITES

DEVELOPING AN
ONLINE PRESENCE

These days everybody has something they want to share, as the proliferation of blogs and other user generate content attests. There are countless sites available to channel this creative juice from Flikr to youTube to eBlogger to Wordpress to Facebook. All of them allow for the posting of visual content but none really do it in a way that will make a professional impression. So why mention them in this context? Search Engine Optimization! Many cagey photographers have glorious portfolio web sites and also have a blog and Flikr and Facebook pages. On all these free and simple to use web locations they plug their "real" site and their projects. This is the heart of Web 2.0 – the viral dissemination of digital information, the proverbial data cloud. If I am a photo enthusiast and see your recently update site on Flikr I might just visit the site for your great documentary project. I send the link to a few like-minded friends and after a while your Google ranking starts to soar. This is cheap and easy promotion. Just do it.

And speaking of search engine optimization (SEO): We can't begin to cover SEO adequately here. For a good primer see ASMP member Blake Discher's site http://www.go-seo.com. The thing to remember is that SEO is REALLY important. You may have the coolest looking site in the world but if nobody is there to see it… The most useful tip we can offer is while Flash sites look really cool to you and me they are invisible (really) to the web crawling "bots" that help bring eyeballs to your online images which helps determine Google rankings, which helps bring more eyeballs which… you get it. Web crawlers read characters not image pixels, so in order to get your site seen you need to get some words on it. They need to be the right kind and quantity of words in the right places on the site. There is a lot of strategy involved in this and it is a moving target, like everything in "new media". The best bet

© Franz Lanting, Life: A Journey Through Time

is to read what you can and befriend an expert. The professional associations like ASMP are good sources as well.

Our culture has rapidly gone from asking "world wide what?" to "what's your URL?" The influence the Internet has on our business has increased exponentially as more and more photographers tell their stories and sell their photographs on-line through their web sites.   Your first step toward the future will be your web site.

Good luck and, most importantly, have fun!

GLOSSARY OF USEFUL TERMS

Source: Web Design In a Nutshell
By Jennifer Niederst
Publisher: O'Reilly
ISBN#: 0-596-00196-7

Terminology associated with web design and development can be a confusing alphabet soup mixture of acronyms and unfamiliar terms, where "java," for instance, refers to a programming language and not a cup of coffee. Following is an introductory list of some of the scarier terms. Familiarity with these terms will benefit your relationship with web developers in particular.

ASP: Active Server Pages. The part of Microsoft's Internet Information Server software that allows server-side scripting for the creation of dynamically generated web pages and database functions. Web pages created with ASP commonly have the suffix. asp.

CSS: Cascading Style Sheets. An addition to HTML for controlling

presentation of a document, including color, typography, alignment of text and images, etc.

DHTML: Dynamic HTML. An integration of Java Script, Cascading Style Sheets, and the Document Object Model. With DHTML, content can move across the screen or respond to user inputs.

FLASH: An application developed by Macromedia that adds high-impact interactivity and animation to web sites. Popular tool for making photography presentations on line "come alive."

© Annie Musselman, *The Kyanyawara Project*

FTP: File Transfer Protocol. A protocol for moving files over the Internet from one computer to another. FTP is a client/server system: one machine must be running at FTP server, the other an FTP client.

GIF: Graphic Interchange Format. Common file format of web graphic images. GIF is a palette-based, 8-bit format that compresses images with the lossless LZW compression scheme. GIF is most appropriate for images with areas of flat color and sharp contrast. See also LZW compression.

HTML: Hypertext Markup Language. The format of web documents.

HTTP: Hypertext Transfer Protocol. The protocol that defines how web pages and media are requested and transferred between servers and browsers.

Image map: A single image that contains multiple hypertext links.

Java: A cross-platform, object-oriented programming language developed by Sun Microsystems. It can be used to create whole applications; however, its primary contribution to the Web has been in the form of Java applets, self-contained, mini-executable programs.

Java Script: A client-side scripting language developed by Netscape that adds interactivity and conditional behavior to web pages. It has little in common with Java.

JPEG: A lossy compression algorithm developed by the Joint Photographic Experts Group. It is used by files in the JFIF format, which are commonly referred to as "JPEG files." JPEG is most efficient at compressing images with gradations in tone and no sharp edge contrasts. Photographic images are typically best saved in JPEG format.

MP3: Audio file format (MPEG I, Level-III) capable of high levels of compression with little discernible loss of quality. It has become the standard for sharing audio files over the Internet.

PDF: Portable Document Format. A file format developed by Adobe Systems used for capturing formatted page layouts for distribution. PDF documents, when viewed with the required Adobe Acrobat Reader, will appear exactly as they were intended.

PHP: Hypertext Preprocessor. An open source, server-side tool for creating dynamically generated web pages (similar to Microsoft's ASP).

Rollover: The act of passing the mouse pointer over an element's space, or the events triggered by that action (such as a changing graphic or pop-up message, sometimes called rollover events).

Web Palette: The set of 216 colors that will not dither or shift when viewed with browsers on 8-bit monitors.

XHTML: A reworking of the HTML 4.0 Specification to abide by the rules and syntax of XML.

XML: Extensible Markup Language. A new standard for marking up documents and data. XML is based on SGML, but with a reduced feature set that is more appropriate for distribution via the Web. XML allows authors to create customized tag sets to provide functionality not available with HTML.

© Camille Seaman, *Siberia Is Melting*

APPENDICES

Fundraising Background &
Tips on getting Individual Donations
Source: Kim Klein
Grassroots Fundraising Journal

Who Gives?

Sources of Funding:
Public Sector (gov't)   30%
Earned Income   50%
Private Sector   20% (area with most growth)

   Private Sector Breakdown (2005 total giveaway $261 billion):

Individuals	76%	
Bequests	8%	Focus on this, that's where the money is at
Foundations	11%	
Corporations	5%	

Individual Giving

- 1/3 of individual giving goes to churches
  Why are they so successful?
  Because they are consistently asking people who they know
  (who are loyal) every week, and all the time for donations. You
  need to figure out who's in your "front row/pew"
- And remember any amount of $ is valuable!

Principle of Exchange:
People will pay you to do the work they can't do for themselves.
- ❖ 7 out of 10 adults give (that's 70% of the population) and the
  demographics for younger people (18 to 28 year olds) is slightly
  higher, where 8 out of 10 people give.
- ❖ 80% of all donations come from families with incomes of $70K
  or under.

Purpose of Fundraising

To build relationships, build a base of supporters (it's long term), it can
translate into more money, more political and community power.

When building out your individual donors/investors you get a broad base of support, because they become invested in your mission and will vote/support policies and projects in line with your mission.

Basics of Fundraising

Case Statement (an INTERNAL document): fundraising should be mission driven, a case statement makes sure you are clear about the mission. It helps you to answer the following questions:
- ❖ WHY your project exists?
- ❖ Goals, what's your bigger picture?
- ❖ Objectives, should be SMART (Specific, Measurable, Achievable, Realistic, and Time limited)
- ❖ History/Track Record, your accomplishments
- ❖ Structure/Who, are you a collective, an individual etc?
- ❖ Budget, including expense/income and a fundraising plan (like a business plan)

Mission Message
- ❖ People recite messages with their traditional mission message using words like: "empower," "inspire," "helps" -- these all speak to what you do and how you do it.
- ❖ You really need to be giving a message that answers the questions: "WHY SHOULD I CARE?'
- ❖ This will translate your mission statement into a "cocktail party" speech to make it accessible.
- ❖ Try to get to the CORE values, some examples:
  "We believe every child should be a wanted child"
  (Planned Parenthood)
  "We believe violence is never an answer to domestic disputes"
- ❖ The goal is to <u>get at their hearts first</u>, rather than their heads
- ❖ Also, answer the questions of what's your big idea, some examples:
  "We believe another world is possible" (World Social Forum)
  "ACLU is our nation's guardian of liberty"
- ❖ A mission message also gives you "message control" so that everyone is out their saying the same basic line.

Contents of a mission message, should include:
- ❖ What is it you most believe/value
- ❖ Accessible, no jargon
- ❖ Easy to repeat
- ❖ Goes to the heart/passion
- ❖ Has to inspire someone to ask "tell me more about it."

Cultivating Donors

A healthy organization/project should look (approx.) like this:

10% of Donors providing
60% of funds

"Thoughtful" Donors

"Habit Giver" Donors

20% of Donors providing
20% of funds

"Impulse" Donors

70% of Donors providing
20% of funds
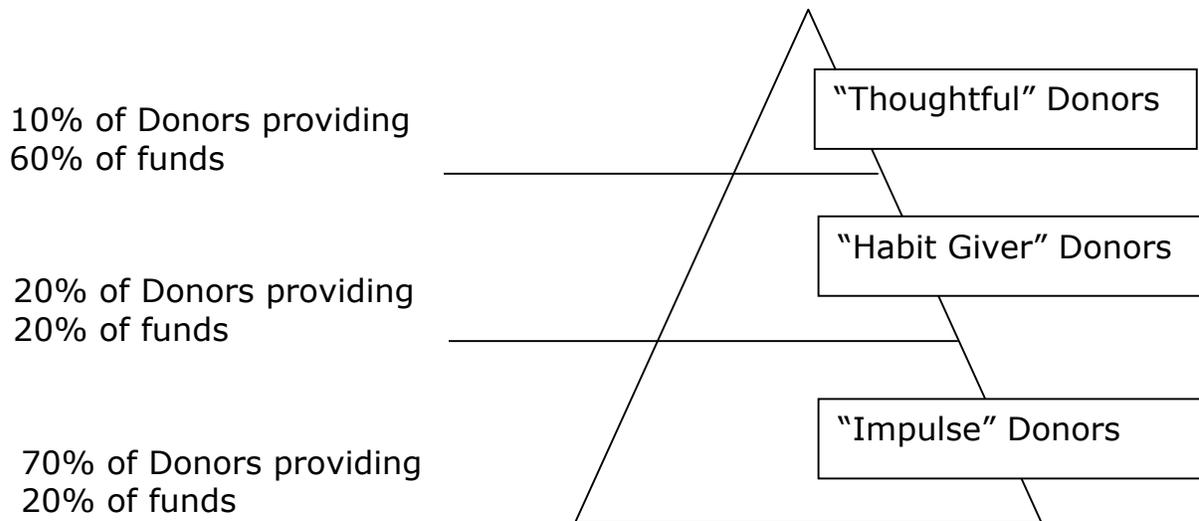
Make a map of your donors and see how it lines up and that can show what you have to work on.

Donor Progression – moving people up the triangle.

Step 1: "Impulse" Donors:
This is a person who usually gives as an impulse gift. Acquisition strategies of 1st time donors:
> Events (fundraising dinners, etc.)
> Online
> Personal Ask
> Direct mail – usually the most lucrative

Next steps in cultivation: Should have a paper newsletter, a blog, a website with updates, or something to keep them in the loop. Something personalized. For some people this can be a test, they donate once to see how they are "treated." If they like how they are treated they will step up their donation next time.

Step 2: "Habit Giver"
Take a list of donors who have given several times and then review donors of who you could "ratchet up", this is the upgrade process. Call/Write/Ask them to give at a higher level than what they have been giving at.

Step 3: "Thoughtful" Donor
Think about who should be included here? Ask board members to do to strategize of who can go in this category. Every couple of years should assess donors and ask them for upgrades.

Conversion Rate of Donors:

1st impulse gift: only 40% will give a 2nd time.

↓

2nd gift: retention to 3rd and 4th gift is 70%

↓

3rd, 4th gift: 85-90% retention rate

↓

5th time and up

Major Donor Campaign

- Need a specific monetary goal (make it what you want, not what you need)

- Make a gift range chart (in general) will need:
  1 gift = 10%+
  2 gifts = 10%+
  3-5 gifts = 10%+
  So on…

Example:
Goal of $40,000

1 gift = $4,000, need 4 prospects
2 gifts = $2,000 (4,000/2), need 8 prospects
4 gifts = $1,000 (4,000/4), need 16 prospects
So on…

How many prospects do you identify?
With a face to face ask, you'll usually have a 50% success rate, of that half, 50% will give less than what you ask for. So, if you need 1 donor at the full amount, you need to ask at least four people (half will say no, one will give less)

Identifying Prospects: all prospects should include
1. current/lapsed donors
2. board members (current/past)
3. volunteers
4. clients/members/alumni
5. allies/stakeholders
6. industry/field
7. vendors/friends/family

Tracking Donors

Every person on your database should be coded (i.e. a volunteer, donor, ally, etc.). This is so that you won't waste resources on sending things to the wrong people. Keep your list clean and segmented.

Once a donor gives ALWAYS send them a thank you note, and make sure they are included in all of your updates (emails, newsletters, any updates you send out).

Suggestions for good donor databases:

- etapestry (web based)
- donor perfect
- fundrasiersoftware.com (started by activists)
- fundraiser basic ($89, great start up database w/ free tech support)

Raps that Raise $$$

Use the raps for letters (written), the pitch (spoken), etc.

Common components for a letter or pitch:
1. Story – putting a face to the issue (one person, one family)
2. Statistic – one compelling one translated into a story

3. solution – what is your group/project doing about the problem, leads to action
4. Action – what do you want them to do, be SPECIFIC – if you want money from them ask for a specific range. Don't leave it open ended.
5. Who you are – why are you involved?

