

Business Plan

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Disclaimer

This business plan matches my values, and in turn the values of this business.

That this document is written in the first person, uses a non-corporate language, draws on scientific knowledge and includes brief considerations of ethics and philosophy is an extension of these core values.

The nature of all this also means that it is but a snapshot in time and never a finished plan from here to the end of time.

And while I will strive for concision presentation of a creative in-depth, critical thought process requires some evidence and explanation to back it up.

Most importantly: Do enjoy!

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1 Introduction

I have grown up a semi-feral child. The large garden, about the size of three football pitches, behind the house my parents rented an apartment in, was a playground of a type that few other suburban children had access to. The landlady of the house, an absentee emigrant to Argentina, charged low rents in exchange for the tenants not making much fuss about the state of repair of the house and allowed us full access and use of that space in whichever way we wished. Roses and orderly flower patches, maintained by the half-deaf man living in the flat below ours whose wife had the nagging attitude people thought to be typical with those from Berlin – he turned his hearing aid off while she was, frequently, shouting at him or their rather daft dog, quickly gave way to the more chaotic and utilitarian patches maintained by my parents. Instead of flowers we grew vegetables and fruit: whether potatoes, strawberries, beans, parsley, thyme, rhubarb, tomatoes, courgettes or aubergines the garden provided for us near year round. And then, further away from the house still a large walnut tree, a hundred or so years old, several hazelnut bushes, a mirabelle tree (that I liked to climb) and a couple plum trees. A small meadow like opening with the metal frame of a rusting double swing. Buttercups, daisies, butterflies, moths. Nettles larger than grown adults. A mass of brambles and other overgrowth. Boxtrees lining the path through the garden, shorn back down to simple squares now and then, providing a haven for spiders, ladybirds and a myriad of other insects. Newts and salamander. A half-rotten wooden pagoda overgrown by lichen. The large open compost where garden and kitchen waste were left for earthworms and bacteria to digest and break down to rich soil, again. In winter field mice and hedgehogs became our temporary pets.

I am also – almost literally – a child of the environmental movement. My parents were involved in activism for a more ecologically sensible world, and among the founding group of Germany's Green party. Some of my earliest childhood memories include night-time protests marches lit by torches, and reading up on environmental literature during my teens helped shape the holistic approach to life, science and art that I followed after.

Humanity's relationship with the environment around us is one of the most pressing social, economical and political issues – I'd argue the most important one of all – present across the three and a half decades of my life. And yet little has changed for the better in that time frame. Despite the International Panel for Climate Change's activity since it's foundation in 1988 our societies continue to increase pressure on the environment, including a continued increase of CO₂ emissions – estimated at 2.3% over the last year (Friedlingstein, et al., 2014). The evidence of a dramatic shift in environmental circumstances is, by now, a near endless list. Recent research, for example, estimates the extinction rate of species at 1000 times higher than the natural rate (Pimm, et al., 2014) due to human activity including 'deforestation, overfishing, pollution, and excessive carbon dioxide'. It is likely to lead to a 'sixth mass extinction' (PBS Newshour, 2014) if that rate continues over the next 100 years. We already have lost half of the world's wildlife population in the last 40 years. (WWF, 2014) Observations of arctic ice levels indicate a rate of 13% sea ice loss per decade since 1978 and sea ice has been reported at its sixth-lowest extension last year since records began (NASA, 2014). Given the huge importance of the Polar Regions for the stability of the earth climate this trend has direct influence on the physical world around us, and in extension on plants and animals – including humans – depending on that climatic stability. The signs of a globally decaying eco-system are all around us and have been for decades now.

There is a notion of seeing nature as separate and ready to be utilised / bent to human needs that stretches far back into human history – from sometime during the switch from early agrarian societies to more complex ones to the USA's 'Manifest Destiny', from Greek and Roman societies to Bullionism, Mercantilism, and to the underlying suppositions of both Capitalism and Marxism / Communism / Socialism. Harshly simplified - Capitalism operates on the assumption that industry gives rise to society, which invests some effort in maintaining nature as a sanitised idea. Conversely Socialism / Communism see society as the source of human industry, and maintain a similarly utilitarian vision of nature and conservation. Neither considers the resources required, or the planetary global environment, as a source of wealth internal to the system.

And yet, just by studying our own history, we know that the source of human society is the environment we evolved out of, which supports us and only through that allowed us to develop our economy to where it is

now. That model of dependency survives Occam's razor, too. Take away the non-human environment (or alter it too far) and there is no humanity. Take away humanity and our economy vanishes. Or, in reverse, without our economy humanity would still exist, supported by the environment we grew out of. Should humanity cease to exist the non-human environment would remain. There is no such thing as resources external to the system.

This latter perspective is both the underlying philosophy and reality of indigenous people's lifestyles (whose societies sustained themselves longer than the other models) and must be at the core of any possible, sustainable solutions. The challenge is to learn from them while not denying all the positive aspects our human ingenuity and curiosity (science, knowledge) have achieved in our advanced civilisations over time.

That philosophical dissonance I point to here isn't just a Western ideological oversight, either: The fate of the Easter Island Rapa Nui civilisation, the Pictairn islanders, the Pablo and Tiawana civilisations are all examples of cultures collapsing due to (at least in part) environmental catastrophe. We don't just need technological solutions, but also new economic, political and social attitudes - and transform to them in, by now, record time. Whatever realistic solutions there are will challenge our common sense truths and will have to change everything about how we define our species' successes. All that happened, over my 36 years here, is a lot of debate, but hardly any about that. We are no closer to any rational and broadly possible and agreed upon vision of how to unite these opposing perceptions of the world.

What did happen, however, is that the garden of my childhood is vanishing from our collective memory. The large walnut tree, even though protected as a 'landscape defining monument' under German law, cut down overnight; the varied vegetation replaced by manicured grass and nine apartment blocks; the animals exiled to somewhere out of sight. Natterjack toad and Skylark are now endangered here in the UK (RSPB, 2013) and even hedgehogs, nature's slug control force, face extinction (Vaughan, 2013). There's a fear about the butterfly. (UC Santa Barbara, 2008) The Oxford University Press' recent revisions to the Oxford Junior Dictionary removed words 'no longer felt to be relevant to a modern-day childhood. The deletions included *acorn, adder, ash, beech, bluebell, buttercup, catkin, conker, cowslip, cygnet, dandelion, fern, hazel, heather, heron, ivy, kingfisher, lark, mistletoe, nectar, newt, otter, pasture* and *willow*. The words taking their places in the new edition included *attachment, block-graph, blog, broadband, bullet-point, celebrity, chatroom, committee, cut-and-paste, MP3 player* and *voice-mail*' (Macfarlane, 2015)

11 About Me

My educational and life journey is as eclectic and multi-dimensional as my interests. My first degree, a BA Social Science awarded at a Swedish University, covered as varied subjects as English and American studies, Anthropology, Linguistics, Creative Writing, Outdoor Education, Book Science¹ and Engineering while studying first in Germany, then Belgium and finally Sweden. My second degree, a BSc Outdoor & Environmental Education, is similarly broad in scope - from the natural sciences, particularly geomorphologic and climatological processes, to (experiential) education theory, the varying perspectives and perceptions of the environment over the centuries, the social science approaches to analysing trends in society, to sports psychology and leadership, adventure therapy and - not least - practical outdoor skills ranging from mountaineering (summer / winter) to caving, kayaking, rock climbing, skiing and similar. My third degree, finally, focused on arts and creative expression: Studying for a MA in Writing deepened my understanding of shaping and creating written text across genres (short fiction, poetry, long prose) and the editing and appraisal process at the heart of any creative and clear communication.