QUICK TIPS: BUDGETING

If you submit your project to the Blue Earth Alliance you will be required to provide a detailed budget. as Grant giving organizations will also require a good, tight budget. Don't underestimate the importance of a budget! It can make or break your project. Below are a few important issues to consider when you sit down with your spreadsheet.

The role of budgets:
- Budgets translate project pieces into a fiscal picture for the funder.
- Budgets clarify for the funder what you intend to do.
- Budgets show how you will use the money to carry out your project.
- Budgets prove your management capability.
- Budget information defends your project to the funder.

Tips for writing your budget:
- Give yourself enough time.
- Take notes on how you get your figures.
- Create budget worksheets.
- Go over your figures for accuracy. Have someone else check the budget.
- Don't forget to include everything you will need to complete your project.
- Put all relevant budget information on the budget page.
- Keep records. Staple all of your budget work together and put it in a file.
- You may be asked to defend your budget and to explain the costs.
- When you get funding, you will have to follow the budget, so make sure it is realistic and reflects the actual costs.

As we have stressed elsewhere in this guide, the most daunting challenge in conceiving, executing and publishing a major documentary project is the sheer magnitude of all the tasks involved. To successfully get your arms around something so huge it is always best to break down the job into manageable chunks. Below we offer a useful paradigm as you consider your project and how to make it a reality.

Vision: Your vision guides and inspires your work. It keeps you going in the right direction. It usually is not part of a proposal, but reflecting on it and keeping it in mind can help you in writing down your goals and objectives.

Mission: What is the mission, or purpose, of your potential sponsor? Your proposals, goals, and objectives must fit into or meet the mission of the organization.

Needs statement: Identify the needs or problems that concern your potential sponsor and explain how you will address them, which is why you are writing the proposal. Refer back to your needs statement as you write to make sure you are addressing these needs.

Goals and objectives: The goals and objectives describe the results you want to accomplish through your project and how you plan to achieve them. Explain exactly what you will do and what you will require. Be clear and realistic.

Timeline: The timeline lists the steps needed to complete your project. Describe when each activity will happen and who will be responsible. Check back to your goals and objectives when writing your timeline, and make sure you have included all of the steps needed. Be realistic.

Outcomes/results/impact/evaluation: What changes will your project make, and how will you be able to tell that these changes have happened? (Make sure they are related to the identified needs.) Explain why the project will be effective.

Budget: What resources will you need to pay for your project? What are the specific costs? How many staff members will you require? How many stamps? The budget must be connected to the goals and objectives. Again, be realistic.

Support materials: Some funders request additional support materials. Choose materials that illustrate the need, the strengths of the project staff, and how this project will meet the stated need.

GOALS AND OBJECTIVES: IDEAS AND DEFINITIONS

Goal: A goal states what the overall result of your project will be. It is a general statement of what you want to achieve. Think of the goal in football or a race. It states where you want to be and what you want to accomplish at the end of the project. What will the end result of the project be? It must meet or fit into the mission of your organization. It must address a need.

Objectives: Objectives state specifically what the project will accomplish in measurable terms, breaking down the goal into manageable pieces. They answer the questions who, what, when, where, how many, how often, how long; provide numbers and percentages; and spell out what you will do to reach your goal. Objectives are specific and measurable. They must meet the goal, and they should be realistic, not optimistic. State what you really can do with the funds, not what you wish you could do.

Need(s) your project will address:

Goal of your project:

Specific objectives to meet the goal:

1.

2.

3.

NEEDS STATEMENT

What needs or problems does your sponsoring organization address?

1.

2.

3.

What specific needs or problems will this project address?

1.

2.

3.

What other organizations or projects are addressing these problems?

1.

2.

3.

What is unique about your project? How does it differ from others?

1.

2.

3.

How might you work cooperatively with similar projects?

1.

2.

3.

BEGINNING BUDGETS

What will it take to do my project?

My project will last _____ months.

My project will begin on _____ and end on _____.

My project will serve _____ people.

My total project cost will be _____.

To complete my project, I will need (list everything you need):

Manpower (your salary, your assistant's salary):

Space (Mortgage or rent):

Direct program costs (supplies, travel, phone, materials, etc.):

PROJECT BUDGET		TOTAL	IN-KIND	CONFIRMED FUNDS	REMAINING FUNDS	REQUEST
LEGAL DEFENSE FUND						
Project Legal Counsel	Counsel 50 hours $500/hour	$0				
PUBLIC RELATIONS CAMPAIGN						
Communications, Seattle, WA		$0				
WEBSITE & WEB PRESENCE						
Live Books Pro Website		$0	$4,000			
Management of Website Communications						
DOCUMENTARY VIDEO						
Broadcast Hour	56 minutes $5,000/minute	$0				
National Distribution		$0				
Accompanying Curriculum Guide Development		$0				
EXHIBITION AND LECTURE TOUR						
Museum/University Budget		$0				
80 - 11x17 Exhibition Prints by Tomas Mounted for Display and Packaged for Shipping		$0				
Development of Accompanying Lecture & Curriculum		$0				
FINE ART EXHIBITION PRINTS						
Seattle, WA	13x19 Color Carbon Prints 80 prints $1,500/each	$0				
Fine Art Packaging, Los Angeles, CA						
Display Mounting & Packaging/Shipping	80 prints $1,000/each	$0				
CONSUMER MARKET BOOK DESIGN & PRODUCTION						
Book Design Services	Design Company	$0				
Book Production		$0				
Prepress Scanning and Color Separations (80 images)						
Pressing (hard bound, six color, 120 pages, 9.5"x11.87", spot/block varnish, case bound cover, ends, dust jacket	15,000 $6.33/book	$0				
Press Check + Travel Expenses						
Extra travel time for print consultant/photographer, airfare, lodging, misc.		$0				
TOTAL PROJECT BUDGET		$0				

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Six Month Fundraising Push

APRIL			
Projected Expenses =	$10,000	**INCOME GOALS**	
Fundraising Objectives			
Individual Sponsors		$	5,000.00
Fundraising Party		$	5,000.00
In Kind Donations			
Website Design			$2,000
Foundations			
Ford Foundation		$	5,000.00
Follow up with pending requests			
Total Potential February		$	17,000.00
TOTAL GOALS			
Projected Balance		**$**	**7,000.00**
Actual Raised		**$**	**3,000.00**
Actual Balance			(7,000.00)

MAY			
Projected Expenses =	$0	**INCOME GOALS**	
Fundraising Objectives			
Individual Sponsors		$	-
Fundraising Party		$	-
In Kind Donations		$	-
Foundations		$	-
Follow up with pending requests			
Total Potential March		$	-
		$	17,000.00
		$	7,000.00
			0.00

JUNE			
Projected Expenses =	$0	**INCOME GOALS**	
Fundraising Objectives			
Individual Sponsors		$	-
Fundraising Party		$	-
In Kind Donations		$	-
Foundations		$	-
Total Potential April		$	-
		$	17,000.00
		$	7,000.00
			0.00

JULY			
Projected Expenses =	$0	**INCOME GOALS**	
Fundraising Objectives			
Individual Sponsors		$	-
Fundraising Party		$	-
In Kind Donations		$	-
Foundations		$	-
Total Potential May		$	-
		$	17,000.00
		$	7,000.00
			0.00

AUGUST			
Projected Expenses =	$0	**INCOME GOALS**	
Fundraising Objectives			
Organizational Support/Sponsors		$	-
Fundraising Party		$	-
Registration		$	-
Foundations		$	-
Total Potential June		$	-
		$	17,000.00
		$	7,000.00
			0.00

SEPTEMBER			
Projected Expenses =	$0	**INCOME GOALS**	
Fundraising Objectives			
Organizational Support/Sponsors		$	-
Fundraising Party		$	-
Registration		$	-
Foundations		$	-
Total Potential June		$	-
		$	17,000.00
		$	7,000.00
			0.00

Facing Climate Change

Facing Climate Change
Benjamin Drummond
and Sara Joy Steele

facingclimatechange.org
206 599 9274

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*Here's the paradox: if the scientists are right, we're living through the biggest thing that's happened since human civilization emerged. One species, ours, has by itself in the course of a couple of generations managed to powerfully raise the temperature of an entire planet, to knock its most basic systems out of kilter. But oddly, though we know about it, we don't **know** about it. It hasn't registered in our gut; it isn't part of our culture.* —Bill McKibben

Facing Climate Change illustrates global change through local people. From semi-nomadic reindeer herders in Norway, to dusty bicyclists in Beijing and maple syrup producers in Vermont, we profile ordinary people around the world as they confront and adapt to the complex issues surrounding climate change. This collaborative project, between photographer Benjamin Drummond and author Sara Steele, is a body of documentary art that engages the American public with people facing change. Our project unites the environmental, social and cultural impacts of a warming planet, making it central to the mission of Blue Earth Alliance. We seek your guidance to maximize our potential to collect, create and distribute our work.

Though the responsibility and consequences may be unequally distributed, climate change is happening everywhere and to everyone at once. This is why, according to author Bill McKibben, "it threatens constantly to become backdrop, context, instead of event." And this is especially true for Americans, because of our growing disconnect from both the environment and the rest of humanity. For many, a temperature change of a couple of degrees, or a rise in sea level of a few centimeters, does not register as an immediate threat. With increasing frequency, the ceaseless, abstract transformation is punctuated by a dramatic and horrific event close to home, such as Hurricane Katrina, or a lethal heat wave in Europe. But then it is the catastrophe at hand that absorbs our attention, and we somehow forget that it is in this same context that our favorite ski areas remain bare, and the majority of maple syrup now comes from cooler forests in Canada. Additionally, when global warming does receive media coverage, it is cornered as an environmental, scientific or political concern; a special interest issue that remains inaccessible or uninteresting to all but a few. And when it is reported as a humanitarian issue, the news follows well-beaten trails to hardships in fringe communities we have become desensitized to.

As Americans who comprise five percent of the global population, yet emit 30 percent of the world's greenhouse gases, we hold both responsibility and leadership potential in confronting climate issues. So how do we engage our culture with the problem? To quote McKibben again, "Art, like religion, is one of the ways we digest what is happening to us, make the sense out of it that proceeds to action." Facing Climate Change will contribute a body of documentary art designed to raise awareness, unsettle an industrialized audience and empower political and personal decision-making. Three major themes are at the core of our project:

1   Exclusive focus on local people
Our focus on ordinary people, equalized through a global lens, will elucidate the environmental, social and cultural impacts of this crisis. The juxtaposition of personal profiles that are both dramatic and exotic, accessible and familiar, make a vast and abstract problem personal. For example, reindeer herders in Norway and maple syrup producers

in Vermont are both contending with variable winter conditions that challenge their livelihoods. Our project will align these people and put a face to the issues.

2   Climate change doesn't act alone

Our profiles will illustrate how climate change amplifies existing threats, ecological stressors and economic divides. Cod fishermen in the North Atlantic, for example, are contending with changes in the productivity and distribution of their stocks. Overfishing alone is sometimes to blame, but overfishing combined with climate change has proven particularly lethal. We believe that documenting the whole story, rather than isolating evidence, is both more accurate and engaging.

3   A shift in dialogue

Our work embodies an innovative and dynamic shift away from proving and convincing that climate change is real, to understanding and confronting its impacts on everyday people as we struggle to mitigate and adapt. We build upon the foundation set by Elizabeth Kolbert, Al Gore, Tim Flannery, Gary Braasch and others who have worked with scientists to collate and communicate the overwhelming evidence on anthropogenic warming. We recently met with Braasch, who is excited by this shift in dialogue and agreed that our personal focus on people is an important next step.

At her recent Seattle Arts & Lectures appearance, journalist Elizabeth Kolbert said, "Today, you can pretty much go anywhere and find a climate change story." Her comment invites explanation for how we choose where to go, and how we work to fulfill our themes. Using guides such as the International Panel on Climate Change's assessment reports, we chose stories that combine to form a balanced representation of both impacts and peoples worldwide. While we specifically avoid profiling scientists, we do contact them to learn more about the issues and seek recommendations for where to go and who to profile. It is important to distinguish between profiling people that live in places where science indicates change is occurring, and using local, informal observation as evidence, which we avoid. Finally, working as a team creates synergy between the photos and text of the finished piece, and allows us to better integrate ourselves within the community and form the necessary personal relationships for an in-depth story.

We plan to distribute this material as separate magazine articles, exhibits, presentations and a book. Our aim is to reach as broad an American audience as possible. We will capitalize on our collective experience with marketing, exhibit and collateral design, fundraising, education and working with local environmental groups to find unconventional venues for this work that will connect with people not typically reached by art books. We are particularly excited to work with school children, both in the U.S. and abroad.

This project grew out of the profiles we have created for *The Dipper's Attitude: Conversations with Northwest Naturalists,* an ongoing collaboration that explores who Northwest naturalists are, how they attend to the natural world, and why that matters. We have also examined issues of people and landscape with a Larson International Fellowship from Carleton College for *Bone Wood Alpaca: An Exploration in the High Peruvian Andes.* More information on our past work is included on our joint resumé. Text and images from both projects can also be found on Benj's Web site at www.bendrum.com. Facing Climate Change builds upon these past collaborations and marks our first fulltime commitment to independent journalism and documentary art.

Planning for Facing Climate Change began in June of 2006. At the end of October, we returned from a three-month self-funded expedition collecting profiles of reindeer herders from northern Norway, volunteer glacier monitors in Iceland and cod fishermen of the North Atlantic. In December, the material was on display at Benaroya Hall during Elizabeth

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Kolbert's Seattle Arts & Lectures event, and at the Seattle REI during a panel discussion on local climate change. We are currently working to create an exhibit for the Swedish Cultural Center, an article for *Orion* magazine, and a presentation for North Cascades Institute's Sourdough Speaker Series. As you will see in our shooting schedule, during 2007 we also plan to add several domestic stories to our collection while working to secure necessary support for future fieldwork abroad.