Outside my studies I continuously seek new knowledge and skills in an autodidactic and opportunistic manner. Whether as a self-taught light & sound technician as part of an amateur theatre, participating in workshops at FACT (including working with audio, film, stop-motion, or modern IT technology), or - crucially for this business -

¹ A unique degree program at Johannes Gutenberg University Mainz that combines publishing, management and economics, with a look at the history, ethics, and technological considerations of book production.

my interest in photography over the years, including participating in a dance photography workshop and utilising online education like, for example, CreativeLive.

As an 'ardent-hearted' (statement by former tutor) individual 'devoted to the concept of Bildung' (different former tutor) my love for learning, general curiosity is reflected in my love for travelling, exploration and cultural exchange through hosting organisations like CouchSurfing (<https://www.couchsurfing.com/>) and the oddly named Warm Showers Community (<https://www.warmshowers.org/>). This passion has taken me, alongside my love for long distance bicycling, across most of Europe and on a themed journey to Palestine & Israel searching for those that work for peace; journeys which significantly influenced my perception of this planet and the creatures living on it. I've, throughout my life, encouraged others to learn and grow whether, for just some examples, by teaching Creative Writing at a Swedish University, mentoring students while at university (both formally and informally), or frequently contributing to online debates about science and nature.

1.2 About the Business

This is a freelance photography business developing its own unique niche by fusing a variety of different disciplines and eclectic skills, utilising my background in the social (BA Social Science) and natural sciences (BSc Outdoor & Environmental Education) and creative expression (MA Writing), with – ultimately – the aim to educate, explore, and communicate scientific research about the natural world, conservation and the problems it aims to tackle. Crucially I also aim to focus on seeking out and presenting possible solutions to the environmental problems human development has caused.²

As explored in the initial introduction essay humanity's relationship with the environment is a difficult and complex topic. In general what happens to nature and especially the perils and struggles species face largely occur outside the general news agenda and, due to our increasingly urban culture, outside the public's awareness. Even most science and nature programs often are light on the more pressing matters relating to our impact on the natural world. My decision to study for the BSc Outdoor & Environmental Education was very much based on a hope to spread awareness and increase appreciation of our environment. I still generally find that most people's grasp on the complexity of the interactions in nature, between the environment and humanity, and the organic and inorganic aspects of this planet is significantly underdeveloped and hazy. And yet, as highlighted in the introduction, these connections are more important than ever in a rapidly changing world.

2. The Business Phases

What I refer here to as business phases are, practically, different target markets. But, due to the need of additional equipment and a longer run-in-phase in building networks and a portfolio / market position there is quite clearly a temporal one-after-the-other aspect to this. However, as opportunities can come along this is not a hard-and-fast setup: Several phases might co-exist and run in parallel. The overall aim is to end up with a focus and core income centred almost completely around conservation and science communication, even if the initial phases take a completely different turn due to financial needs. Just as there is a progression in subject matter there's also a planned progression in equipment used: While the initial phases require little investment in additional equipment the latter ones do increasingly. The additional equipment will, however, also allow me to broaden the reach of 'previous' phases. In the end most equipment that I aim to purchase is useful particularly because it is versatile.

On a business level this pursuit of very unusual niches is, I think, essential in respect to how the photographic market is developing. Traditional photography is a rapidly declining market with ever less photographers managing to make a living and, alongside the traditional news market, ever less photojournalists being employed. Much as the rise of photography limited commercial opportunities for portrait and landscape painters, so now the rise of digital imaging, including mobile phones and tablets, is changing the photography landscape. As with

² Please note that – while any solutions we might find are, likely – political in nature this, as I tried to hint at in the introduction essay, supersedes the typical political divides between left and right or between the major broad economic theories, Capitalism and Socialism, currently considered as the two valid possibilities. The science, especially in relationship to climate change, is objectively solid and clearly highlights what the problems are. At this point it is crucial that an informed debate happens on an equally rational base about the options we have while avoiding political point scoring.

painting there will always be room for skilled practitioners – and taking good photos requires a high level of skill and knowledge – but the overall levels of financially feasible opportunities will be much scarcer. On that end I see two possible strategies for a business: Aim for the high-class high-quality levels of the current market, or pivot away from the mainstream to a very specialised field that is difficult to attain expertise in. Given my interests, passions and university trained background the latter is the long term path aimed for here. Likewise it seems sensible to aim for a type of 'photography plus' approach in developing this business in the long term, bringing in, eventually, my skill as a writer and general storyteller. I'd happily aim to explore opportunities of branching out into use video / audio alongside those other skill sets. Photography, in the end, is just one tool and form of compelling storytelling and communication.

For-profit phases – short-term focus:

1. Portrait and headshot photography with a strong focus on cooperating with clients on the final image,
2. Event photography with a documentary / photojournalistic style.
3. Theatre and dance photography
4. Photography tuition.
5. Other income.

Non-profit phases – long-term focus:

6. Science communication and documentation of scientific projects using a narrative structure.
7. Conservation photography and multi-media work supporting conservation efforts.
8. Editorial photography and writing on topics close to my educational background and general interests.
9. Multi-media journalism in a broader fashion.
10. Self-funded personal projects that extend beyond usual client base, that have personal reference and allow for coverage of topics that are otherwise hard to explore.

2.1 Portrait & Headshots

Portrait and headshot photography with a strong focus on cooperating with clients on the final image, focusing on their individuality, utilising knowledge of Social Science and current research trends (for example Amy Cuddy's research on body poses and their influence on both perception and behaviour), as well as traditional posing as utilised in classic photography and painting. As, in the words of headshot photographer Peter Hurley, people photography is '90% therapy and 10 % technique' my background in therapy, mental health and my general focus on emotional honesty will contribute significantly with this target market. On a technique level headshots and portraiture are strongly related: Headshots follow a more formal and formulaic approach to photography, whereas portraits focus more strongly on the individual person, their setting, unique personality and life story..

Customer segments: The targeted client groups are, specifically, authors, (performing) artists, scientists, environmentalists, and intellectuals with the aim of building up a more in-depth network relevant for the non-profit aspects of this business as a side effect. My unique background across the sciences, my strong interest and understanding of literature, writing, research methodology, philosophy, and current affairs provide a high degree of insight in the work and challenges faced by this part of the population. But as the internet and social media sites have grown significantly professional headshots are also a relevant need for much of the population. Likewise actors and other performing artists strongly rely on portfolio type headshots for their promotion. This has the potential to be a broad bread-and-butter type income source.

Route to market: Word of mouth, direct networking, website, social media, personal projects, own writing / research / collaborations with others with similar interests.

2.2 Event Photography & Live events

Event photography and live events documentation can cover anything from book launches to debates to general launch events or public performance. As I am especially intrigued by capturing human emotion, movement and interaction events generally provide ample opportunity and overlap with my personal photographic style. As with most photography at this point sales will come through offering a service – documenting the events in both

behind-the-scenes and aspects of the public side of the event in a photojournalistic / documentary style rather than the traditional model of selling prints / being paid by the photo.

Customer segments: Potential customers include theatres & similar organisations, festivals and cultural organisations, magazines / journals, non-profits and fairly much any organisations that run events (general).

Route to market: Word of mouth, direct networking, website, social media, personal projects, own writing / research / collaborations with others with similar interests.

2.3. Theatre and dance photography

Theatre, and dance photography, including location shots and portfolio work for individual actors / dancers, rehearsal and behind-the-scenes coverage. I am building this on an established portfolio, a background in theatre production (sound & light technician / founder of amateur theatre) and a strong interest in 'freezing the moment', making the unseen visible and photographing light and shadow. Through my background in literature and interest in the performing arts shared interests make it easier to connect with and work on the resulting photo.

Customer segments: Dancers (incl. portfolio shots and location work), Actors (incl. portfolio shots and location work) and theatre companies, festivals, cultural organisations.

Route to market: Word of mouth, direct networking, portfolio (web / offline / tablet), website, social media, personal projects, collaborations with others with similar interests.