Please view our slide show, along with the other materials, and let us know how we can clarify our proposal or answer any questions. We look forward to joining the Blue Earth Alliance community as we continue to work to engage our culture in the complexity of global climate change through the power of a local face.

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Benjamin Drummond
and Sara Joy Steele

facingclimatechange.org
206 599 9274

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Contact us
Benjamin Drummond and Sara Joy Steele
2651 NW 95th Street
Seattle, Washington 98117-2849

206 599 9274

benjdrummond@gmail.com
sarajoysteele@gmail.com

www.bendrum.com
www.facingclimatechange.org

Quotes by Bill McKibben from "Imagine That: What the word needs now is art, sweet art"
published by Grist *magazine, April 2005.*

Photograph captions

Facing Climate Change
The Nordic Countries, collected Fall 2006

1   Volunteer glacier monitors in Iceland
There have been glaciers in Iceland for millions of years, but by the end of next century they could be gone. At the end of a melt season, we accompany seven volunteers who keep a watchful eye on the country's shrinking glaciers and file reports for the Icelandic Glaciological Society. There are more than thirty volunteers, ranging from sheepherders to geochemists, many of whose families have lived beside these glaciers for generations.

2   *Aðalstein* means main stone
Sheepherder Indriði Aðalsteinsson has volunteered with the Icelandic Glaciological Society for 23 years. Before that, his father monitored Kaldalónsjökull for 49 years. And before that his grandfather, great grandfather and great great grandfather grazed the sheep of Skjaldfönn on pastures surrounding the glacier. Indriði uses a large wooden compass his father made to measure the distance between this cairn and the terminus of Kaldalónsjökull. He picks up a stone every 10 meters to keep count.

Skjaldfönn, the name of Indriði's farm, means shield of snow. Two years ago, the large shield-shaped patch of snow that used to hover year-round above his barn, melted for the first time.

3   A longer walk in the park
As warden for Skaftafell National Park, a place where one of the most active geothermal areas in the world meets Europe's largest ice cap, Vatnajökull, Ragnar Frank Kristjánsson is intimate with a history ruled by natural disaster and changing climatic conditions. Skaftafell is one of Iceland's most popular parks. "Each year visitors have to walk a little farther to see the glacier," says Ragnar, "But it's not just the advances and retreats we're noticing, 30 years ago you couldn't see that mountain over the glacier."

4   The twine between us
Hannes Jónsson's grandfather was a well-known mailman. Traveling by horseback, he could navigate the endless mire of glacial outwash, soft black ash and shifting silt-laden rivers that prevented completion of a ring road around Iceland until 1974. Today, Hannes and his wife operate a youth hostel that sits on a 10,000 year-old moraine. They send tourists through the valleys where his grandfather delivered mail.

Hannes took over monitoring Skeiðarárjökull from his uncle in 1995. That year he built a new rock cairn because the ice had retreated so far from the ones his uncle and grandfather had used as measuring points. This year, Hannes and a friend walk almost half a mile from his new marker to the terminus. They measure with 100 meters of blue bailing twine stretched between them. "My grandfather and my uncle have seen the beginning of the fast melting, but I've seen it melt the fastest, and I will see more if this continues."

5   Sámi reindeer herdsmen from Norway
Reindeer husbandry has supported civilization across the Eurasian Arctic and Subarctic for thousands of years. As the semi-nomadic Sámi herdsmen of northern Norway face irreversible impacts from global warming, more immediate threats from government regulation and loss of habitat hinder their ability to adapt.

6   Reindeer on a boat
As *Sorøysund* hits the shore and lights up the corral with blinding floodlights, the bow doors split open, a ramp is lowered and the crew hurries to lash a temporary fence to the gate. The herders chase small groups of reindeer down the steep bank to the beach, and onto the boat, which can hold 600 animals. It is 3 a.m. and raining.

Recent increases in the regulation of grazing rights, combined with private development on traditional pastureland and migration routes, requires these reindeer to be transported six hours by boat. From the landing, they will resume their natural migration route to winter pastures 100 miles inland. When faced with challenging climate conditions, these same pressures limit the ability of herders to keep their animals "exactly in the right place at the right time," says reindeer herder Niklas Labba.

7   After the migration, the fall sort
After the fall migration, herders in Finnmark gather their semi-domestic reindeer to separate the herds, mark new calves and cull animals for slaughter. Over three days, this district's 6,000 reindeer will bark, grunt and stampede through a series of progressively smaller corrals. When the reindeer are released, they graze on inland lichen mats. Recently, warmer temperatures have triggered freeze-thaw events that form impenetrable crusts of ice over winter pastures.

8   Finnmark without reindeer
"Finnmark without reindeer is like Seattle without electricity." Britt Marie Labba Paivio mends fence while her village waits for enough snow to gather their reindeer by snowmobile. If the herders must wait too long, the reindeer calves will leave their mothers and it will be impossible to determine ownership.

Travel over pastureland is also impacted by changes in vegetation. Recent research shows a 90 percent increase in the extent of birch forest around Kautokeino in the past 40 years. Apart from the challenge of herding reindeer through thick brush, birch trees inhibit the re-growth of lichen mats that provide important winter forage.

9   *Ealát:* pasture, *eallu:* herd, *eallin:* life
At the corral, herders set up traditional teepee-shaped tents, called *laavos,* and park cars, ATVs and dirt bikes beside them. People butcher reindeer and leave the skins out to dry; dogs bark and balance on the backs of bucking ATVs; kids build animals out of snow. Inside the laavos, people lie on skins, chew on reindeer fat and text message on cell phones.

Worldwide, there are 27 different reindeer peoples, nearly 100,000 reindeer owners and three million domesticated and semi-domesticated reindeer on four million square kilometers of pasture. The Sámi are one of the largest groups of semi-nomadic reindeer herding people, and the highest concentration of reindeer herders

and animals per square kilometer is in Finnmark. Finnmark also has the highest degree of development and the highest rate of loss of grazing land in the world. Some estimate that by 2050 between 70 and 90 percent of reindeer pastures in the euro-arctic region will be unavailable.

10   Money in the bank
"Asking how many reindeer I have is like asking how much money I have in the bank." Ellen Karin Gaup, 19, just started her second year of a two-year practicum with reindeer husbandry. The experience is designed to teach young people herding and corral management skills, along with traditional cooking and sewing technique. After shadowing her father for the first year of the practicum, Ellen Karin is prepared to take on more independent responsibility for the herd.

11   The lasso ring is a foundation for life
"Confidence building locally is the critical thing for adaptation to global warming in the Arctic," says Svein Mathiesen, a professor at Sámi University College. "This could be the paradigm for how people understand that traditional knowledge has value. And I'm not talking about spirituality and religion, I'm talking about castrating male reindeer, simply allowing people to use their knowledge about management and nature."

12   Cod fishermen of the North Atlantic
In the North Atlantic dramatic short-term climate oscillations are the norm, including past warming events that may help to illustrate the future of hunting and fishing in a warmer sea. We visit with fishermen as they unload their catch in Iceland's Herring Capitol of the World, pull in longlines with a Norwegian fisherman who wonders if tourism will be more predictable than cod, and accompany a modern hunter and fisherman from Greenland's largest city.

13   Klondike of the Atlantic
The great herring adventure of Siglufjörður, Iceland, 1903–1968, permeated the country's northernmost town with the smell of rotting fish and the excitement of a booming gold rush. Tens of thousands of seasonal workers came to harbor with the herring ships, labored at salting stations and enjoyed unprecedented social and economic freedom. Then, in the late sixties, years of unsustainable harvest levels, combined with a changing climate, brought about a sudden and complete collapse of the herring stock. More recently, smaller ventures with capelin and shrimp have met a similar fate. Today, the Herring Capital of the World has a population of only 1300.

   Fishery crises have become common throughout the North Atlantic in recent decades. Overfishing alone is sometimes to blame, but overfishing combined with climate change has proven particularly lethal. The future is uncertain for this young crew unloading their catch of cod and haddock on a stormy day that kept most fishermen at home.

14 Waiting to pull in the lines

Børge Iversen Jr. leaves the harbor at 1 a.m. and starts looking at the fish finder after two hours of crossing Vestfjörden. It is too dark to see the horizon, but he can see the lights of four other boats from Ballstad. The fishermen talk back and forth on radios, looking for fish. They do not register as many as they would like, but at 4:45 a.m. they all set lines in the same direction. Dawn is coming soon. The fish will sink from the surface and feed as they go. It takes Børge half an hour to set seven long lines with 300 hooks each. It took him 14 hours to bait the hooks with mackerel. With over three miles of line behind him, he naps and rocks and waits.

Børge's family has fished from Ballstad for five generations. In recent years, waters have warmed and cod have not returned to this fjörd to spawn, forcing Børge and other small boat fishermen further out to sea. He and his wife recently began to rent fishermen's cottages to tourists and are currently building a fish market and café.

15 Facing change

Jonas Heilmann stands at the throttle swinging slowly side-to-side, scanning the water for seal. He motors one direction and decides it is too windy. He goes the other way. It's hard to spot a seal when it's windy, so he fishes, stopping in some places he's fished before, and some new ones. Today he fishes for cod, halibut and redfish. Other days he hunts whale, birds, reindeer, or musk ox.

In a place with volatile environmental and market conditions, flexibility and diversification define the success of small-scale hunters and fishermen. As warming seas impact the productivity and distribution of marine resources, and unpredictable weather keeps Jonas from hunting and fishing more than before, he prepares to open a cooperative factory that will process and export meat from local hunters and fishermen in Greenland's capitol city, Nuuk. Jonas hopes this new direction will enable him to continue to live off of a warmer, and stormier, sea.

The Dipper's Attitude
Conversations with Northwest Naturalists (2005–2006)

16 Dana Visalli

"Why be a naturalist? It has to do with living in a natural world. If you dimly perceive that we live in an organic context, it effects the way you perceive life, what you think about and what you think is important. For me there was this natural affinity for the natural world; the mystery is that everybody doesn't have it, because we are of the earth, of the air and sun and water. It's poetic, but it's simply physically true. That is what we are made of. You'd think everyone would feel that connection and it's stunning the degree to which our society has drifted away. Being a naturalist or being an ecologist is not so much a profession as what we need to be as a culture."

17 Libby Mills

"You spend all of these days completely drenched. You wear Gore-Tex, and you're completely drenched. So the next day you wear rubber, and you're still completely drenched. Through all of this rain the dipper is singing, and I started thinking: you know, this is a really good bird, the model of good cheer in the eye of adversity. What we all need in the early part of the 21st century is the dipper's attitude, because it's raining on us, and it's snowing on us, it's hailing on us in political ways. The dipper is such a cheerful bird to be around, and they're of the river and rivers are such a neat thing all of their own."

Bone Wood Alpaca

People and Landscape in the High Peruvian Andes (2001)

18 The only man who talked to us at all had come up from Ayacucho to fix the bells on the old adobe church. He said that people were starting to come back to work, people who had fled during the Shining Path, leaving the terrorism.

We were facing a small girl on a very narrow street with high adobe walls on either side. She stopped absolutely motionless, her head low so that her face was almost hidden. We turned to look after we had passed, she still had not moved. Her head was still down.

On the way down we stopped at a monastery and picked white wild roses. Our driver took us up to some mineral springs where the people come to bathe. Off to one side, there was a shallow depression, scattered with bird feathers. There was a small hole at one end of it. *Any bird that flies over here is dead,* he said. *It has been this way for a long time.*

19 We drank fermented and boiled corn water from a yellow pesticide jug with a salt miner named Celestio. Everyday he and 120 others come down from snow to salt to dance in the pans in a whitening process. Streams of mineral water, orange with algae, are channeled to some 1500 salt-crusted pans where the water is allowed to evaporate, and the resulting salt is scraped, danced upon, and piled.

20 On Day of the Dead, the girls were all very nervous about carrying their bread babies to the cemetery. They were wrapped and unwrapped several times. My baby was bundled in seven blankets. The mourners had all moved their shrines up to the cemetery. They awaited a blessing from the priest before frantically grabbing away as much of the food as they could. A sullen scowling teenager, tossing a baby head from hand to hand, led a group of younger boys trying to steal and eat bread babies from groups of giggling girls. The girls tore eucalyptus sticks from the trees to beat them off. Alicia, because hers was always stolen, was carrying an unwanted doll, Daphne and I had the bread, but Concepción, we realized once we were back at the house, had carried a real baby.

July 2007

One hot city

Britain's Meteorological Office predicts that El Niño climate patterns may combine with ever-higher levels of greenhouse gases to make 2007 the hottest year on record. The current record was set in the El Niño year of 1998, while a heat wave in 2003 – the fourth hottest on record – killed almost 15,000 people in France alone. At the peak of a heat wave this summer, we'll travel to a European or American city to talk with residents as they struggle to keep their cool.

September 2007

Firefighters of the American West

The last 15 years have seen a four-fold increase in large wild fires in the western United States. A research paper published last summer by the journal *Science,* found that warming creates longer, drier seasons, and better conditions for catastrophic fires. We'll profile firefighters battling some of the season's biggest blazes, as well as the residents contending with increasing risks and smoky summers.