2.4. Photography tuition

One-to-one photography tuition based around the needs and pace of each individual taught, utilising my unique credit-card sized teaching materials (see appendix). I am focusing on one-to-one approach as I generally don't feel a group setting can help with that crucial aspect of individually tailored support that really makes a difference to the specific needs of an individual, especially with an aesthetically as broad field as photography.

Customer segments: General public.

Route to market: Word of mouth, direct networking, social media.

2.5. Other income

One of my biggest strengths is my versatility and eclecticism and I will remain open for opportunities outside the frame of this business plan as and when they arise – which is, after all, one of the freedoms of freelancing. This might range across everything from dog sitting to working part time or on a fixed term contract as and if opportunities come along. Any and all collaboration or work always has an opportunity to build and enlarge networks and as such broader uses.³ Initially my day-to-day costs are covered by part-time work.

Customer segments: Varied.

2.6. Science communication

Science communication focuses on illustrating the work scientists do in the field and representing research through photographic storytelling and communicating results of research. Sadly much of science, scientific methods and the knowledge derived from it is often still poorly understood and, for far too many people, mysterious⁴. Photography on this aspect, especially photographic storytelling, has an opportunity to bring together a 'humanising' vision while remaining objective and informative. Photography can provide additional impact to what is written and help to make information more memorable and meaningful. The old adage of show

³ See also the progress report further down on the importance of this additional income.

⁴ As I am quite involved with the scientific method and appreciate its approaches I am often disappointed by how articles on scientific research in popular newspapers glance over methodology and actual data, focusing on conclusions excluding all else. *How* knowledge came to be is crucial in a rational argument and making that more transparent is – I feel – an essential aspect to make science more accessible and ultimately democratic. The most frequently used statement in popular science reporting – 'scientists say' – gives no insight as to *why* a researcher or team of researcher says what they say, making it impossible to evaluate the worth of their research to the layman.

don't tell⁵ extends past just creative writing, but is useful as a form of impactful communication nearly everywhere.

Customer segments: Scientists (incl. shared grant applications), non-profits, conservation organisations, universities, activists, magazines / journals (including online), newspapers, publishers (scientific / photobooks), general public (via crowdfunding).

Route to market: Word of mouth, direct networking, social media, portfolio (web / offline / tablet), website, personal projects, own writing / research / collaborations with other organisations mirroring their interests, volunteering.

2.7. Conservation photography

Conservation Photography is a fairly new genre of photojournalism, represented mainly by the International League of Conservation Photographers (<http://conservationphotographers.org/>). It brings together natural science with environmental action, science education and visual narration, supporting the work and reach of organisations and individuals in the conservation field. Specialising in this direction would allow me to utilise my background in Outdoor & Environmental Education and outdoor activities (hiking, mountaineering, caving, kayaking, and long-distance bicycling) as well as my strong interest in natural science and humanity's relationship to the environment. As a method of photography the aim is to go beyond just producing images, but to actively assist organisations in communicating what they do, why they do it, and what they achieve. The environment and especially conservation efforts hardly ever make news – striking imagery can make a significant difference here. The genre strongly differs from traditional wildlife photography in that it doesn't just aim to reflect our idea of what nature is (beautiful, whole, functioning), but on shaping a more objective perspective⁶ (what happens to it, within it, about it). I am particularly, on a personal level, interested in covering issues surrounding climate change. While there's several photographers that occasionally focus on climate change issues as part of their work very few specialise their efforts on this particular sub-niche of conservation photography⁷.

Customer segments: Scientists and environmentalists (incl. shared grant applications), non-profits, conservation organisations, universities, activists, magazines / journals (including online), newspapers, publishers (scientific / photobooks), general public (via crowdfunding).

Route to market: Word of mouth, direct networking, social media, portfolio (web / offline / tablet), website, personal projects, own writing / research / collaborations with other organisations mirroring their interests, volunteering.

2.8. Editorial photography

Editorial photography is a broad and not overly well defined term. It basically encapsulates any form of photography that illustrates a story, but is bound less by the accuracy and ethical focus on reproducing reality that is at the core of photojournalism. As such it falls somewhere in between the documentary and an artistic style. Staged shots, if they do illustrate a story, are more permissible here⁸. I specifically would also include photojournalistic photography that doesn't quite fall under the science and conservation photography phases

⁵ It is – as most rules – also a bit overused and clichéd. Sometimes telling about rather than showing something is perfectly adequate and effective.

⁶ It still is also beautiful, whole and functioning, often.

⁷ Two photographers with a strong focus on Climate Change related issues are Robert van Waarden (<http://vanwaardenphoto.com/>) and Gary Braasch (<http://www.braaschphotography.com>). Note also that there are several recent articles from NGOs and environmental writers that highlight the absence of useful imagery relating to climate change (Randall, 2015) (Monson, 2015). Likewise Amy Vidal's article on truth in photojournalism highlights how photography can be misused and misappropriated, even by NGOs and non-profits, violating ethics and the rights of those depicted (Vitale, 2014). On this end it isn't just a lack of useful, objective, well made imagery but an attitude of 'what is on the web is free to use' that hinders truth and appropriateness.

⁸ See for example some of Frans Lanting's photos which go beyond just documenting how science is done, but sum up the whole process in a narrative and creative fashion: <http://www.outdoorphotographer.com/locations/international/seeing-science.html>

above into this broad target market. As my interests stretch towards not just the natural sciences, but also social sciences and social issues there might be opportunities to cover wider reaching topics here.

Customer segments: Magazines / journals (including online), newspapers, publishers (photobooks), general public (via Crowdfunding).

Route to market: Word of mouth, direct networking, social media, portfolio (web / offline / tablet), website, personal projects, own writing / research / collaboration with other organisations mirroring their interests, picture editors (generally approach photographers based on quality and subject of work rather than photographers approaching them).

2.9. Multi-media journalism

This is less a new set of target markets, but a decisive separate phase of the potential growth of this business. Through investing into equipment, building on both autodidactic learning and additional training I could introduce video and audio recording as part of my technical storytelling tools. I am, for example, intrigued by the use of podcasts for journalism and communication efforts – as quite powerfully (but not uncontroversial) exemplified by Sarah Koenig's *Serial*. (Koenig, 2014). Drone photography, time-lapse and bringing together audio recordings and photography are intriguing to me as well. Through workshops completed at FACT I have already some basic knowledge and experience of utilising tools like this and am keen to explore additional opportunities for training⁹.

Customer Segments: Varied. See above.

2.10. Personal Projects

Personal projects are an essential aspect of most photography businesses. On the one hand stepping away from the usual client groups and doing something different opens up opportunities to explore new techniques, subject matters or slightly unusual practice that can feed back into the more regular work. They also, due to their uniqueness, are key in 'getting noticed' as, especially in the traditional and formulaic genres like portraiture and headshot photography, doing something fresh is hardly possible while producing commercially and financially feasible products. Personal projects aren't financially useful themselves, but invaluable for marketing purposes. As I am a highly creative individual this has a huge scope for projects – I rarely find it hard to come up with unique ideas, some of which are exemplified in the addendum further down.

Customer Segments: Varied.

3. Route to markets

According to Photoshelter's *The Photographer's Outlook on 2014*¹⁰ – an annual survey targeting both enthusiasts and full-time professional photographers – 60% of professional photographers interviewed generated most of their income through commissioned work in 2013. The next largest group, at just 9%, quoted in-person sales as their primary income stream. Precisely half of the business contracts professional photographers landed were a result of Word-of-Mouth recommendation (37%) or in-person meetings (13%). Social media (8%), SEO (7%) and networking events (4%) played a less significant role. The large majority of professional photographers invest between 2-4 hours per week into marketing (49%).