April 2008

Goat herders, young consumers and China's yellow dragons

In April 2006, the earliest dust storm ever recorded blew in from Inner-Mongolia, choking Beijing and other cities. Though spring dust storms are common in northern China and Mongolia, a complex combination of factors including, overgrazing, drought and warmer winters have caused theses storms to increase in frequency and intensity over the last few decades. The dust from these giant storms can even blow across the Pacific to darken the snows of the Rocky Mountains. The government has recently started an ambitious tree-planting program to attempt to mitigate these storms before the Summer Olympics arrive in 2008. We'll travel to Beijing and Inner-Mongolia at the height of the sandstorm season to speak with both herders at the edge of the growing desert, and the urban inhabitants living – and driving their new cars – down wind.

June 2008

Living on the chars in Bangladesh

The inhabitants of the chars – the unstable alluvial deposits along the Bay of Bengal – are used to change. They have grown accustomed to the annual floods and cyclones that both sustain life and wash away their land and livelihood. But as sea levels rise, monsoons drop more rain, and bigger cyclones bring higher tidal surges, their survival becomes even more precarious. We'll profile rice farmers and fishermen on the fringe of a rising tide, where a one-meter rise in sea level could displace 30 million people.

September 2008

People and malaria in Africa's Eastern Highlands

Up to 2.7 million people die of malaria each year, and it is estimated that 75 percent of those are African children. The highlands around Nairobi, Kenya have long been free from malaria, as the high altitude has simply been too cold for the mosquitoes that spread this ancient plague. In 2005, researchers detected larvae at over 6,000 feet, a record for Kenya, but not news for local residents who have been noticing more mosquitoes and a rise in malaria cases over the last decade. We'll travel to this "mosquito-free" capital and speak with farmers and health professionals grappling with this new disease.

Shooting schedule

August 2006
Volunteer glacier monitors in Iceland   *completed*
There have been glaciers in Iceland for millions of years, but by the end of next century they could be gone. At the end of a melt season, we accompany seven volunteers who keep a watchful eye on the country's shrinking glaciers and file reports for the Icelandic Glaciological Society. There are more than thirty volunteers, ranging from sheepherders to geochemists, many of whose families have lived beside these glaciers for generations.

September 2006
Cod fishermen of the North Atlantic   *completed*
In the North Atlantic dramatic short-term climate oscillations are the norm, including past warming events that may help to illustrate the future of hunting and fishing in a warmer sea. We visit with fishermen as they unload their catch in Iceland's Herring Capitol of the World, pull in longlines with a Norwegian fisherman who wonders if tourism will be more predictable than cod, and accompany a modern hunter and fisherman from Greenland's largest city.

October 2006
Sámi reindeer herdsmen from Norway   *completed*
Reindeer husbandry has supported civilization across the Eurasian Arctic and Subarctic for thousands of years. As the semi-nomadic Sámi herdsmen of northern Norway face irreversible impacts from global warming, more immediate threats from government regulation and loss of habitat hinder their ability to adapt.

February 2007
Lift operators and skiers across the United States
Last winter the Pacific Northwest saw a 78 percent drop in skier visits due to warm temperatures. This winter, with temperatures too warm to even produce artificial snow, many East Coast resorts have bare slopes. Some Swiss banks are now refusing to lend money to resorts below 4000 feet; and, according to a recent report by the United Nations, half of all ski areas could be forced to close over the next 50 years. We'll visit local and mega ski resorts on both coasts to explore the future of powdery profit.

April 2007
Tree-tappers and Vermont's maple syrup industry
Traditionally, spring in northern New England provides optimal freeze-thaw patterns for producing maple syrup. But in recent years, the transition from winter to spring has accelerated, shortening the freeze-thaw cycle. Other stressors, such as drought, air pollution and pests, have also increased. We'll tap trees with maple syrup producers in Vermont, as they contend with less sap, and more competition from Canadians with cooler forests.

February 2009

Climate refugees from the South Pacific

A recent report released by the British Treasury warns that failure to act on climate change could create hundreds of millions of refugees that will cost nations from five to 20 percent of their gross domestic product each year. The Pacific Access Category is an immigration deal between New Zealand, Tuvalu, Kiribati, Fiji, and Tonga that enables people who are displaced from their homes by climate change to move to a less vulnerable environment. Each country has been allocated a set quota of citizens who can be granted residency in New Zealand every year. First, we'll visit Tuvalu during the spring tides to examine how climate change is impacting people's land, water and food supplies. Then, we'll travel to New Zealand to talk with climate change refugees about the tides of change.

June 2009

Qoyllur Rit'i, Peru's celebration of snow

As temperatures rise in the Andes, scientists estimate that 80 percent of Peru's ice caps will melt in next 15 years, resulting in less water for both potato farmers in the highlands and thirsty residents in Lima. We will return to Peru to attend the festival of Qollyur Rit'i, the largest indigenous pilgrimage in the Americas, where guardians of the ceremony have recently stopped the tradition of bringing sacred ice down to water the fields, in an attempt to protect what's left of the glacier.

Note

The above schedule is subject to change. The availability of funding, other media coverage, natural events and new scientific developments may require stories to be rescheduled or replaced. We have also frontloaded the schedule with domestic, lower-cost fieldwork to give us time to secure support for further stories overseas.

Budget

July 2006
Equipment   **$7000**

August 2006
Volunteer glacier monitors in Iceland
Duration   4 weeks
Airfare $1050
Living $4000
Film $300
Total   **$5350**

September 2006
Cod Fishermen of North Atlantic
Duration   2 weeks
Airfare $1500
Living $1200
Film $50
Total   **$2750**

October 2006
Sámi reindeer herdsmen from Norway
Duration   6 weeks
Airfare $1050
Living $5000
Film $300
Total   **$6350**

December 2006
Seattle Arts & Lectures Exhibit
Printing $800 (inkind donation)
Supplies $300
Total   **$1100**

Total to date   **$22,550**

February 2007
Lift operators and skiers across the U.S.
Duration   2 weeks
Airfare $1200
Living $2000
Film $150
Total   **$3350**

April 2007
Tree-tappers and Vermont's syrup industry
Duration   1 week
Airfare $600
Living $1000
Film $100
Total   **$1700**

August 2007
One hot city
Duration   1 week
Airfare $1000
Living $1000
Film $100
Total   **$2100**

September 2007
Firefighters of the American West
Duration   2 weeks
Airfare $800
Living $1000
Film $150
Total   **$1950**

April 2008
**Goat herders, young consumers and
China's yellow dragons**
Duration   6 weeks
Airfare $2500
Living $3000
Film $400
Total   **$5900**

June 2008
Living on the chars in Bangladesh
Duration   3 weeks
Airfare $2500
Living $1500
Film $300
Total   **$4300**

September 2008
People and malaria in Africa's eastern highlands
Duration   3 weeks
Airfare $3500
Living $1500
Film $300
Total   **$5300**

February 2008
Climate refugees from the South Pacific
Duration   6 weeks
Airfare $5000
Living $4500
Film $400
Total   **$9900**

June 2009
Qoyllur Rit'i, Peru's celebration of snow
Duration   3 weeks
Airfare $1800
Living $1500
Film $300
Total   **$3600**

Exhibits, outreach and events
Total   **$15,000**

Total to raise   **$53,100**

Potential funding sources

Private foundations and individuals
Aaron Siskind Foundation
Open Society Institute and Soros Foundations Network
Artist's Trust GAP Program
The Mountaineers Foundation

Partnerships and corporate sponsors
Patagonia
The Alliance for Climate Protection
Toyota
National Resource Defense Council
World Wildlife Fund
Ad Council
Climate Solutions
North Cascades Institute
Seattle Arts & Lectures

Publications
Orion
Smithsonian
Grist

We continue to expand this list through the Foundation Center, Philanthropy Northwest, Guidestar, other resources and personal connections.

Joint resumé

Benjamin Drummond

Facing Climate Change
Benjamin Drummond
and Sara Joy Steele

facingclimatechange.org
206 599 9274

page 14 of 17

WORK HISTORY

North Cascades Institute   Marketing coordinator, brand manager, in-house designer and photographer. Managed the marketing and publications for this growing conservation nonprofit. Responsible for the design and production of all print and electronic publications. Led branding team in identifying and addressing challenges and opportunities as the organization marked it's 20th birthday and opened a new facility. Along with Sara Steele, conceived and designed original installation for North Cascades Environmental Learning Center in North Cascades National Park. (2002–2006)

Publishing Services, Western Washington University   As official university photographer, documented events, programs and student life for University publications. Introduced digital photographic workflow and archive system to the department. (2003)

Publications Office, Carleton College   Photographed student life for college publications and designed posters for weekly convocation series. (1998–2002)

SeaMount Institute   As program director, PADI scuba instructor and EMT, worked with executive director to organize and run high school experiential outdoor programs in the Northwest and Hawaii aimed at furthering a sense of place. Programs integrated an investigation of the local ecology with scuba certification, outdoor survival or mountaineering. (1997–2000)

EDUCATION AND AWARDS

Carleton College, Northfield, Minnesota   Bachelor of Arts in Geology with Distinction (2002)
Larson International Fellow   See *Bone Wood Alpaca* on next page. (2001)
University and College Designers Association Award of Excellence   Student poster design (2001)
School of Visual Concepts, Seattle   Typography, letterforms and trademark design (2003)

Sara Joy Steele

WORK HISTORY

North Cascades Institute   As exhibit coordinator, conceived and directed the design and installation of educational exhibits at the new Learning Center. As learning center assistant, provided administrative support to educational programs and researched and procured lab equipment. Also led the development of the Foodshed Project, a program to maximize the consumption of local foods and educate about the power of food choice. (2004–2006)

Bellingham Community Food Co-op / Sustainable Connections Farm Fund   Served on the Farm Fund advisory board throughout the development and implementation of Food to Bank On, a program that supports fledging farmers and donates their produce to food banks. Initiated mentorship program pairing experienced farmers with new growers, and profiled participants for publicity materials. (2003–2005)

Minnesota Center For Book Arts, Minneapolis   As youth and community programs associate, independently designed and instructed workshops in book arts for children and adults. Personal focus on curriculum development for Youth Farm and Market, a day camp for low-income inner-city youth. (2001–2002)

Coffee House Press, Minneapolis   Performed editorial, publicity, and marketing tasks, including reading, reviewing and replying to manuscript submissions. (2002)

EDUCATION AND AWARDS

Carleton College, Northfield, Minnesota   Bachelor of Arts in Natural History, a self-designed major exploring the creative communication of science. Combined coursework from Biology, English and Environmental Studies. (2001)
Carleton Class of 1884 Short Story Prize   (2001)
School for International Training, Comparative Ecology, Ecuador   Spanish, natural and cultural history, nature writing (2000)
Associated Colleges of the Midwest, North Woods Experience Field Station   Independent study, writing and illustration (2000)

Projects and collaborations

Facing Climate Change: Illustrating Global Change through Local People
Photographs by Benjamin Drummond, text by Sara Steele
See letter for detailed description. Excerpts from the Nordic countries exhibited at Benaroya Hall for Elizabeth Kolbert's Seattle Arts and Lectures appearance and Seattle REI for a panel discussion on climate change in the northwest, December 2006. (2006–ongoing)

The Dipper's Attitude: Conversations with Northwest Naturalists
Photographs by Benjamin Drummond, interviews edited by Sara Steele
Inspired by our time at North Cascades Institute, this ongoing collection explores who northwest naturalists are, how they attend to the natural world and why that matters. Short profiles in each naturalist's voice are paired with black and white portraits from the field, to celebrate a rooted community of people who seek greater understanding of the place where they live. Unpublished. Excerpts will be exhibited at North Cascades Environmental Learning Center, summer 2007. More at www.bendrum.com. (2005–ongoing)

North Cascades Environmental Learning Center installation
Development and coordination by Sara Steele, design and photos by Benjamin Drummond
We created five large-scale, permanent educational exhibits on this new 10 million dollar campus. Highlights include: a 12' interactive magnetic wall map in the dining hall, used to illustrate where our food comes from, a 17' exterior satellite projection of northwest Washington State, interior backlit photographs, and a large banner celebrating the Institute's 20th birthday. (2006)

Bellingham Community Food Co-op / Sustainable Connections Farm Fund poster series
Text and coordination by Sara Steele, design and photography by Benjamin Drummond
Our work included the development of an identity and mark for the philanthropic Farm Fund arm of the Co-op, and a series of pro-bono posters and materials that profile participating farmers, and encourage donations to the project at checkout. (2003–2004)

Bone Wood Alpaca: People and Landscape in the High Peruvian Andes
Photographs by Benjamin Drummond, text by Sara Steele
Sponsored by a Larson International Fellowship from Carleton College, *Bone Wood Alpaca* is an exploration of people and landscape between 9,000 and 19,000 feet in the Peruvian Andes. Written vignettes are combined with images to form a journal that addresses the complicated relationship between physical and cultural landscape. Presented as a multimedia presentation, book and Web site, and featured in the Carleton *Voice* alumni magazine. Complete project at www.bendrum.com. (2001)

### Blue Ice: An Illustrated Guide to a Glacier
Photographs and text by Benjamin Drummond, edited by Sara Steele
Blue Ice presents the basic concepts of glaciology using the Blue Glacier of the Olympic Mountains as a case study. The 70-page book was completed as part of a B.A. in Geology at Carleton College. Photographs from this project have appeared in National Geographic and a Scholastic children's book. Complete project at www.bendrum.com. (2002)

Balanced Upon This Land
Text by Sara Steele, design by Benjamin Drummond
 A collection of personal natural history essays, poetry, and short stories, completed as part of a B.A. in Natural History at Carleton College. The piece is organized by region and based on human relationship to landscape. Manuscript available by request. (2001)

World View of Global Warming
THE PHOTO DOCUMENTATION OF RAPID CLIMATE CHANGE
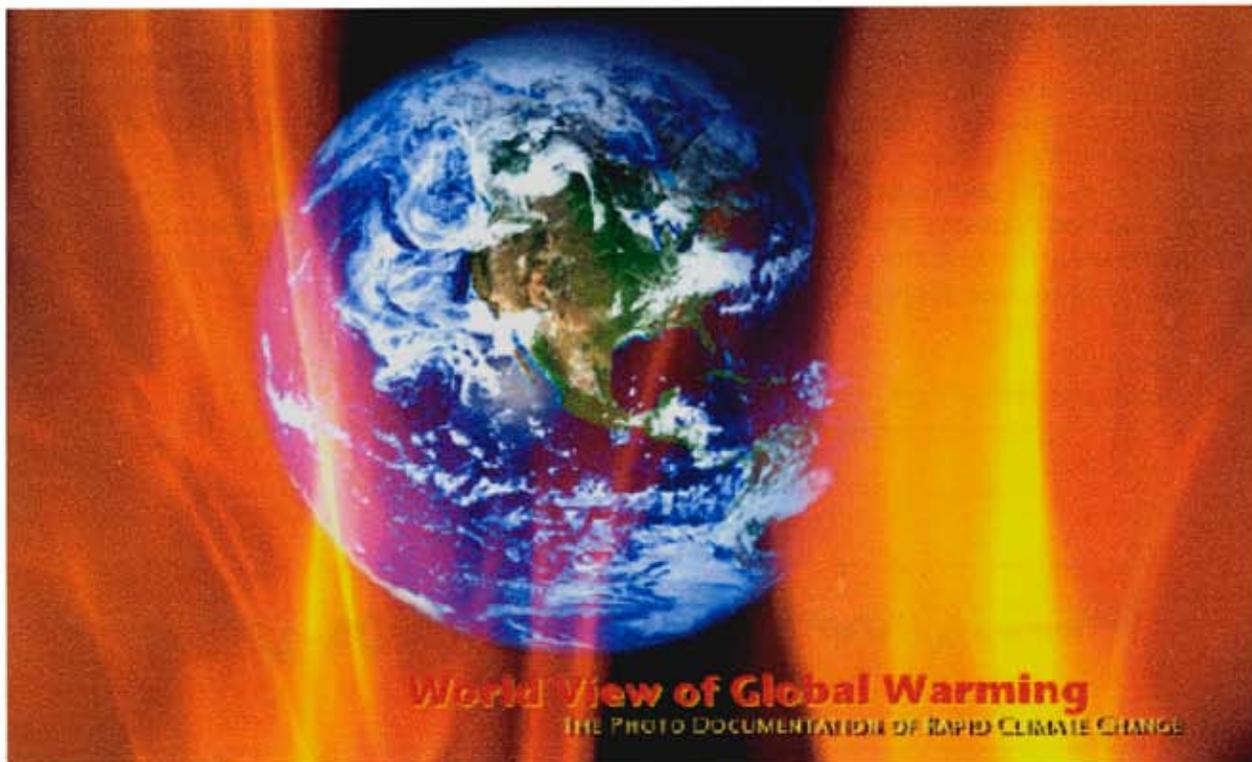
FUNDING PROPOSAL

GLOBAL WARMING EDUCATION PROJECT:
WORLD VIEW OF GLOBAL WARMING

Gary Braasch, Principal
   (503) 699-6666 or (503) 860-1228   <info@worldviewofglobalwarming.org>
A project of Blue Earth Alliance, with 501(c)3 tax status *[see page 9]*

A Truly GLOBAL PROBLEM:

Global climate change is real and accelerating across the globe. In interaction
with a growing global population and an ongoing series of regional food and water
crises, it is likely to be the most disruptive phenomenon of the 21st century. Global
warming will bring into play the expected results of much higher atmospheric
temperatures: Loss of glaciers and sea ice, rising ocean levels, gross changes in earth
systems and agricultural growing zones, loss of biodiversity and ecosystem health,
increased disease and air pollution, and catastrophic disruptions to weather systems.

Physical systems, ecosystems and species are already changing, including those
that are endangered and of great importance to humans. The rapid shrinkage of
mountain glaciers, negative effects on coastal communities and creatures in polar
regions, and changes in some ecosystems are already very obvious.

While the effects are too complex to be fully predictable, the cause is clear and simple: carbon loading in the atmosphere. It is scientific fact that higher levels of carbon dioxide and methane directly cause an increase in the greenhouse effect and thus the average atmospheric temperature. The added carbon been shown in many studies to be caused by the burning of fossil fuels for energy and transportation, and by deforestation and associated agricultural land use. These trends increased rapidly during the last century, and the atmospheric heat far exceeded the temperatures estimated over the last two thousand years. Assuming no change in emissions, this rate will sharply increase through 2100. See graphs below:
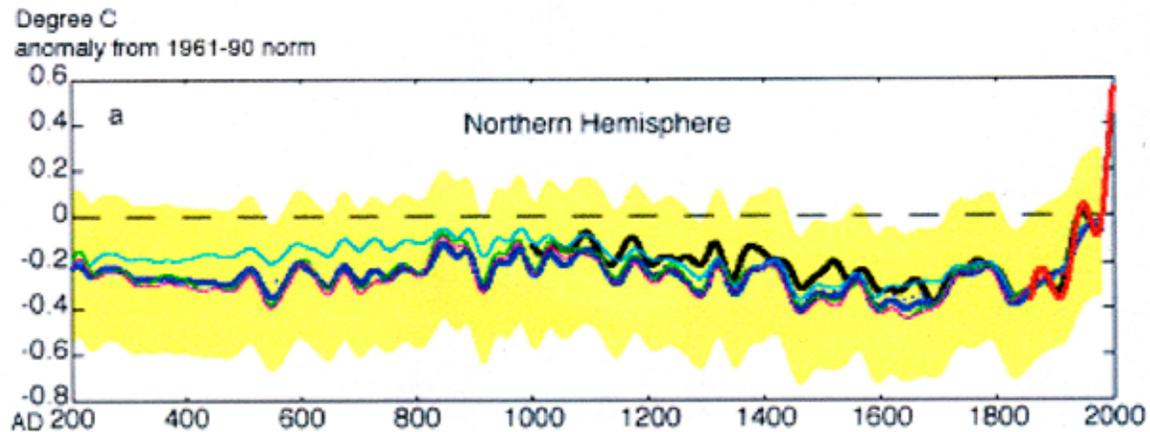
Temperatures AD 200-2000, from proxy temperature indicators and direct measurement (red), showing rise from from long-term cooling trend. Mann & Jones, Geophys. Research Letters, 2003.

CO2 and Temperature 1832-1998
From Law Dome Ice Core and Mauna Loa
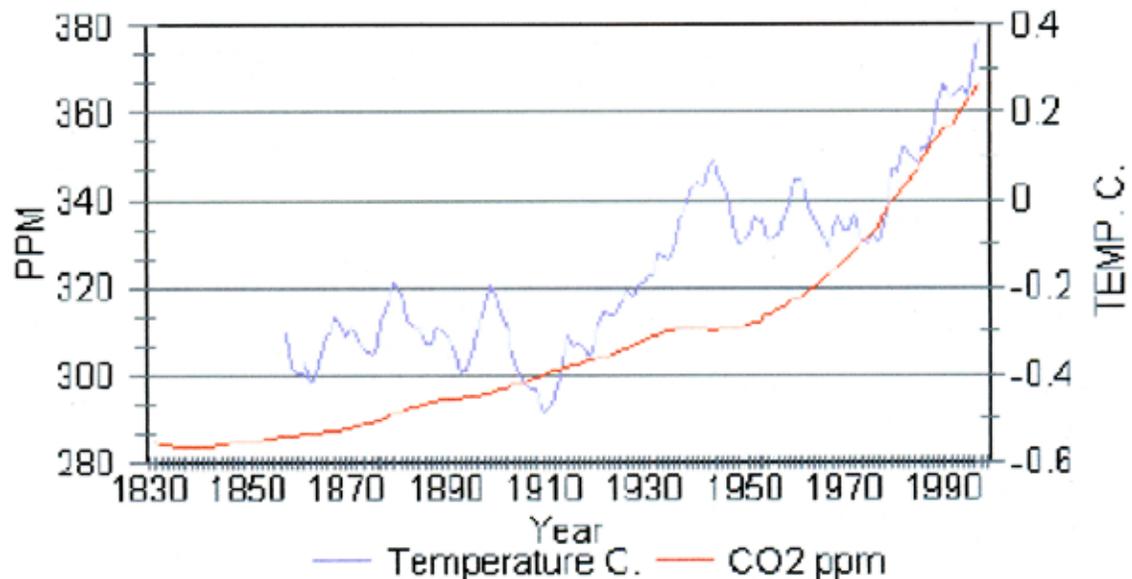
from NOAA CMDL project and Keeling etal

Global warming is an issue that concerns and affects not only energy policy and conservation, but also social justice, economic stability, national and world security.

For example: Poor nations and poor people will be affected more; those who live and farm on marginal land and at the edge of ecosystems will be strongly affected; reforestation and wetland restoration projects face adverse climate changes; major coastal cities and landscapes of the world where the majority of humans live face flooding and severe storms; mountain societies dependent on glacier melt face water shortages and/or glacial flooding; climate refugees could become a huge social and political issue.

Further, ecosystems that nations now depend on for food, water, tourism will probably come apart as components react at different speeds to changing climate; many national parks/reserves, isolated by development, will lose species and become less desirable for preservation; the fresh water crisis will be made much worse by global warming; technology to lessen climate change will become a major export and income source for companies and nations that develop it -- but tailpipe fixes are likely to exacerbate the problem and encourage continued emissions; the continual fixation on and search for oil supplies will more and more distort the US budget and priorities and keep the world in a state of insecurity.

Global warming and carbon emissions are not problems without solutions. Alternatives now lie at hand in the form of renewable energy sources including wind, solar, and hydrogen, and in achievable increases in energy efficiency. Proof that we can deal with energy profligacy can be seen in the improvements made since the first oil crisis of the 1970s. But larger world carbon emissions reductions are required now, and serious global mobilization could significantly reduce emissions through substitute forms of energy within the next two decades. Within fifty years, post-industrial civilization could be well on the way of cutting free of its carbon dependency if the US government and leading corporations would make the commitment to lead the world in switching to alternative energy and immediately available efficiency methods.

To do this, we need public understanding and political will. Both are sorely lacking right now. Public knowledge lags far behind what scientists are discovering, and policy in the United States is even more retrograde. As the world's hyperpower, the United States could lead the way in energy conversion in ways that would strengthen, not weaken, the U.S. and global economies. Instead, the Nero of nations, we are fiddling while the world burns.

THE GLOBAL WARMING EDUCATION PROJECT: World View of Global Warming

In 1999, photographer Gary Braasch began to create a documentary record of climate change, how it affects specific places, and how science learns about it. Based on the observation that very little was being reported or seen about the actual effects of global warming, and that that was retarding debate and action, this work was driven by a set of broad ideas:

Create photographs and illustrations that will make an immediate and strong impression, to attract editors, activists and readers.

Illustrate the issue based on unassailable scientific research.

Show that all parts of the Earth and their values are threatened, and that major systems and human developments, not only individual species, are in danger of extinction.

Bring the problem onto high visibility and encourage and inform debate.

Become a prime published source on the issue, through all media including books, exhibits, and presentations to legislators/administrators.

Articulate the issue, facilitating advocacy and encouraging action, by individuals as well as organizations and governments.

Influence the political arena.

Develop or influence the development of curricula on climate and global warming.

Offer solutions and visions of the future with a moderating climate.

Create a platform on which to build an international group of photographers and natural scientists that will continue to document climate change.

RESULTS, 2000-2003:

Braasch has documented major climate studies and locations near both poles and on four continents.

Creation of the only documentation of its kind of effects and science of global warming.

A traveling exhibit, "Polar Thaw," which has been shown thus far in Washington, D.C., Minneapolis, and Chicago, each time with intense local media and public information events to expand its effectiveness.

Cooperation with the National Resource Defense Council's Climate Center including collaboration on web sites and publications, production of the "Polar Thaw" exhibit, and a major public event in Washington DC at the HQ of the American Assn. for the Advancement of Science.

Creation of a web site listed by Google as one of the top two sites on global warming effects, servicing about 100,000 page requests per month, and linked to by approximately two hundred academic, NGO and informational web sites.

Major spread and story in *Discover Magazine*, and shorter stories and photo uses in 12 other international magazines. Also is included in "ClimateHotMap.org" a display of climate change effects produced by Union of Concerned Scientists and four other international NGOs..

Presentations to over 20 groups in 11 U.S. cities, to varied audiences including

college students and business leaders.

Inclusion as a special section in a major book on global warming to be published in February 2004, *Feeling the Heat* (Routledge, New York). With essays by leading environmental writers Ross Gelbspan and Mark Hertsgaard, and edited by E Magazine editor Jim Motavalli, *Feeling the Heat* will be a popular and meaningful book.