Generally use of social media among photography professionals is much lower than with enthusiasts - 12% of the professional photographers surveyed are without any social media presence at all. Among those that do use social media Facebook is the primary network (48%) by a distance, especially compared to Twitter (5%). Correspondingly photo buyers interviewed by Photoshelter indicated that 35% of their contacts were discovered on social media, and out of these 56% indicated that Facebook was the main social media network used. Dedicated photography networks like Instagram are low on professional photographers' radar (4%) as their main marketing tool, which is,

⁹ I plan to apply for a place on Leeds University's Wildlife Filmmaking Summer School this summer through ideastaps – places are limited but the £1500 fee waved if my application would be successful.

¹⁰ Note that 73% of respondents were based in the US; there aren't any corresponding and in depth numbers available specifically for the UK.

I assume, a reflection of the stringent terms of condition and copyright policies of these social networks. All of the photographers investing 5-7 hours per week on marketing reported that they utilise social media. 62% of these indicated that they generated new work or revenue through social media which likely indicates that, currently, social media is a underused marketing tool by photographers. It is likely that social media, given its close similarity to word-of-mouth recommendations and in-person meetings, is simply an extension of the socially focused and personal contact strategy that seems to be the most successful route to market.

The largest slice of professionals' primary focus is evenly split between portraits (13%) or documentary / photojournalism (12%) work. The survey did, however, not include conservation photography or science focused work specifically. Some of the related genres like Landscape / Cityscapes (3%), travel (3%), wildlife / nature (3%) and adventure (1%) are highly specialised and small niches. Most photographers indicate a second speciality and here portraits lead with 14%, with a near even split between documentary / photojournalism (8%), fine art (7%), events (6%) and wedding photography (6%) respectively.

Listening to / reading up on photographers journeys into the professional market (e.g. Zack Arias, Morgan Heim, Christina Mittermeier) working for free, or little income, to build networks and portfolios seems usual – a picture confirmed through a telephone conversation with Holly Falconer who changed from a journalistic career to running a fashion photography business 3 years ago. Holly financed the initial phase of that transition through part-time evening work, offering her photography services for free which allowed her to build networks, contacts, and a substantial portfolio. Especially in the case of conservation photography both Morgan Heim and Christina Mittermeier point out the value of volunteering – few conservation organisations understand and appreciate the value of quality photography for their marketing, educational and conservation work until after a first experience. As a service conservation photography is not a high-profit yielding business, but – as outlined in the disclaimer at the beginning – my motivation is focused on the worth of the work I do beyond just financial enumeration.

In practical terms this means that most initial work will likely come through commissions and direct contact from / with individuals. Particularly in the case of the non-profit aspect of this business collaborating with organisations and other individuals, including – potentially – shared fundraising efforts (including crowdfunding) is crucial. As with my general plans for the business developing marketing and reaching new client groups will happen in a phase based approach as detailed below.

4 Competitors

Nicola Selby (<http://nicolaselby.com/>) is an established dance photographer focusing mainly on studio and commercial shots and live performance, and only a little on location photography. She also provides a headshot and dancer portfolio service ranging from £300 to £850 (plus add-ons) as well as running workshops for those interested (£250 for a place on a one day group workshop / £550 for a three hour one-to-one class).

Rory Lewis (<http://rorylewisphotography.com>) focuses on commercial & modelling photography, studio promotional portrait photography and offers studio headshots & portfolios for performing artists (£185 / £245 for dance portfolios plus add-ons). He offers one-to-one tuition focusing on people photography (including fashion) at prices ranging from £189 to £369 depending on length (two hours, half day, full day) which include fees for a professional model to work with.

There are very few professional wildlife photographers, and even fewer who, specifically, focus on conservation photography. On that end there is no local direct competition (that I am aware of) for this market, unpaid amateur photographers and staff at conservation organisations aside. From following those that do engage in this specialisation on social media I get the strong impression that cooperation and mutual support between practitioners in this particular field is quite common.

5 Promotion

Initially my focus will be on building local networks through direct contact and word-or-mouth, as, with a limited portfolio to start with, it is unlikely non-local organisations will commission me early on. Establishing and re-

establishing my contacts with local theatres, arts organisations, charities, universities and researchers, as well as literary organisations is important – e.g. The Reader Organisation, The Foundation for Arts and Creative Technology, Open Eye Gallery, Liverpool Mental Health Consortium, the Wild Flower Centre the four local universities (LJMU, Liverpool University, Hope University, Edge Hill) and similar potential networks and collaborators at hand. The Red Eye photography network, likewise, is a potentially useful resource, even if it is focused on the more traditional photography market.

As mentioned above a huge aspect of 'breaking through' as a freelance photographer is engagement with personal projects that go beyond the tight requirements of traditional commercial genre photography. These special projects are always slow burners, however, requiring time, care and attention to quality over quantity.

6. Social media / online strategy

Unlike the more active and targeted direct networking in person social media relies on others finding / discovering me through their own efforts.¹¹ While I value and see the purpose of social media¹² – and consider it underused by photographers as highlighted above, I aim to build up my social media presence slowly over time as I create more content and a larger portfolio. I strongly believe that a good social media presence is as unforced and as reflective of personality as possible. As I have a tendency to prefer to write myself into the margins – I find other people's lives' much more fascinating than my own. This content focused approach allows me to utilise social media as a tool to assist and help others, primarily, instead of a pure marketing exercise. So while I am building up a stronger portfolio still my social media presence will likely be underdeveloped initially, but growing as I create content.

As, especially with social media, the internet never really 'forgets' I am especially keen to include aspects of science communication and more journalistic focused work into my online presentation from as early on as possible to avoid slipping too far into being associated with a genre that isn't where both my true passion lies but which is also outside of that core USP my degree programmes provide me with. On the other hand the broad and varied cross-section of the population I want to reach makes it hard to pinpoint an audience, or to profile them: The people I want to reach as clients – professionals in the various relating fields – are not the same people that I want to communicate and reach through the output of my work (lay people; the general public).

But meanwhile, as a tool to discover new organisations and photographers, social media is already a rich hunting ground for me. There's a multitude of conservation organisations within the UK with very differing reach, like for example, the Bat Conservation Trust (over 70,000 followers on Facebook), The People's Trust for Endangered Species (over 8600 followers) or The Association of British Fungus Groups (127 followers on Facebook) and many more that I discover nearly by chance. Another really good spotting tool are job adverts on topical websites like environmentjob.co.uk or idealist.com.

Social media aside my web presence is focused on my own website – www.christofhaberle.com – which, for the time being, is mainly a portfolio space. The CMS Koken (www.koken.me) I am using is a new player on the market targeted especially at photographers, designers and video producers, with extensive behind the scenes tools to manage, organise and display media online. As a CMS it is still under heavy development, but already contains a rudimentary blogging function. I plan to utilise blogs and blogposts to present interviews, or written additional material to sit next to photography assignments as they come along.

¹¹ The targeted marketing abilities of some social media and online advertising are powerful (though ethically questionable) but I strongly feel that in the initial phase that money is best spent elsewhere.

¹² Despite, or maybe because, I am a 'digital native' that has been using the internet since the early 90s I am not uncritical of the way social media has become ubiquitous. There's plenty of research that suggests that we need meaningful physical and real-life contact with others and that the increasing semi-isolation fostered by an overly web based approach to communication isn't good for our health. (Pinker, 2015). This is true not just for mental health, but also physical health. (Cohen, et al., 1997) (Killam, 2015). The somewhat flippant question could be whether here is not yet another instance of a useful tool becoming an unhealthy need and common-sense must-use approach to technology that's not nearly as ingenious as it seems. I wonder if standing out and ones marketing message getting heard clearest might just be going back to the now unusual: Handwritten and personal letters, for example

7. Pricing rationale and how to cost a job

Pricing for photography on both a for and non-profit basis has to be based on a rationale that starts with how many shoots per week are feasible while maintaining a high quality standard. Planning, admin, networking, promotion and not least editing that happen before and after the actual shoots takes up the majority of time and needs to be accounted for. Most working photographers, including for example Zack Arias in his *Photography Q&A* (Arias, 2013) book, highly recommend to estimate about 2-3 shoots per week as the maximum frequency. From my own perspective and experience that seems sensible.