Featured section "Using a Camera to Document Global Warming" in 2003 issue of *Nieman Reports*, the journal of the Nieman Foundation for Journalism at Harvard. The publication was sent to thousands of working journalists and editors.

THE PROJECT GOALS (NEXT TWO YEARS)

<u>Completion of principal photography.</u> This will include climate change effects on larger animals such as polar bears and other marine mammals, and migrating birds; changes in ecosystems in mountains, forests, and in agricultural areas; alpine glacier coring in Alaska, the Andes, and Himalayas; Arctic sea ice research; sites of CO_2 monitoring such as on Mauna Loa; nations experiencing sea level rise; coral reef damage; and effects in Africa and Asia, such as sea level rise in Bangladesh, heat waves in India. I also need to add more comparison photos to the collection, before-and-after shots which require research and travel to very specific locations.

Documentation of scientific work is the leading vision that I bring to the issue, from my journalistic background and deep experience in photographing natural history science. World View of Global Warming remains the only project attempting to illustrate climate change for the education of public, policy makers and activists. My project will be more effective when I can show in some way all major scientific evidence. This goal is measured in studies and locations photographed, placed in the web site archive, and marked on my "thermometer map" of locations. People should be able to find illustrations and/or background information on any scientific aspect of climate that is in the news.

<u>Expansion of the project web site to include more general public information and solutions to global warming.</u> The first page of the site which fulfills this goal is *worldviewofglobalwarming.org/pages/paleo.html*, which begins to explain how scientists determine past temperatures (and thus how we know it is warming and how significant it is). I also recently wrote "Ten Myths of Global Warming and What You Can Do" on *worldviewofglobalwarming.org/pages/actions.html* to help combat in an attractive way the falsehoods being foisted on the public by those who wish us to do nothing.

The most important role my project can play in this regard is to ally with those who have strong records in proving efficient technologies, such as Amory Lovins' Rocky Mountain Institute. Contact with Mr. Lovins has been initiated.   Therefore the measurement of this goal will be in creating an active web site section combating inaccurate information and pointing out clear and attainable solutions to global warming, which is put into use by NGO's, political campaigns, and the public (see next goal).

<u>Active participation with public interest groups and campaigns during the 2004 election to raise the profile of this issue.</u> This will include provision of materials to any candidate campaigns that want to use my global warming materials on a non-partisan basis for educational purposes.   In September I visited NGO's and political

organizations in Washington DC, to discuss their use of my web site, photographs, and my direct participation in their efforts to bring climate change into the mainstream of the coming political season. Among the target groups are the League of Conservation Voters, Natural Resources Defense Council, World Wildlife Fund, Environmental Defense, and Union of Concerned Scientists (with most of whom I already have some connections). I also will initiate contacts to brief leading political campaigns and congressional offices on my project, with the goal of getting them to include my web site in candidate briefing and position paper materials.

This goal will be measured by the use of the web site and its materials by 2 additional NGOs, 2 Presidential candidates (and after August 2004 by the Democratic candidate), and a 25 percent increase in the active links to the site by popular public media. Part of this goal will also be fulfilled by increased display of "Polar Thaw" exhibit at public venues and increased public speaking by Gary Braasch.

Creation of a publication which can be distributed to opinion leaders and the public throughout the U.S., directly or through NGOs. This would be a major step to both present an attractive primer of climate science in an election year and expand knowledge of the project. The publication in early 2004 of *Feeling the Heat*, which includes a special chapter based on World View of Global Warming, presents an opportunity. With additional color printing and distribution as a stand-alone, the section could provide the evidence in excellent photographs and appeal to the general public.

This goal is easily measured by the publication of the book excerpt and distribution through NGO partners and in collaboration with the book publisher, sometime in mid 2004

A longer term goal is to create a full color large format book of World View of Global Warming. In the current business and political time, major publishers have been reluctant to commit to an expensive book on an "unhappy" subject. However, I have a literary agent in New York presenting a proposal for *EARTH Under FIRE: How Global Warming is Changing the Earth*. I have included a budget item for my project to augment a normal publisher's budget, to insure that the book would have the best quality printing and be large enough to encompass this huge subject. This goal is probably not achievable until 2005.

Expand "Polar Thaw" exhibit into a full exhibit on global warming. At this time there is no museum quality exhibit on climate change in the scope and style of this project. This is a huge opportunity to present the issue to major urban audiences as large prints on display for extended periods of time in science museums and technology centers. Each of the runs of "Polar Thaw" has been accompanied by an intense round of public speaking, media articles, and collaborative events with local climate activist groups. Creating a larger exhibit would require the printing, mounting and crating of an additional 30 or more color prints, and the associated research on captions and marketing of the exhibit. NRDC would be the obvious partner in this, being the funders of "Polar Thaw," but collaborating with a major national museum would add to the stature.

This goal is attainable within a year with the appropriate funding. An intermediate goal would be securing the cooperation of NRDC and a museum, and setting a date for the initial exhibit.

FUNDING HISTORY

World View of Global Warming is a project of **Blue Earth Alliance**, giving it
501 (c)3 status for donations. made though Blue Earth. Please see
www.blueearth.org   or call (206) 725-4913

ESTIMATED Two Year BUDGET 2003-2005
Arranged by priority needs.

TRAVEL and PHOTOGRAPHY = $47,600

Indo-Pacific/reefs and sea level: $5000.

Arctic/boreal/wildlife: $5000.

Asian/African locations: $7000.

Alps and mid-continent ecosystems: $3000.

Regional travel & conditional: $2000.

Research and travel for before-and-after photo series: $5000.

Film

@$13 per roll basic cost stock, processing , scanning

1200 rolls (or equivalent in digital photography costs) $15,600

Digital camera, software, storage: $5000.

COMMUNICATIONS/administration = $25,000
Office, communications, research and administration: $20,000
Web site expansion, promotion, domain maintenance and updating:
$5,000

PUBLICATIONS and EHIBITIONS = $60,000

Brochure and documents for use in the political realm for 2004:
$15,000.

Expansion of the "Polar Thaw" exhibit by 30 more prints and researched
captions, mounting, crating, marketing: $20,000

Major book (augmenting a publisher's budget to insure full coverage of
issue and photography; printing and distribution costs of free
copies for opinion leaders): $25,000.

TOTAL two year estimate of financial requirements: $132,600

**Donations of any size may be made to Blue Earth Alliance (Memo to World View of Global Warming)
P.O. Box 94388, Seattle WA 98124.**   Funds applied according to priority above.

LOCATION PRIORITIES TO COMPLETE INITIAL COVERAGE

Islands/coral reefs -- Pacific islands/sea level change and bleaching coral from high ocean temperatures. Coral coring for paleoclimate records

*Sea Level change problems in other parts of the world (Netherlands, Bangladesh?)

*Alaska & Arctic Canada /animals/illustrations of loss of Arctic Ocean ice & native troubles

*Glaciers -- other locations and comparisons; document work of Lonnie Thompson. Kilamanjaro and Himalayas

*Hawaii -- Mauna Loa prime carbon dioxide measurement location.

*Phenology -- studies of rising alpine zones, insects (Camille Parmesan, etc)

*Storm or unusual weather to be photographed when possible and appropriate

New studies --The science of climate change becomes ever more detailed and thus more expensive to arrange travel to keep up with breaking discoveries and research.   Africa, India and China -- growing evidence.

Solutions: Solar, wind, other renewable energy; transportation; industry; etc.

RESUME

GARY BRAASCH is an assignment photographer for major magazines including *Smithsonian, Audubon, Discover, Scientific American,* and *Natural History,* known for action coverage of risk taking field science, including volcano, forest canopy and ecological studies. He has been a professional photographer and writer since 1975, and holds a Masters Degree in journalism from Northwestern University. He is 2003 Outstanding Nature Photographer of the North American Nature Photography Association.

In the past 9 years, Braasch has photographed more than 40 environmental assignments for his major magazine clients and other media, making him one of the most published editorial nature photographers. During his career, besides work for the magazines listed above, he has been published in more than 100 magazines worldwide, including illustrating major articles for *LIFE, National Geographic, Time, National Wildlife, BBC Wildlife, GEO,* and *The New York Times.*

Braasch's recent assignments focus on biodiversity as well as climate change. Notably, on extended assignments for *LIFE,* Gary researched and photographed essays exploring biodiversity of tropical and coastal ecosystems. Previously, he covered the eruption and study of Mount St. Helens, and was the first photographer to ascend the active lava dome with volcanologists. His current project of photographing the effects of and science of global warming is a unique contribution to natural history and documentary photography.

His books include *Secrets of the Old Growth Forest,* with David Kelly, the first book about the temperate old growth forests of the Northwest; and *Photographing the Patterns of Nature,* revised edition published in 1999. His rain forest photographs were exhibited in New York in 1995, sponsored by the Institute for Development of Earth Awareness. As detailed in the attached funding request, photographs from World View of Global Warming have been exhibited in Washington DC, Minneapolis/St. Paul and Chicago.

Gary Braasch: (503) 699-6666 or (503) 860-1228
                      <info@worldviewofglobalwarming.org>
                      Post Office Box 400, Nehalem Oregon 97131 USA

Dept. of Geosciences, Univ of Massachusetts/Amherst
Conference on protected areas, Washington DC -- Yale Univ. & Nature
        Conservancy
Office of Polar Programs, National Science Foundation
Aveda Corporation, Minneapolis
Mountainfilm, Telluride CO
Artists Respond to Global Warming -- Green House Network
Palm Beach Photographic Centre, Florida
NW Environmental Photography Exhibition, keynote speaker
WBUR radio, Boston.

MAGAZINES: major articles and major photo use

Time
Life
Newsweek
Discover
GEO
Scientific American
Wildlife Conservation
E Magazine
BBC Wildlife Magazine
The Ecologist
Resurgence
Amicus Journal   (OnEarth)
Update -- NY Academy of Sciences
Nieman Report -- Nieman Foundation, Harvard University
Popular Photography
Scholastic

Many individual photographs used in environmental and educational magazines, books, audio-visual presentations, NGO brochures and education materials.

BirdMigratDungeness...

CaribouFeed.jpg copy

ChicagoHeatWave.psd

CoralResearch.psd

DelawareTide.jpg

DivokyBoreal.psd

DyingForest.jpg

GlacierRecedes.psd

GreenlandCalf.psd

IceShelfGone.psd

OceanCore.jpg copy

Ochel/Methane.PCD

PalmerAntarctic.psd

PenguinsWarm.psd

PolarbearNoIce.psd

PolarThawAAAS.jpg copy

PolarThawExhibit.jpg
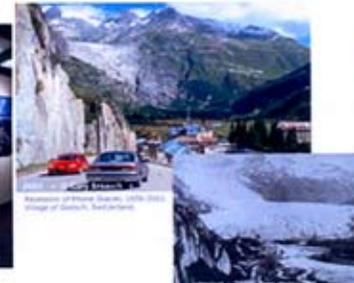
RhoneGlacier2.psd

ShismarefErode.psd

UnPermafrost.psd

By Lydia Lum
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Welcome to fundraising!

I began fundraising in September 1999 to defray the costs of my Angel Island work while it was under the auspices of a 501(c)(3) "umbrella" organization in Texas. I'm a career journalist who has primarily worked in daily newspaper staff jobs, covering a variety of local and national stories as well as assignments from corporate or public relations work.

Before 1999, when I'd done personal projects, I'd simply use part of my savings, then sold stories to make back my investment. Or, I'd pick up extra, unrelated assignments or work overtime. And, I admit I'm a lifelong coupon clipper of the Sunday newspaper circular!!

But, I couldn't afford the Angle Island project on savings alone. What to do?

I got advice and help from many people—in and out of journalism. I learned to use the words "support," "consider," and "defray" quite often, and have done the same in this write-up. My goals became, and remain, to tell the Angel Island story to the widest audience possible, and to raise a reasonable amount of funds to defray my costs. (Angel Island is the Ellis Island of the West, with a long, hurtful history among Chinese immigrant before Worl War II. See www.angel-island.com).

What follows is a recounting of fundraisers that resulted in more than $50,000 since 1999. More than 80 percent of the $50,000+ has come from individual donors and a few corporate matches. The most common tax-deductible donation was $100. But donations ranged from $20 to a foundation match of $15,000. They comprise more than 150 donors. Many are Chinese, but 1/3 to 1/2 are not Asian. Some items in this write-up can be done without an umbrella, though gifts may be larger if they are tax-deductible for the donor.

I think it's a similar concept as shooting images: Depending on the shoot, planning an legwork are usually necessary before you make the image. And, circumstances such as natural light—or lack of it—can result in your deciding when and where to shoot. Sometimes you take these skills for granted, because you've done them so many times. The same concepts are used in fundraising. If you haven't done much fundraising before, just think of it as a learning curve like the first portrait you photographed. Or your first photo essay. Or your first corporate report.

In this write-up, I'll use the word "umbrella" often. It was not Blue Earth at the time, but the group was like BEA—an established, non-profit arts organization that sponsored and exhibited my work, and let me raise tax-deductible donations. I'll also mention "Clint," who was the executive director or that umbrella.

Slideshow fundraiser

In October 1999, I held my first fundraiser. It was a dinner buffet with a narrated slideshow of images from the Angel Island work-in-progress.

I recruited two friends who were radio broadcasters to help prepare the show. These two were so tickled, in fact, they wrote the script themselves. I was glad for their input since I'm so close to the topic. This also freed my time to handle other details.