As indicated above portfolio shots, headshots and simple portraits achieve a market rate of between £120 (at the low end professional quality) to £400 (very exclusive). As a newcomer to the market I aim to price my service on this end at £150 per session initially. I'd be able to cover my monthly survival budget through four headshot / portfolio / portrait sessions per month, and would create profit on any additional shoots above that rate. I aim for a flat rate as – travelling, setup and similar effort wise – there's little difference in time needed between portraiture, headshots or location shoot. At a later date splitting off the more involved and higher skill level portrait and location photography work is sensible. Due to Rory Lewis' prominence and the quality of his work (he is using a £30000 medium-format camera that I can't compete with) going much above £150 at this early stage in building the business seems unrealistic.

Additional licensing fees with author and similar purpose focused photography depend on usage and are a complex topic. A good guide and tool to unravel these is The National Union of Journalists' fees guide (<http://www.londonfreelance.org/feesguide/>), but as with any freelance contracting these rates are tempered by organisations own internal fee structures. As Paul Hermann of Red Eye Network advised at times an under-par contract offer can still be valid if countered by seeking part of the payment through non-monetary benefits, like, for example in the case of a publisher asking them to include books or similar items as payment that have little costs to them but high personal value (e.g. further training). Licensing is a case-by-case basis with no hard and fast rules.

Event photography (including dance / theatre) produces a large amount of images and with that a lot more material that needs to be sighted, edited, prepared and transferred to the client. From researching a variety of photographers focusing on event photography a going rate of around £70-£120 per hour or £500- £600 for a full day (8 hours) event seems to be a standard range. As a fairly low-skill type of photography that is easy to enter the market with this is an area with heavy price pressure. Given the amount of pictures generated during an event shoot and the time required editing, a rate of £100 per hour is sensible. As, as with portrait shots on location, a booking will easily take most of my time I will not offer less than half-day bookings (at £300) and a slightly reduced rate if the booking is for a whole day (£500). As with portrait sessions booking more than two events per week is impossible.

Teaching photography is often one of the big money makers for many photographers, including those well established, and there are a huge variety of different pricing and income models on this end, ranging from landscape and wildlife photographers organising whole vacation packages for customers down to the video and mass-based reach of comparatively low-cost online courses and organisations like CreativeLive. Most one-to-one tuition focused on beginners in Merseyside and Manchester areas falls somewhere in the £25-£70 / hour rate. As a part of this business I'd very much see this, at least initially as an incidental bonus income that I don't want to invest too much resources developing. An initial rate of £30 / hour, with a minimum block of a two hour session for bookings, seems sensible.

Much of what is listed under the non-profit phases of this business is largely project focused work and will need to be costed in a business plan like approach for each individual project. Some of these projects might need additional equipment, have travelling costs and similar expenses attached that have to be considered with each in turn. My overall aim is to reach a living wage payment rate on the hours invested on average minus all costs involved with all of these in the long run. As I consider re-instating this business as a non-profit, once I am more established on

work relating to that part of this business, careful re-consideration of price structures would have to happen at that stage.

8. Customer process & Terms and conditions

Customer process depends on the precise project and – just as working with people in general – the personality of the people I work with. As mentioned previously my focus is strongly on making, rather than taking photos, so understanding where someone comes from, who they are, and how to collaborate with them is key here.

Event photography: Steps included would be – if possible – a pre-chat about what happens on the day covered, clearing up what specific aspects of the event are important for the client, and potentially establishing a narration and pre-visualising what type of pictures would characterise the day, obtaining a running order of the event, inspecting the location if possible (preferably at the same time as the actual event to identify good positions with adequate lighting or opportunities to use flash) ahead of time. On day of shoot: Stay out of the way, remain in the background and 'hide' in plain sight for candid type documentary shots. I aim to edit the photos (depending on volume and length of day) within a day or two, and provide access to the photos via my dropbox account for a limited time.

Theatre: As with event photography having a brief conversation previously is useful. Attending a rehearsal to identify particular scenes that stand out visually ahead of time, clearing up access issues (possible to attend a full-costume rehearsal? Ok to go on stage during rehearsals; opportunities to stage particular scenes outside rehearsal time with lights at higher intensity?) are important topics, as are whether there's possible access to the wings or other interesting perspectives and chances to document behind the scenes photography. Staying out of the way and my ability to be quiet & unobtrusive is key. I aim to always edit one or two specific photos and send them through on the evening of the shoot if possible (low resolution). Edit and present the photos between a day to a week after the shot (depending on editing needs – photos used for press releases and posters / PR material might need more in depth and extensive editing than just a photojournalist type one-over).

Dance photography: If covering a dance performance generally as per above. Having access to an earlier rehearsal helps – especially with making notes about interesting scenes. In a pinch just generally reactive photography works. It's important to highlight, especially with modern dance that often occurs under very low light that some (parts of) the performance may not be possible to photograph at all, as they might overwhelm the capabilities of cameras. If the company is new to dance photography clearing up that in-door performance will have to be taken at high ISO with the resulting quality loss and graininess of images is important. Dance photography pushes photography techniques & technology to a limit.

Headshot and portrait photography especially benefit from a pre-meeting with potential clients. As being photographed in headshots and portrait sessions is often nerve wrecking for most, establishing a good working relationship and 'getting to know' each other a little prior to shooting helps significantly. As I work without a studio being able to have a look at potential locations beforehand also helps with deciding what equipment is needed and what time of day might be best as any natural light photography depends on where and when sunlight is available and suitable (dawn and dusk work best with natural light). Location photography is largely similar to portraits / headshots, but with an even stronger focus on collaboration and involving client in pre-planning, more intense location scouting. I hand out a general letter with tips and tricks and, depending on the personality of the client(s) might set them an ice-breaking style task (see addendum for examples).

9. Details of working premises

Irrespective of particular setting all work is done outside a studio and without fixed working premises – aside the time spent at home for editing photos, admin work and storing and preparing equipment between shoots.

10. Funding

A major road block in scaling up and approaching potential clients is that my seven-year old laptop (even upgraded as far as I can) it simply is no longer up to the job. That it takes at times as long as 10 minutes to even open an image for editing makes it impossible to guarantee a fast turnaround. I'd like to use the grant for a

significant upgrade to my IT equipment thus. As I am able to assemble computers myself buying parts allows me to carefully choose them, aiming for quality and longevity as much as possible. This route isn't necessarily cheaper than off-the-shelf computers, but parts bought independently often come with an extended warranty, and I can avoid any crucial cost cutting measures that are often the case with stock PCs. A standard PC instead of a laptop also allows for further upgrades in the long run and the proposed components in the table below are very much chosen with a long-term vision in mind. One of the large advantages of the upgradability of PCs is that it is possible to re-use parts; which also makes them a tiny bit more environmentally friendly than the current crop of laptops¹³.

Part	Price	Rationale
CPU: Intel Core i7-4790K 4.0GHz Quad-Core Processor	£267.54	High level CPU that's future proof enough to be up to speed for several years. K version allows for overclocking to extend the useful life time for a bit later on. Intel over AMD given the better energy efficiency and higher performance of Intel (currently) for processor intensive tasks.
CPU Cooler: Phanteks PH-TC12DX_BK 68.5 CFM	£39.74	3 rd party CPU coolers generally are far more efficient than those coming stock with CPUs. A well cooled CPU extends its lifetime and opens up options to overclock (see above). This cooler comes out well in tests and is reasonably priced. Alternatives possible, depending on price developments.
Motherboard: MSI Z97S SLI Krait Edition ATX LGA1150	£88.76	Reasonably priced motherboard with features I'd want (especially on-board raid). Alternatives possible, depending on price developments.
Memory: Kingston Fury White Series 16GB (2 x 8GB) DDR3-1866 Memory	£104.04	Kingston memory is competitively priced and generally high quality. DDR 3-1866 is fairly future proof. For my applications 16GB is a minimum, especially with the look toward video, and paired memory provides a performance boost in comparison to single sticks. Aim to upgrade to 32GB total eventually. See below. RAM like this would go through several future updates to the system.
Storage: Western Digital Red Pro 2TB 3.5" 7200RPM Internal Hard Drive	£113.99	Red Pro level hard drives are Western Digital's heavy duty hard drives. As data integrity is crucial paying something extra here is worthwhile. Come with an extended warranty compared to standard consumer hard drives, too. Storage section especially to be upgraded in the future, see below.
Case: NZXT S340 (White) ATX Mid Tower Case	£59.94	Cheapest full metal (steel) based case I could find. As a base part for any future updates this will last for a long time. Steel can be far easier recycled (molten down) than plastic and many other metals.
Power Supply: EVGA 750W 80+ Gold Certified Fully-Modular ATX Power Supply	£90.11	Not the cheapest power supply available, but comes with a 10 year warranty and really good reliability and stable power output levels in tests. A high quality power supply keeps parts healthy – and this particular one, as with the

¹³ I sincerely hope modular laptops – like what Google's Project Ara aims to do for smartphones (<http://www.projectara.com/>) – become reality sooner than later.

		case, is an investment through several upgrade cycles in the future. 750W is slightly over-dimensioned, but there's no lower watt version of this model and power supplies only draw what is needed anyway. Provides some room for growth and means future upgrades to system aren't limited by power supply.
Wireless Network Adapter: TP-Link Archer T8E 802.11a/b/g/n/ac PCI-Express x1 Wi-Fi Adapter	£48.98	Wireless adapter is a necessity. This one isn't quite the cheapest (but reasonable) but as other parts future proof given the wide range of protocols supported.
Monitor: Dell U2415 60Hz 24.1" Monitor	£227.94	A good monitor is crucial. This Dell provides full SRGB coverage and comes factory calibrated, while still not being outrageously expensive. A second wide gamut display (i.e. capable of displaying more colours to match capabilities of camera and printers) as well as colour calibration tool come under future upgrades. [Monitors de-calibrate with time.]
Total	£1041.04	Sums calculated via PCPartpicker.co.uk on 15/03/2015. The site automatically compares various sellers. PC parts fluctuate in price heavily and there are deals here and there when watching closely, so the total price is likely to come in below this with some careful shopping around. There's also a few alternative picks (e.g. motherboard) that are of a similar price level and would do comparatively as well – this is a suggested list more than a definitive one.

On a long-term basis incremental upgrades would open up the opportunity to use the same base PC for video editing and increased data security as outlined in the table below:

Part	Price	Rationale
Memory: Kingston Fury White Series 16GB (2 x 8GB) DDR3-1866 Memory	£104.04	Upgrade to 32 GB RAM, especially if video use becomes a reality.
Storage: Western Digital Red Pro 2TB 3.5" 7200RPM Internal Hard Drive	£113.99	Second hard drive to run in a RAID 1 setup for data protection / redundancy. RAID 1 mirrors the content on each – anytime something is written to one it is written to the other drive. If one fails a backup of the data is available. All hard-drive fail, eventually.
Storage: Samsung 850 Pro Series 256GB 2.5" Solid State Drive	£124.95	Solid State Drive as the 'everyday' drive. Speeds up system, but also allows separating operating system and programs from the RAID 1 setup that'd then only contain data that is worked on / stored temporarily. This particular drive comes with a 10 year warranty and uses the more stable NAND chips.
Video Card: Zotac GeForce GTX 970 4GB AMP! Omega Edition Video Card	£290.42	Initially internal graphic card of Intel CPU is enough. Long term, especially as upcoming Adobe Lightroom 6 now can utilise external GPUs adding one will speed up the system significantly. Zotac is a reasonable priced company – and prices for GPU's always drop

		with time.
Monitor Calibration: X-Rite ii Display PRO (£160.00)	£160.00	To guarantee colour accuracy of monitor; one-off cost for device that'd be useful for years to come. X-Rite ii is self-calibrating, i.e. has a built in reference white ceramic plate to check its own accuracy, which alternatives lack.
Wide-Gamut display: Dell UltraSharp U2413	£349.15	Wide-Gamut version of the Dell monitor above. Wide-gamut comes into play when preparing photos for printers. As printers have a broader colour range that extends beyond what normal screens are able to display these special wide-gamut monitors are crucial for consistency between image editing and printing output. Likewise DSLRs record more colours than normal screens display so this is the most accurate and proper way to check photography from image taking through to printing. This Dell is the cheapest option – most wide-gamut displays are exceedingly expensive given the low production runs.

11. Afterword: Solutions

One of the big problems (online) debates about the state of the environment have is that they often turn out not that dissimilar to the relationship of the downstairs neighbours in my childhood' home. The participants either tune-out, react in anger, or display a fearful but pointless confusion (like the dog) given the complexity of the whole problem. There is a lot of frustrated despair; declarations that either the action of an individual can't achieve anything on its own, but also pressure on any one asking society to change course to prove their environmental sainthood first. There's a lot of hyperbole. From stating that the environmental movement wants to drag society back to the stone age, to accusing anyone that disagrees (at times even just mildly) that change is a complex and difficult proposition of being a shill paid by the oil industry. There's those that outright deny climate change, or even environmental degradation is happening, despite all the evidence¹⁴.

What I do not worry about is nature's capability to recover. And I am certain that, if we were to stop habitat destruction reporting on what happens in nature would quickly turn from a constant stream of disastrous news into good news, after good news. The efforts of Rewilding Europe (<http://www.rewildingeurope.com/>), the recent re-discovery of thought to be extinct Pine Martins in the UK (Morris, 2015), or even just the establishment of the first hedgehog conservation area (The Guardian, 2015) are news to celebrate.

What falls by the wayside too often is a rational debate about solutions. They do exist¹⁵. And this is precisely where I want a large aspect of my personal approach to science communication and conservation photography to fall – searching and presenting not just the problems but seeking out potential ways forwards. And on that end I'll leave you with a few questions to ponder:

- How come that using water and wind as energy sources was, prior to the invention of the combustion engine, seen as a sign of human progress and ingenuity – we even celebrate old wind and watermills as

¹⁴ These often quickly reveal that they haven't really understood much about the physics, biology, chemistry and broad interactions that happen in shaping our environment.

¹⁵ Sometimes in the form of individuals that – against all the odds – really manage to transform their lifestyles. Like, for example, Lauren Singer who is leading a trash-free life (Singer, 2014), the growing movement of micro-housing built which both foster a more zen-like less materialistic lifestyle and often manage to generate all electricity needs; the revival of using more traditional and sustainable building methods and materials; the many people who consciously leave their car and go back to using bicycles, and so on.

historic buildings – but tapping into the same physical forces is now often considered either something too costly, impossible, or even outright a blight on the landscape?

- How come that there's no push to increasing the road infrastructure for bicycles, given that many of our congestion problems, reduced air quality, the obesity epidemic, and even climate change correlate with car traffic?¹⁶
- How come that we seem to be so unable to politically act on the threat of climate change to us, given there's plenty of global political movements that could be pointed to as prototypes of successful supra-national collaboration, from the 'Marshall Plan' to the UN¹⁷, the Manhattan project to space exploration? In the successful solution to Ozone layer depletion we even have a small scale prototype of a global solution to an atmospheric problem.¹⁸
- Wouldn't a re-introduction of sailing ships, with all our current technology and knowhow, as a means of long-distance good transport be a rather amazing sight?