I rented a portable sound system at rock-bottom price, with permission from the umbrella to use their name since non-profits got a cheaper rate. A university loaned the slide projector. I cut a deal with an Indian restaurant (correct!) that had held similar events. They would cordon off half the restaurant and serve a buffet with soft drinks. Throw in gratuity and we'd pay $12 per person.

I bought some economical "linen-look" paper and envelopes from a paper supply store. I drafted a one-page invitation with the basic info of time, date, and place. I included just a couple short paragraphs about Angel Island, my experience as a journalist, and winning a $2,500 individual art grant earlier that year to support my project.

The invitation listed a "requested donation of $40" for those attending the event, to help support the work. That would more than cover the $12 meal. After a 10 percent cut to the umbrella per the arrangement, that left $25.20 that would—after paying the equipment rental costs, stationary, and Xerox costs—go directly to defray project costs.

A word about the "requested donation." It's hard for me to suggest donation amounts. I don't know why, maybe it's because it's my work and I got into it by choice. But by specifying a dollar figure, it gave people an idea of my needs in a professional way. I did not offer discounts. After all, where to draw the line? Couples? What's a couple? Married? On their first date? Angel Island survivors? Their family? Should it be immediate family?

I had Kinko's Xerox the invitation onto the stationary. I posted the invitation on bulletin boards at a few camera stores, my workplace, and a few client offices. I mailed more than 300 invitations to people in and out of Houston -- my umbrella let me use their bulk-mail rate, which reduced my postage -- to friends, family, colleagues, the Angel Island survivors, their families. I also got several mailing lists of Chinese community groups in Houston. Even though non-Houstonians wouldn't attend, I figured some out-of-town donations might come in anyway. And they did! One was for $1,000. There were also several in the $20-250 range.

If someone had shown up for dinner with only $20, I would've let him in. A gift is a gift. But no one gave less than $40 at the event. In fact, many gave $50. A few brought checks of $200 and higher. All donations were tax-deductible, minus meal costs.

Showtime! Everything went smoothly. Head count at the event was over 50. Clint, of the umbrella, made a few short announcements. He also recognized and named the donors who'd given $250 and above.

That's how I learned that public recognition is a nice, easy "thank-you" to donors. Dinner was tasty, and our little 20-minute show went well. I did a short Q&A afterwards. Some people wrote additional checks after viewing the Angel Island content and images of the survivors. Net income—after expenses—was more than $6,400. This included the donation from out-of-town.

But the buck didn't stop there. Direct mail, phone calls, personal visits! Network! Network! Network! With $6,400+ in the coffers, I gave as much time and effort to my project as possible, while juggling a full-time staff job and a couple freelance clients. I continued fundraising, building on the momentum from the slide show dinner.

I met with a few people who gave me hit lists of several dozen potential donors and contact info. These people were "the usual suspects" who bought tables at Chinese-themed community events. Some were Chinese, others not Asian. Hardly any of them had attended the slide show dinner fundraiser.

I also drafted a list of Houstonians who I'd met on assignment. They often appeared in newspaper society pages and in stories about high-profile campaigns like United Way, university drives, etc. Most of this list was non-Asian, but I figured if these people were accustomed to regularly making contributions of $500 and $1,000 or more, then they were probably accustomed to being solicited. They were business executives, investment bankers, lawyers, doctors, and entrepreneurs.

My thinking was, since my work appeared daily in the Houston Chronicle, they might be familiar with my work as a journalist, which would build my credibility. From October 1999 through February 2000, I raised another $18,000 from contacting people on these lists. I spent about 2-3 hours weekly. Most of that time was spent prepping little packages of press clippings and info about past exhibitions.

I used a combination of short, one-page letters that I direct-mailed, and then either made a follow-up phone call or scheduled a short visit (20 minutes or so) to an office. I limited my office appointments to people I'd already had dealings with in person, unless he or she asked to meet me. The one-page letter stated my (2) original goals—a traveling photo exhibition, and a book based on the Angel Island survivor memoirs—and a little bit about who I was. Most donations were $250 and $500. Some were $100 and several were $1,000. Some donors included forms from their companies so I could easily secure corporate matches, doubling that contribution. As I secured donations, I'd add people's names to the next round of letters and there'd be a sentence like, "Donors to this work include John Doe, Sally Can, Jeff Roe, Mary Eng, whoever." That way, potential donors would recognize names of people who they'd expect—and not expect—to see supporting such work.

This effort was very cost efficient -- just some postage, Xeroxing, and sometime garage parking. In some cases, I'd ask donors for referrals for more potential donors. "John, Mary, who else do you think would be interested in supporting this work?" Then, I'd call that person and tell them I was a referral and why.

Each time, I specified a donation for that person to consider. My standard pitch line, in writing or in conversation, became **"Would you consider a tax-deductible donation of (dollar amount)?"** I'd been advised that if I simply left the solicitation open-ended, then donors who might've given $500 or $1,000 would simply give $50 or $100 and save their contribution dollars for another cause. During these

months, about half the individuals I approached declined to give. Among those that did donate, about half gave the requested amount. The other still gave $100 or more. Regardless of outcome, I got my answers quickly, and there were certainly no hard feelings. After all, I was asking for *gifts*. Efficiency was important because I was still working full-time and doing Angel Island project work and fundraising on the side.

In November 1999, the umbrella group exhibited some of my images at their public arts space, so it was great to tie fundraising to an event where donors and potential donors could view the work. In my packages of press clippings, I made sure to include invitations to the show's opening reception. At the exhibition**,** Clint of the umbrella group put some of the pre-printed envelopes (left-over from the slideshow dinner a couple months earlier) next to the guestbook and some promotional materials. That was savvy of Clint because some patrons, including working photographers, generously dropped a few $20 and $50 checks into the coffers.

Clint helped stretch the dollars in different ways. When 40 images had been matted and framed for exhibition, Clint wrote a check directly from the project account that housed all the monies I'd raised. By doing that, I didn't have to shell out the $2,400 myself, then wait for reimbursement after submitting receipts. (That was actually the way we handled much of the arrangement, based on my logging expenses for film, travel, long-distance and postage.) Even better, because the umbrella group was a 501(c)(3), no sales tax was owed to the frame shop. If I'd written the check though, then gotten reimbursed, I would have paid sales tax.

In the fall of 1999, I applied for an individual fellowship that would've supported the Angel Island work with a grant of more than $20,000. I lost and unfortunately, have lost every year since, in that annual competition. It's disappointed because there are fewer Angel Island survivors than World War II veterans, and they can only be found through word-of-mouth. There is no central listing. Pursuing these first-person histories will be impossible very soon.

For me, that made fundraising even more important. Fortunately, the funds kept trickling in. But so did in-kind help. Several people donated frequent flier miles. Others gave me a few pre-paid phone cards. Lawyer Harry offered use of his office because they were receiving free long-distance for a period of time. I gratefully accepted these gifts because they made the fundraised dollars stretch further.

I decided to take a leave of absence from the newspaper. The demands of a full-time job, the momentum of the Angel Island project and fundraising, and my freelance business were pushing me too hard. I thought that continuing the project and fundraising, along with freelancing, would be the best move. My leave of absence began in January 2000.

I kept my eye out for a foundation grant that might add dollars to my project fund quickly. In late 1999, I applied for a grant from Houston Endowment foundation, which primarily funded 501(c)(3) programs in the greater Houston area. Because I had an umbrella arrangement with an existing 501(c)(3), I could apply.

I recycled much of my application and essays from the failed $20,000 fellowship effort. Houston Endowment asked for a list of names of the Angel Island project's "major donors." I had already established those levels at $200, $500, and $1,000. I also gave the foundation a budget and total number of dollars I had raised so far. In early 2000, Houston Endowment awarded a $15,000 grant supporting Angel Island work.

I tried to increase my success rate with individual solicitations of $500 and $1,000, etc. After a few potential donors put me off, told me to call back, put me off again, and kept going in circles, I stepped back and sought more advice. This time, I went to political consultant Nancy, because she knew my work at the newspaper, and she worked with several of these potential donors. I was wondering if I should continue pursuing these particular people. Should I persist, or was I banging my head against the wall?

I introduced the Angel Island project to Nancy, and detailed my fundraising. Then I learned that Nancy had completed some post-graduated work with Asian-American studies. She had been disappointed to see the lack of literature. "Lydia, do you realize how important your work is? We really need the Angel Island story told to a mass audience."

Then she gently scolded me for spending some much time raising funds. (Nancy was accustomed to raising thousands of dollars over the course of a meal.) While I appreciated her emphasis on efficiency, I reminded her that options were few. I had lost of the competition for the $20,000 individual fellowship and needed to keep fundraising part-time while the umbrella arrangement was still available.

By the end of the conversation, we'd cut a deal: With the permission of a city official whose father I had interviewed for my Angel Island work, we'd do a direct-mail solicitation of the city official's political donors. The one-page letter, singed by the city official, would ask donors to consider making a $100 tax-deductible contribution to the Angel Island project fund to support my ongoing work and original goals. The letter also publicized an exhibition of my work at Rice University. The requested donation was for $100 because the average campaign donation had been $100. Nancy, a seasoned political veteran, was unsure how donors would respond. Usually, donor lists were tapped for political causes, and kept confidential. I drafted the letter, and Nancy and the city official proofread and approved it.

But, the cost to send this letter was $3,000, including postage and the database service. Under the arrangement, I could not directly access the donor list of get their names. So, others who normally sent political solicitations on behalf of the city official would do this. I knew this was a big investment of project fund dollars, but I figured we needed only 30 donors giving $100 each to break even. It was worth a try. I knew I'd brought in a number of $1,000 donations on my own, leveraging my reputation at the newspaper, so perhaps some of the same marketing could work.

At this same time, some people were contacting me about my plans once my leave of absence began. One of them was a senator who'd made a $250 donation several months earlier. Over the course of a couple of conversations, I accepted the following offer: The senator and his wife would host and underwrite a catered reception at their home in Houston. They did a lot of entertaining, of course, fundraising not only for political causes, but also educational and not-for-profit. (They were not Asian,

by the way.) This receptions would precede the opening reception of the Rice University show, which was about a mile from where the senator lived.

Even better, we publicized the senator's reception in this direct-mail solicitation signed by the city official. So not only was he asking recipients to consider making a $100 tax-deductible donation to support my work, but we added a line saying that donors of $200 and higher would be invited to the senator's reception.

The letters were mailed late February 2000. Response was immediate and very good. Many gave the requested $100, but more than 1/4 gave $200 to secure the invitation to the senator's reception. A few checks were for $500 and $1,000. These donors either had good dealing with me through my staff job, or a freelance story, or somehow they connected with the Angel Island wtory. There also were checks carrying from $20 to $75, which added up quickly.

Among the response to this letter was an offer of a challenge grant, which I was unfamiliar with but quickly learned. In other words, the donor was challenging others to make contributions. This donor would match contributions, dollar for dollar, until a certain amount was reached. It was like doubling the monies raised, for the same amount of effort.

I also invited several potential donors to the senator's reception. There, much time was spent schmoozing and, of course, meeting many of the people who'd made the $200 donations and higher under the city official's solicitation. We'd also set up an area at the senator's home where I displayed a few of my images separate from the Rice University show.

We had a short program at the senator's house, then went over to Rice, where we officially opened the month-long show and had another reception and short program.

After it was all over, I telephoned a few who'd attended the senator's reception, but weren't donors. I also contacted several who'd been invited but didn't show up, but again, were accustomed to being solicited. I advertised the challenge grant offer, and asked them to "consider a $500 tax-deductible donation." I quickly secured several more contributions in the $250 and $500 range, and again, thanked them for the gifts.

From the time the city official's letter was sent until early April 2000, an additional $14,000 was raised. Most of that came from the combination of that letter plus: the senator's reception, the public exhibition at Rice, my follow-up phone calls, and the challenge grant.

With all of that in the coffers, I stepped back from aggressive fundraising to focus as much time as possible on project work and freelance assignments. During the 12 months of this umbrella arrangement, about $28,000 was used to defray my costs of project work, based on itemized receipts. That included checks Clint wrote directly from the project fund, including paying for the $3,000 distribution of the city official letter.

There have been other ways I've financed the Angel Island work. I've sold images for one-time use to several publications. But I also learned of a way to earn occasional, quick income: the lecture circuit. In June 200, I was the invited speaker for employees at the Lawrence Livermore National Laboratories in northern California. For an hour-long presentation about the Chinese immigration experience at Angel Island, including Q&A, I was paid an honorarium because I was a hired contractor for this purpose. This was freelance income, but also a different, and enjoyable way to support my project. Plus, some travel opportunity. For the Livermore presentation, I recycled material from the slide show dinner fundraiser, as well as material from the failed grant application for $20,000. I showed slides that were images from my work-in-progress.

I began marketing my availability to do such lectures and now do a few each year. The audiences vary from corporate to community, elementary school to university. In 2001, the U.S. Army sponsored a weeklong tour for me to speak to troops in Germany. Some of these lectures I do pro bono. Others I do from honoraria ranging from $250 to $1,000 or more, plus travel expense. The slideshow presentations vary from 20 minutes to 2 hours. Afterward, I always secure a letter of recommendation from the client to keep on file, and these are used to secure the next engagement.

As we neared the end of the umbrella arrangement in 2000, my work-in-progress exhibited at a Southern California gallery. Again, we put out the pre-printed envelopes left over from many months ago, alongside the guestbook and press clippings. A few more of those ever-important $20 and $50 donations came in.