12. Addendum

12.1 Equipment donated to business

Equipment	Value	Notes
Laptop Asus F5R	n/a	Seven years old and was a 'stock sell-off' then. Not really worth much and deserves retirement – but useful as a backup.
Tablet PC Sony Xperia Z1 Tablet 32 GB	£279	Bought 14/07/2014 at John Lewis, second hand.
Software Windows 7 professional	£40	Bought new via ebay for £89 17/09/2012. Main OS for computer will be Linux in every day setting. Some specialised software run on windows in virtual environment.
Adobe Lightroom 5 standalone, full version, digital download	£87.09	Bought for £82.05 during a promo by Adobe (was much more expensive then, otherwise). Value = current price for that same digital download.
Microsoft Office 2007 Home & Student	n/a	Bought while studying. Value depreciated.
Printer Samsung ML 310	£119.99	£179.99 on 28/06/13 – no longer sold.
Mobile Phone Sony Ericsson J132	n/a	Donation from Liverpool's Volunteer Centre. Value depreciated.
DSLR Cameras Pentax *istDS	n/a	Bought second hand ca. 2004. Value depreciated. Occasionally camera shops offer trade ins for working DSLRs of any age, however.
Pentax K5	£200	Bought second hand 09/10/2013 for £330.00 (factory restored). Estimate via ebay.

¹⁶ Having grown up on the continent bicycle travel as a means of personal transport is just second nature to me. It is proven to solve so many of our problems, too – physical activity is known to be good for both our physical and mental health; people who commute through nature have been proven to be significantly less stressed than those that don't. The much praised Dutch bicycling network only came to be due to public pressure: <https://www.youtube.com/watch?v=XuBdf9jYj7o>

¹⁷ The declaration of human rights is still a radical document, especially given the sheer number of countries that have ratified it. It is worth a re-read now and then: <https://www.un.org/en/documents/udhr/>

¹⁸ And to re-iterate just how dangerous and pressing the situation is – by current CO2 emission levels we have just a little more than 17 years left to turn the global economy if we want to avoid the critical level of two degrees warming. Do note that that two degrees level is a political more than a scientific measurement: A warming of less than two degrees Celsius comes with a 66% chance of avoiding disastrous climate change – to eliminate the other 33% risk we'd have to act even quicker. The huge underestimated danger of climate change is that after a certain point positive feedback loops (aka a chain reaction) might kick in, and take all possible controlling efforts away from humanity.

Lenses		Lenses generally hold their value at a certain point and do not depreciate much further. Values listed here as I might switch to Nikon and would sell off equipment at that point for re-investment.
Pentax-DA f3.5-5.6 18-35mm AL	£34.99	Used price of only e-bay auction that I am fairly positive is the precise same model.
Miranda 24 mm f2.8	£29.95	Bought second hand via ebay 29/09/2013. (Price stable)
Sigma Mini Wide 28 mm F2.8 Macro	£14.50	Bought second hand via ebay 29/09/2013. (Price stable)
smc Pentax-M f1.7 50 mm	£25	Hand-me down from my father. Common, but in demand lens.
Tamron SP AF 90 mm f2.8	£259	Bought 02/10/2013 for £177.49, second hand via ebay (was a bargain and is worth more!). Estimate via ebay prices.
smc Pentax-M f3.5 135mm	£45	Hand-me-down. Averaged out prices (largely stable)
Tamron af F4.5-5.6 70-300MM	£50	Price stable.
Flashes Radio Triggers, Light modifiers		
Nikon Speedlight SB-28	£45	Bought second hand via ebay 17/10/2013. (Price stable)
Aputure Trigmaster Plus-ii 2.4 GHz (x4)	£75.99	Bought new via ebay for £104.42 on 23/10/2013. Little use, yet, so current price on ebay used as value.
Frio Coldshoe Adapter V2	£9.99	Bought new 29/07/2014.
Honl 1/8 Speed Grid	£25.99	Bought new 29/07/2014.
Lastolite Heavy Duty 4 Section Lighting Stand	£44.99	Bought new 29/07/2014.
Manfrotto MNo26 Lite Tite Swivel and Umbrella Adaptor	£23.95	Bought new 29/07/2014.
Westcott White Satin Umbrella with Removable Black Cover - 115cm	£24.99	Bought new 29/07/2014.
Lastolite TriFlip 8:1 Deluxe Kit	£169.99	Bought new 21/09/2014.
Projector		
Acer x1160	n/a	Value depreciated.
Outdoors Gear		
Hilleberg Nallo 2 GT (Tent)	~£500	Bought for €619.65 (~£489.81) on 19/04/2011. New price now: £765.00 (these are high quality expedition level tents (capable of Antarctic / Arctic use) and hold or even increase their value with inflation.)
Hilleberg Nallo 2 GT Footprint	£50	Bought for that price in 2011. New for £85 at the moment.
Trangia Stove 27-3UL	£30	Current price £55.44.

Mountain Hardwear Morpheus (Jacket)	n/a	Found for £99 reduced from £249 March 2011. Value depreciated
Bicycles (x2) – main mode of transport.	n/a	Both second hand and restored. Value depreciated. [Additional and more niche equipment from climbing gear to backpacks to wetsuit not listed here.]
Total	£ 2146.96	

12.2. Customer Relationships Sample 'Preparation' Letter for photoshoot with theatre company 'Oh Yes Theatre' and second 'Task' letter

Dear Alex,

this is just a brief pre-photoshoot letter with some information that makes it all easier on the day

All photography, especially headshots and portraits, are collaboration. My aim is to 'make/create' a photo together rather than just 'taking' one. So I'd like to encourage you to bring your own ideas in and tell me if there's something specific you want. By and large I will use the first part of our session to work toward a traditional 'normal' headshot, but once that's done we can play a little. If there's any room in the building you particularly like do make a mental note.

Here's some tips/requests though:

- Please bring a second set of clothes that you can change into so it doesn't look like all the photos have been taken the same day. For headshots plain simple clothes are best – the aim is very much to focus on your facial expression, not your clothes. Neutral clothes also mean that there's fairly much no limit on how and where you can use the photos we create, later on, too. Choose something that you'd wear in everyday life and that you feel comfortable in.
- If there's a favourite hat, or jacket, or scarf, or similar you can bring that, too, if you want – as that'd make it easy and quick to 'change' things up a little.
- Get a good night's sleep on the 11th, if you can. It does make a difference to how we come across in photos if we are well rested.
- Bring something to drink and to eat. I'll bring a flask of hot water, but as there's five of you over the day I can't guarantee how long it'll last.

The Task (optional)

There's a fun (I hope) task I am asking you to do as a bit of a surprise. You'll need someone else – friend, flatmate, similar – who you trust to act as a 'taskmaster' to time you. Someone that is NOT Jade, Joe, Tom or Andrew, if possible. It won't take more than five minutes of your time. Give the person the envelope included here, without opening / reading it yourself. It has all the details. (If you absolutely can't find someone to do that, read through it on your own and time yourself). Decide after if this is something you'd want to go ahead with – entirely up to you :).

See you on the 12th,

Hello you, Alex's 'taskmaster',

Please read through this quickly – and don't let him read the instructions, if possible, ahead of time. More fun if he doesn't know what's coming.

I want Alex to bring two objects that mean something to him to the photoshoot – but I don't want him to ponder and think much about the choice. So here's how that works:

- Place him in a room that contains most of his personal belongings.
- Tell him what he needs doing – use one of the scenarios below if you want to or make up your own.
- Give him five seconds to pick two items. So nothing that needs dismantling, or unplugging. Meaningful objects that he cares about.
- Ask him to bring these to the shoot. He can switch one out if he absolutely wants to, but this is about daring to be himself and to be (potentially) 'vulnerable'. He shouldn't tell anyone else what these are!
- I am doing the same thing – and will bring my own personal objects, too – to make it fair!

Thank you so much!

Here are a few scenarios you could use to frame this:

Fire!

You wake up in the middle of the night; the room is full of smoke and you can hear a fire burning in the flat / house. You have five seconds to rescue two items before you need to evacuate the building.

Banished to the Moon!

Imagine a dystopian future. Much like 'criminals' were banished to Australia from the UK in the 18th century this society banishes people to a penal colony on the moon. No returns trip possible. You were caught stealing a pencil. The somewhat humanitarian law enforcer that arrested you allows you to pick two objects to take along as a memory of your life on Earth. You have five seconds to choose them.

Burglary!

You come home late one night. The front door to your home has been forcefully opened and the place has been vandalized – nothing is spared, mirrors and chairs smashed, furniture overturned – it's an absolute mess. Which two items would it hurt most to have lost? You have five seconds to pick them.

11.2 Customer Relationships sample – e-mail exchanges with publisher

Hej Charlotte,

jag har studerat i Sverige för min första examen (i Gävle) och Sverige är något av mitt andra hem. Så jag är verkligen glad, bara på den nivån, att James' bok kommer att publiceras där.

[My Swedish is a bit rusty though.]

I'd be happy to license out photos for your marketing, but it'd be great to know how you'd use it in a bit more detail - I'd be happy to offer you a fair price based on that.

James and I wanted to meet up for some more photos for one of my own personal projects, but we've both been quite busy so that hasn't happened yet - I'd be happy for you to have a look once we've done that, though. Or, even, create something bespoke if you have a certain type of photo in mind.

All the best,

-Christof

11.3 Sample ideas for potential projects & collaborations

This is a nonbinding list that is mainly included to illustrate the type of ideas and potential projects I hope to pursue. It's an abridged list – but I frequently come up with or across ideas like these – that's meant to illustrate how I think and creatively explore the world around me.

Meet Your Neighbours

The Meet Your Neighbours (<http://meetyourneighbours.net/>) project is an initiative founded by conservation photographers Niall Benvie (Scotland) and Clay Bolt (USA) in 2009. It aims to encourage photographers of all skill levels (who do need a macro focus lens, however) to explore and photograph species local to them. One key aspect is that by using a 'field studio' and following clear instructions the images created have a style unique to the project rather than a huge variety of individual photographers' styles. Using several flashes and white backgrounds the photos imitate a 'high key' look as used in some portrait setups. As the project asks participants to find a local conservation organisation that sponsors photographers in exchange for full licenses to the resulting images the project directly supports conservation organisations. All Meet Your Neighbours photos are also marketed through The Nature Picture Library, Bristol (<http://www.naturepl.com>) a non-profit organisation that re-invests money made through its brokerage of nature photography into conservation efforts. Proceeds of any images of the Meet Your Neighbours projects are split 50% to the Nature Picture Library, 25% to the Meet Your Neighbours project and the final 25% to the original photographer. As a project and entry point to conservation photography it is a fairly straightforward approach.

My own take on this would be that I aim to search for sponsorship or a joint grant application with a local organisation like the National Wild Flower Centre – but go at the project with a slight twist. To qualify the 'neighbours' aspect I'd aim to stick to local areas that I can reach by bicycling and go no further than a single overnight stay. The project would require some additional equipment (two additional second hand flashes, some lightstands, diffusion material and a bicycle trailer to carry camera and 'outdoor studio' safely) all of which would also be useful for most of my for-profit photography.

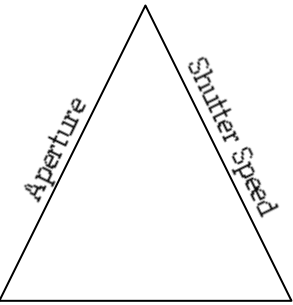
Meet Yourself

I've always been fascinated by actors playing / embodying two different characters within the same scene, as for example Cate Blanchett in Jim Jarmusch's *Coffee and Cigarettes* (<https://www.youtube.com/watch?v=XBI8AwLvb5g>). I'd love to collaborate with actors on creating a character that is as unlike them as possible. This would involve an in-depth thought process and characterisation as with shaping a character for a novel or a play, but also thinking up a scenario in which actor and their alter-ego might meet including finding a suitable location. As a project this is about showing the range of an actor's ability within a single frame, but at the same time also characterises them – as any portrait would aim to – through the contrast between their own natural non-acting persona and the opposite.

In-Transit

This is a project that I'd love to run in collaboration with In-Situ (<http://in-situ.org.uk/>), an artist-led non-profit organisation in Pendle, which focuses on socially engaged art. As I'd collaborate as an 'outsider' passing through exploring transport and our relationship to it (and the impact on the environment) suggested itself. As socially-engaged art is very much centred around community I'd explore and develop this idea through visits to Pendle in more detail. The project might also involve another of my creative ideas: To build the world's first bicycle drawn pop-up studio – a project that I have some detailed plans for, on its own. I've discussed this with Kerry Morrison – an environmental artist and one of the members of In-Situ – who'd be happy for In-Situ to support a potential funding application on that end.

11.4 Credit-card sized teaching material (prototype)

<p>Aperture creative scenarios:</p> <ul style="list-style-type: none"> Portrait: Shallow depth of field (small f-stop) to blur out background, large f-stop to include background. You can make portraits of anything! Guide the viewer's eye in a picture – select the depth of field to cover what you want to be noticed. Lookout for 'lines' you can use to add perspective depth. Landscape: Wide depth of field to show all of the landscape in detail. 	<p>Aperture controls how much light passes through the lens. Each f-stop doubles the amount.</p> <p>Controlling exposure:</p> <ul style="list-style-type: none"> Open the lens (small f-stop!) to increase. Close the lens (large f-stop!) to decrease. <p>Creative control:</p> <ul style="list-style-type: none"> Open the lens (small f-stop!) for shallow depth of field – narrow area in focus. Close the lens (large f-stop!) for broad depth of field – wide area in focus. 	<p>The Exposure Triangle (note: without flash!)</p>  <p>Exposure is balance. If you alter one aspect the other(s) have to compensate.</p> <p>© Christof Haberle www.christofhaberle.com</p>	<p>Shutter Speed sets how long the sensor is exposed, measured in (fractions) of seconds.</p> <p>Controlling exposure:</p> <ul style="list-style-type: none"> Reduce shutter speed to increase exposure (more light recorded). Increase shutter speed to decrease exposure (less light recorded). <p>Creative control:</p> <ul style="list-style-type: none"> Use slow shutter speeds for motion blur (longer recording time). Use fast shutter speeds to freeze action (shorter recording time). 	<p>Shutter Speed creative scenarios:</p> <ul style="list-style-type: none"> Use a slow shutter speed (camera on tripod) to blur / smooth out flowing water. For dynamic people photography use a shutter speed just fast enough to freeze their body movement, but slow enough to blur hand movements. Use a fast shutter speed to freeze fast action, or a slow shutter speed to make slow movement seem faster.
		<p>ISO alters the light sensitivity of the sensor – which helps in dark surroundings / low light, but reduces image quality. Use with caution.</p> <p>Controlling exposure:</p> <ul style="list-style-type: none"> Increase ISO to increase sensitivity (brighter image). Decrease ISO to decrease sensitivity (darker image). <p>Creative control:</p> <ul style="list-style-type: none"> Increase ISO for more noise (grittier image) Decrease ISO for less noise (cleaner image) 		

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A business plan is a formal written document containing business goals, the methods on how these goals can be attained, and the time frame within which these goals need to be achieved. It also describes the nature of the business, background information on the organization, the organization's financial projections, and the strategies it intends to implement to achieve the stated targets. In its entirety, this document serves as a road map that provides direction to the business.