In August 2000, I formed my own 501(c)(3) called Angel Island Project and the monies leftover from the umbrella arrangement formed the new treasury. I formed a small board of directors and officers. In 2002, the Angel Island work-in-progress was accepted by Blue Earth Alliance for umbrella sponsorship, so the AIP board agreed to dissolve. Most of those treasury monies went to Blue Earth to continue defraying the costs of my completing the original works.

In 2003, I began the final leg of fundraising, with a much smaller goal this time—$10,000. The first $1,200 was secured very efficiently through internet solicitations, and more may be on the way. Individuals email me periodically when they find my Angel Island website. They have shared snippets about a relative immigrating through there, or some interest in genealogy, etc. In many cases, I emailed a quick note thanking them, and getting their contact info so that I can send an invitation if an exhibition is held in their area, or a fundraising is held to support my work. So far, I have emailed 10 of those people—again, Asian and non-Asian—and 5 have made donations. One was $500. There was also a company match of another person's donations. In another case, a community group matched an individual's donation.

I include the URL for Blue Earth and the projects link, where they can view some of my work and confirm the umbrella relationship. I also include a little bit about why this person contacted me in the first place, and so far, they've always remembered initiating with me. What's been nice is that even

though I've offered to answer questions by phone or snail-mail them more information, the donors have quickly confirmed and pledged by email, so I've done these solicitations late at night and at no cost.

These email solicitations are different from other I've done. I don't request a specific amount. Why? I know little about these potential donors, and have never met them. Are they working? Retired? Single? Married with 10 children and three elderly relatives under one roof? In one instance, I got a very polite email reply raying she was retired and on fixed income. I wrote back "thanks for your consideration and taking the time to write." No harm done. I do remind the donors to include company match forms with their check so that we can fill them out.

I'll do a few more of these emailed solicitations, but also a final round of direct-mail solicitations to some individuals in Houston who are accustomed to being solicited, whom I haven't approached in the earlier efforts.

A few words about what fundraising *can* mean, aside from much-needed dollars, of course.

Among journalists, fundraising is largely taboo because it can create conflicts of interest. I knew that going in, and accepted it as a potential occupational hazard. Most of my career work has been editorial. I have never accepted an editorial assignment covering a relative, friend, or a client who was contacting me for a freelance job.

Since beginning the fundraising in 1999, I have only had to turn away one editorial assignment because of a conflict of interest. The assignment involved legislation sponsored by the same senator who had hosted the reception at his home in 200 on behalf of my Angle Island work. There was no way I could cover that story without bias. I told my editor, and an assignment worth about $1,500 was tabled.

This was only one person, though, out of more than 150 donors in more than three years. Odds are very low that this kind of situation will come up often as my career in journalism continues. It's a big world. There are plenty of stories and people to cover editorially. Even though I walked away from a $1,500 assignment, the connections I have made through fundraising have led to my being hired for several small editing and public relations assignments that have probably netted more than $1,000 anyway. I think my risk of hurting my overall career would be much higher if I were still in my 20s and not as established.

Jon Lowenstein
Alicia Patterson Grant Application

The United States is at a watershed moment.

> Our nation's businesses have a seemingly endless need for immigrant labor, contributing mightily to the largest trans-national migration in world history that shows no sign of abating. During the past decade, millions of Latin American migrants have risked their lives to journey to the United States in search of the "Sueno Americano," or American Dream.

The reality they encounter is jarringly different from their lofty hopes.

Far from returning home with the riches they imagine earning, many migrants end up living permanently in the United States, enduring economic exploitation and the specter of deportation in a nation that seeks their labor but defines them as criminals. The recent failure by the U.S. Senate to pass comprehensive immigration reform ensures that millions of these immigrants will continue to hide in the shadows of American society, prone to abuse and oppression. Already strong across the country before the failure of the Kennedy-McCain proposal, anti-immigrant sentiment has only gained strength since the bill's defeat.

In this polarized environment, individual migrants' stories are a rare but critical element to the formation of a humane national immigration policy. Since 2000, I have traveled throughout the United States and Latin America in an effort to photograph the collective experience of this historic story and to bear witness to a group of people who too often are silenced and ignored by their adopted society. During this time I have witnessed a disturbing xenophobic shift throughout the United States. Right now it's more important than ever to continue to humanize this complex issue.

> The Alicia Patterson Foundation Fellowship would afford me the time to travel further inside this intimate and vital issue. Time is essential to this important story because gaining the trust of people reside in America's shadows requires dedication, persistence and patience. Shadow Lives USA is comprised of an ambitious, but achievable timetable with four individual photo stories to be completed by February 2009.

1. Militarized Border documents life on each side of the U.S./Mexico border to illustrate the increasing physical and psychological separation that has accompanied the unprecedented militaristic build-up during the past decade. A quasi-military zone - complete with thousands of border patrol agents, electronic motion sensors, detention centers and hundreds of miles of fences-has emerged. Due in large part to this build-up, more than 4,000 migrants have perished attempting to cross the US/Mexico border since the mid 90s. Ironically, the build-up has broken the traditional circularity of Mexican immigration forcing many migrants to send for family members and create permanent roots in the United States.

Jon Lowenstein - Alicia Patterson Grant Application

During the past three years I have photographed check points, official border crossings, Border Patrol agents at work and life along both sides of the border. In February, I photographed the Border Patrol Special Response Team (SRT) school and was privy to the intense military-style training used to increase border security.

This story will examine how this increasing militarization affects the psychological and physical life of residents on both sides of the U.S./Mexico border. As the build up increases and extends into the interior I will also document how this anti-immigrant security policy affects Latino communities within the United States.

2. Coyotes - Since the border build-up, many coyotes, or human smugglers, have become part of highly organized and powerful crime syndicates. This essay will examine how coyotes are small, but integral cogs in the burgeoning illegal immigration system, that will continue to grow in the absence of a coherent national immigration policy.

This story will focus on the smugglers' "live fast/die young" ethos and examine the contradictory attitudes many migrants hold toward the smugglers. Coyotes are simultaneously hated, feared, admired and desperately needed by Mexicans and Central Americans who desire entry to the United States. In 2003 I developed close relationships with coyotes who helped me to gain access to photographing migrants crossing from Reynosa, Mexico into McAllen, Texas. Last summer I met more coyotes in the border town of Nogales, Mexico. I plan to return to these places to further document the role of coyotes in this risky process.

3. Hidden Domestics explores the lives of female domestic workers in the nation's two largest cities- Los Angeles and New York. These women often become victims of unscrupulous employers all too willing to exploit their undocumented status. Juana Nicolas, an undocumented immigrant and former domestic turned advocate, will help me connect with these women.

I will follow women domestics both on the job and when they return home to their own families to document the oppression they experience, hidden from the public and with no meaningful legal recourse. This part of the project will uncover a hidden story and dramatically illustrate the blatant contradiction between the market for immigrant labor and the migrants' illegal status.

4. Latinos Remake Rural America
Latinos Remake Rural America illustrates the potential, pitfalls and cultural clashes that accompany the reshaping of some of the nation's most remote areas. Traditionally, Latino migrants have moved to urban centers; Los Angeles and Chicago are home to the nation's two largest Mexican populations. More recently, though, migrants have chosen to live in rural towns to find work, avoid urban ills and reside in areas that more closely resemble their home communities in Mexico. The infusion of this new population has given new life to many of these moribund areas. But many migrants also confront government raids and native residents' racism and consistent hostility.

Jon Lowenstein - Alicia Patterson Grant Application

I will focus on Beardstown, Illinois, a town of 5,000 people in Central Illinois whose exploding Latino community has grown from almost nothing ten years ago to close to half the local population today. The majority of the migrants come to work in the Cargill Meat Solutions plant, but recently Immigrations and Customs Enforcement raided the Beardstown plant. Many families were separated as parents and children were deported and some of the men and women arrested still languish in prison.

I arrived in Beardstown the first evening after the raid and spent three weeks interviewing and photographing people in the town. For weeks after the raid a tense pall fell over the small town. Many of the Latino migrants stayed in their homes and some even left town for fear of further persecution.

This story will examine the growing cultural clash occurring in small towns throughout the United States as these traditionally white communities deal with the massive influx of foreign-born newcomers. It will also highlight the immigration system's failings and demonstrate how undocumented migrants' labor is desired, but their personal lives are considered irrelevant.

Jon Lowenstein - Alicia Patterson Grant Application

Autobiography prog 9-07.doc
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Autobi
Professional Autobiography

Jon Lowenstein

As I walked down the dirt path towards the cattle pond it hit me. It was entirely new, acrid, sweet, almost rusty wet. It penetrated my nostrils and lodged in my memory. After that it went nowhere, but hung in the humid desert evening like descending fog. I looked down surprised to see the body covered with a clean white bag and I tried to breathe through my mouth. To the left of the body was an outline in the earth where the body had been. I raised the camera and pressed the shutter, once, twice, three times and waited. I took 8 pictures. It was quiet except for the morbid joking of the Border Patrol agents behind the fence. We walked back to the trucks and left. The local police would move the body. As we drove away to look for another body I hoped we wouldn't find it.

Since that August evening I've thought a lot about that man and the many others like him who have died on the journey north. Who was he? What was his family like? What did he dream? Did he have kids? Was he good at soccer? Did he think he could die on the trip? And most of all, which is the question I still can't fathom: What is it like to die alone in the desert?

Photojournalism is a way simultaneously to enter my own and other people's lives. Photography forces me to watch, listen, wait, and observe. Most importantly, it challenges me to understand the people I photograph. To make meaningful pictures I must always be in the moment. As soon as I step outside the moment to reflect, I miss the picture. Therefore, I strive to immerse myself, physically, mentally and emotionally in other people's space.

I've been photographing Latin American immigrants for seven years and have become increasingly committed to advocating for their rights through my work. It's been a personal journey in which I've had to learn another culture, a different language and most of all what I stand for as a man. That day in the desert solidified my resolve to continue telling immigrant stories. At times, I want to shirk this responsibility, to back away from the rawness, the truth. But I must face it because I am a witness. Photography, alone, will not change our world. But it can make people examine their own public and personal spaces more closely, and take action based on their reflections.

In response to this important issue I have been awarded various honors of recognition including being recently awarded a 2007 Getty Images Grant for Editorial Photography and being named a finalist for the 2006 W. Eugene Smith Memorial fund, the 2004 Alicia Patterson Foundation Fellowship and the 2005 Alexia Foundation Professional Grant. I also won the 2005 Cliff Edom's 'New America Award' the 2003 NPPA/Nikon Sabbatical Grant, the Fuji Community Awareness Award and the University of Missouri's 58th Annual Pictures of the Year Competition Magazine Photographer of the Year. Currently, the work is part of the Moving Walls exhibit at Columbia University's School of Social Work. Prior to joining City 2000, I was a staff photographer for Sun Publications, a suburban newspaper chain in the Chicago suburbs.

Jon Lowenstein - Alicia Patterson Grant Application

In the coming years, I will fight for social justice through continuing in-depth journalistic projects. The Alicia Patterson Foundation Fellowship will offer me the freedom and time necessary to complete this important body of work. Witnessing the daily reality of life for immigrants living in the U.S. has emboldened my resolve to continue this project and shed light on this sector of society. Photography can help. I hope that his work adds to a national dialogue that will change this country's policy towards Latin American immigration.

Budget for APF 2007.doc
W8BNMSWD
Budget
Jon Lowenstein Photography
7321 S. Shore Dr. 11D
Chicago, IL 60649
(773) 220-0275

Budget:

Projected Fellowship Costs:

Film: 800 rolls @ $6	4800
Processing-800 rolls @ 10	8000
Proof Sheets-800 @ $8	6400
Work Prints 500 @ 5	2500
Travel (5 trips @ 500	2500
Hotels/Housing (100 nights @ 75)	7500
Gas/Mileage (3,000 @.50)	1500
Books/Research/Misc. Equip	1000
Audio Recorder	800
	$35,000

Personal Maintenance:

Housing @ 1500/mo.	18000
Utilities @ 150/mo.	1800
Phone (home/cell)	2400
Car insurance @ 100/mo.	1200
Health Insurance @ 250/mo	3000
Food @ 200/mo.	2400
Entertainment 250/mo.	3000
	$31,800

Total for entire year budget	66,800
Getty Grant for Editorial Photo	20,000

Final Net Budget	$46,800

Normal

EVALUATING, REPORTING, AND FOLLOWING UP

After you have received funding, you may be required to write a quarterly or final report. Reporting and evaluating your project are good ways to keep in touch with the funder and further develop the relationship.

Most funders want to be part of the team and want to help you complete your project. Keep them informed of what you are doing. Send them photographs or invite them to exhibits. Send postcards from trips.

Funders know that projects don't always unfold the way they were projected. They have worked with lots of projects. If things change or you hit problems, don't worry, but do let the funder know. Sometimes telling a funder of a problem will gain you additional support.

The sample report form can be used for a quarterly or final report. In your final report you should include anything that documents completion of your project, such as prints, slides, or announcements of exhibits.

It is also good to include a personal thank-you note. Even if the funder doesn't require a report, it is a good thing to let them know you have finished the project, thank them, and let them see something about it. Remember, you may want to go back to them for future funding. Grant writing is all about relationships.

Example: Quarterly or Final Report Form

Project title:

Organization:

Photographer:

Reporting period:

Project goal:

Project objectives:

Progress made toward objectives:

Significant successes and accomplishments:

Lessons learned:

Suggestions for changes:

Anecdotes, pictures, quotes, or anything else to add: