

Quintessential IMAGES

www.newzealandimages.co.nz



Turning ideas into images



Concept–Writing–Photography–Video
By Peter James Quinn



How much is your image really worth to you?

In today's intensely competitive marketplace, images are an essential sales tool in attracting more business. They're used everywhere to engage an audience and tempt customers. But what if your images are working against your business, and actually turning customers away?

When it comes to creating marketing images, many businesses mistakenly think they are sparing themselves unnecessary costs by using a generic image of somewhere else, or even taking their own photographs, writing the copy, and designing their own marketing material, rather than using the services of a creative professional.

Alternatively, they might engage untrained and inexperienced creatives who offer to work cheaply, believing this is a way they can save some money because, let's face it, most businesses would prefer to reduce their marketing expenses wherever they can.

Why is it essential to use a professional image?

The cost to a business that presents itself in an undesirable way can be a significant one, all due to the images you use to sell yourself.

Each and every one of your potential customers makes certain judgements about the quality and standard of services and products they are going to be offered by your business, all based upon the kind of image you present to them.

We all know photographs have an immediate impact, and possess a language that communicates information in an instant. There's that old adage "a picture says a thousand words" to back that up.

But what if your image is a negative one?

How many times have you looked at a badly made photograph advertising something and instantly turned the page, never allowing your eye to return to that offending image again? Think what that does to sales.

Or worse, you can't identify with people who appear in the image. You forget what it's selling, all because you don't see yourself in that picture. Advertising images need to reflect your market.

So even if potential customers do see your brochure, or view your website, you may never even know what they think of your image. You simply don't ever hear from them!

Even when you deliver the highest levels of real world service, or a fantastic product, can you really afford for your marketing to be presenting the wrong image?

Read on to learn how we can change your image...



Our specialty is location photography for commerce, business and industry, but we prefer not to be pigeon-holed because we offer our clients a lot more than that.

The approach we take with our marketing and photography services is to create outstanding images that work effectively to help our clients sell their products and services.

Initially, we like to meet with our clients and discuss the strategy, identifying target demographics, and what actually needs to be presented, who to, and how, so we can define and create the concept.

Only then do we begin the painstaking process of constructing that image, engaging models and props where necessary, arranging settings, and dressing the location to show it off at its absolute best.

We pay attention to the details, the composition, and the lighting. If we have to, we will suggest maintenance and physical improvements that might need to be made to improve the look of things before the shoot begins. The examples at left were all created taking this approach.

We never wander in and simply take a photograph!

Our fees reflect the professional service we provide, and we believe the value our clients receive from the images we create is worth immeasurably more to them than if they did without them.

After all, many of our clients spend large amounts on advertising placements, media, and print costs. Why sacrifice all that with poor quality images that have no effect on the market.

We use a range of professional cameras and lighting equipment, from high-end digital capture technology and computing power, to traditional film-based photography in a range of formats, and we need to charge a fee for downloading and processing each of those mediums to keep up with those costs associated with staying current with technology.

Like all professionals, we work with industry standard terms and conditions, and as normal practice we require a 25% booking advance to secure our services. We provide written estimates and a detailed costing so there's no hidden surprises, and with 25+ years experience behind us, we work efficiently to complete work within budget.

If the end result does not live up to our own high standard, we are always prepared to reshoot. We can even provide text and design services, as well as knowledgeable publishing advice for both print and online.

Clients who've used our services:

Pacific Resort Rarotonga & Aitutaki; New Zealand Geographic; Treble Cone Ski Area; Lake Moeraki Wilderness Lodge; Mount Hutt Ski Area; BMW Magazine; Cuisine Magazine; Kiwi Experience; Solid Energy; Fletcher Paper; A&G Price Ltd; Penguin Publishing; David Bateman; Te Papa Press; AA Directions; North & South; Merian Travel Magazine; Turama Pacific Marketing Group; Apa Publications Insight Guides.

Why not visit our website www.newzealandimages.co.nz to view more of our work, or phone 021 263 4018 or 07 868 5950 (Int clients please add +64) to discuss how we can help you to improve your company's image. We look forward to hearing from you soon.



ABOUT Quintessential Images

Quintessential Images is a boutique multi-disciplinary studio with its focus on visual image-making and communications for both print and rich media in the digital age.

The studio was founded by New Zealand-born photojournalist Peter James Quinn, and is recognised for creating inspirational concepts and content for both new and old media platforms – from web and electronic presentations to traditional print publication, display advertising, and public exhibitions – for clients across the world.

With over 25 years practise in the publishing, graphic design and advertising industries, we have a wealth of experience to draw upon, and a commanding network of colleagues from across the creative spectrum we can call upon to complement that.

Most importantly, we know how images shape human perceptions, and we understand how to create ones that will effectively convey the intended message.

Coming from a background in photojournalism for editorial and corporate clients, the primary strengths of **Quintessential Images** are our communications skills in both the visual and written disciplines. We supplement those with commercial design, video and multi-media production services.

We have a solid track record producing award-winning material for leading publishing houses, New Zealand and international magazines, graphic design companies, advertising agencies and high profile corporate clients. Our images are held in major public collections and have been toured nationally and shown internationally in museums and public spaces in Australia, The United States, Japan and the Netherlands.



Quintessential Images have undertaken commercial assignments for major corporations as well as many SME's in the tourism and hospitality industries throughout the Australasia/Pacific region including Pacific Resort Aitutaki, voted "the world's leading boutique island resort" (World Travel Awards 2008).

Cover Images – Client: Pacific Resort Aitutaki;
Te Manava Luxury Villas Rarotonga.

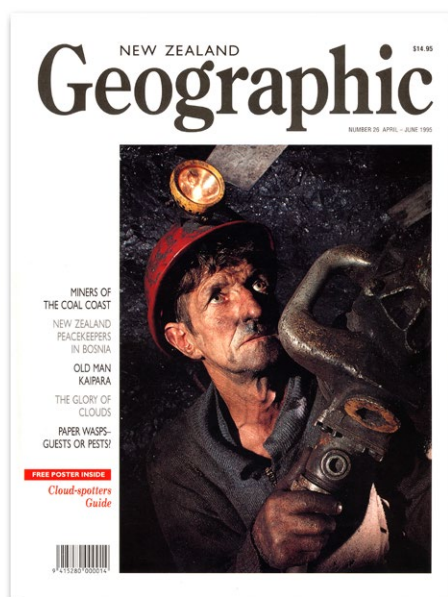


Client: Mount Hutt Ski Area

ABOUT Peter James Quinn

Following graduation from the Wellington Polytechnic School of Design in 1989, Peter James Quinn was commissioned by Reed Publishing Ltd to produce the photography for the book *Staunch - Inside New Zealand's Gangs* (1991, 1996 & 1997).

Over the next decade, Peter was engaged as a contract-photojournalist photographing and writing for the *New Zealand Geographic* magazine, while contributing work to numerous other New Zealand and international magazine publications, book publishers, design companies and advertising agencies.



His accolades include being short-listed for the **Montana New Zealand Book Awards** (Illustrative Arts Category) for his second book, *Highway 35 - Travels around East Cape* (NZ Geographic/Reed Publishing 1998). He was a finalist in the 1997 **Travcom Travel Photographer of the Year Awards**, and in 2002 he was the **Epson N.Z. Professional Photography Awards Winner** in the Corporate/Editorial Category. 2014 saw him **New Zealand Geographic Photographer of the Year**.

Peter has been the recipient of Queen Elizabeth II and Creative New Zealand grants to support the making and exhibition of several of his longer-term photographic projects, and his images toured the country for 5 years as part of the *New Zealand Geographic* "On Location" exhibition.

Peter's photographs from *Inside the Gangs* were exhibited at the Police & Justice Museum, Sydney, Australia, and now form part of the permanent collection at **Te Papa Tongarewa - The Museum of New Zealand**.

In 2006 Peter was commissioned to design a permanent installation of his cultural documentary project on Auckland's *Great South Road* for the entrance to the **Vodafone Pacific Events Centre** in Manukau City, along with contributing images to the *Mauri Ora* traveling exhibition, curated by **Te Papa**, for display at the Tokyo Museum.

STANDARD PHOTOGRAPHIC TERMS AND CONDITIONS OF ENGAGEMENT

1. LICENCE GRANTED TO CLIENT

"Licence" includes the "Standard Photographic Licence & Order Confirmation Form" or estimate upon which verbal confirmation is given or any order confirmation is given by the photographer or any work accompanied by an invoice for service.

Except as provided in clause 3, the copyright in all Photographic Works ("Photographic Works" includes transparencies, negatives, prints, digitised images or images in electronic or any other form or medium furnished by the Photographer) resulting from the Invoice or Licence, remains the property of the Photographer.

The Photographer does not accept commissions to create copyright works other than to agree to licence such parts of the works so created as selected by the Photographer for presentation to the Client. This overrides section 21(3) of the Copyright Act 1994 in accordance with section 21(4) of the Copyright Act 1994.

The Photographer grants the Client a Licence to reproduce and publish the Photographic Works for the purposes, territories and time period specified, and on the terms and conditions set out in the Licence and these Terms and Conditions of Engagement. The Photographic Works produced for an Advertiser named in the Licence, may only be used for the creative works of that Advertiser. The Photographer always retains the right to use the Photographic Works in any manner at any time and in any part of the world for the purposes of: (a) Entering the Photographic Works into photographic competitions or awards and for their use in any material published in connection with promoting those competitions or awards; and (b) Advertising or otherwise promoting the Photographer's Photographic Works; and (c) Submitting the Photographic Works for display at art galleries or other premises.

1.1. CONDITIONS OF LICENCE

1.1.1. The Licence to use the Photographic Works begins from the date of full payment of the Invoice. No use may be made of any Photographic Works before full payment of the Invoice without the Photographer's express permission.

1.1.2. The Licence is granted to the Client and must not be assigned to any third party without the Photographer's prior written permission, (which shall not be unreasonably refused), but may be sublicensed by the Client on the same terms and conditions to the Advertiser named in the Licence.

1.1.3. The Client is further licensed to do the following:

(a) use only a portion of the Photographic Works, (b) manipulate, distort or make other alterations (including overprinting by text or other Photographic Works) of the Photographic Works, unless that right under the Licence is removed by marking the checkbox "No right to alter image" on the Licence.

1.1.4. Copyright in any new Photographic Works created from any manipulation, alteration, distortion or overprinting of text of the licensed Photographic Works shall remain with the Photographer and shall be licensed to the Client on the same terms and conditions in this agreement. Any breach of these conditions knowingly permitted by the Client which results in damage to the professional reputation of the Photographer, entitles the Photographer to compensation from the Client for that damage in addition to any other remedies available to the Photographer.

1.1.5. The Client shall not, without the prior written permission of the Photographer, digitally capture or store the Photographic Works in any form of electronic medium, except for the purpose of the Licence, and provided that the file or other medium in which the Photographic Works are captured or stored must be destroyed immediately after its use for that purpose.

1.1.6. Where so indicated on the Licence, each use of any Photographic Works by the Client must be accompanied by an adjacent credit line acknowledging the Photographer's name and copyright in the Photographic Works.

2. COPYRIGHT OF THE WORKS

All copyrights that arise out of performance of the Photographer's obligations under this contract shall arise not by commission but shall be the creation of the Photographer and the Photographer shall remain the first owner of the Photographic Works and the Client shall be supplied with the Photographic Works for copying on the basis of the Licence, marked by ticking the checkbox as either Exclusive or Non-exclusive. Where any material includes any trade mark or "get up" of the Client the Licence shall be only for use of the copyrights for the purpose the copyrights were originally created for. The Client shall have the right to seek further licences for reuse of any copyright on agreement of a reasonable fee for that use.

3. COPYRIGHT ASSIGNED

Where the Licence specifies that copyright in the Photographic Works supplied pursuant to the Licence is to be assigned to the Client in consideration of the Client's payment for those Photographic Works, the Photographer assigns to the Client copyright in all Photographic Works supplied pursuant to the Licence. It is the responsibility of the Client to obtain all model releases and moral rights and privacy waivers necessary for the use of assigned copyright in the Photographic Works by that Client. As a condition of this assignment the Client agrees to indemnify the Photographer in respect of any liability to the Photographer arising from any use of the assigned copyright material.

4. MORAL RIGHTS

Unless indicated on the Licence, the Photographer's moral rights remain. Any waiver of such moral rights are waived only to the extent possible by the Photographer, and no waiver is implied with respect to any other persons interest in works included or which are a component of the Photographic Works.

5. PAYMENT

Fees are payable as outlined on the Licence or Invoice of the Photographer. Interest at the rate of 2.5% per month, calculated daily, may be charged on the amounts unpaid from the due date for payment until payment is made.

5.1. JOB-RELATED COSTS

The Client shall reimburse the Photographer for all Job-related Costs ("Job-related Costs" means the costs and expenses incurred by the Photographer on the Client's behalf in providing Photographic Services to the Client and as detailed on any Invoice). Where the Photographer makes payment to others on behalf of the Client, the Photographer may add a service charge, determined at the Photographer's absolute discretion, to its invoiced costs. Unless otherwise arranged, the Client must pay all Job-related Costs and any service charges to the Photographer within 7 days of receipt of the Invoice. The Client is not entitled to any property in: (a) any authored or artistic works created by the Photographer to support the Photographic Works, or (b) any materials used for the creation of an authored or artistic work, as a result of plans or drawings, which are commissioned by the Photographer, or (c) any acquisition of goods for use in supporting the Photographic Works.

Such goods, materials, authored or artistic works shall remain the property of the Photographer, unless otherwise agreed between the Photographer and the Client.

5.2. URGENT WORK

Where the Client wants Photographic Works on an urgent basis, which includes where the Photographer is unable to re-shoot or correct a shot because of an urgent deadline, the Photographer will not be liable for any losses or damages arising out of the inability to carry out a re-shoot or the costs of arranging a re-shoot.

6. CHANGES TO THE ESTIMATE

Statements of fees and Job related Costs are estimates and not firm quotations and are liable to alteration. The Photographer must bring any change to the estimate to the attention of the Client. Any change to the job specifications made by the Client may change the estimate of the fees and job related costs.

7. CANCELLATION FEES

7.1. When a booking is confirmed as definite, the Client becomes liable for payment to the Photographer and the Photographer becomes liable to complete the job.

7.2. Where the Client cancels the booking:

(a) Within 1 working day of the booked shoot day, the Client must pay all expenses incurred for the shoot and a fee of 100% of the Photographer's standard fee.

(b) And gives notice of cancellation of greater than 1 day and within 3 days of the booked shoot day, the Client must pay all expenses incurred for the shoot and a fee of 50% of the Photographer's standard fee.

(c) Gives notice of cancellation of greater than 3 days and within 1 week of the booked shoot day, the Client must pay all expenses incurred for the shoot and a fee of 25% of the Photographer's standard fee.

8. POSTPONEMENT FEES

Where the Client postpones or changes the date of the shoot:

(a) Within 1 day of the booked shoot day, the Client must pay a fee of 50% of the Photographer's daily fee for each day which is postponed.

(b) With more than 1 days notice, the Client must pay a fee of 25% of the Photographer's daily fee for each day which is postponed.

9. WORK SUSPENDED ON CLIENT'S INSTRUCTIONS

Where the Client instructs that work is to be suspended for a period of 30 days or more, the Client must, at the time of suspension, pay the Photographer for all work in progress at that time.

10. RETURN OF PHOTOGRAPHIC WORKS

10.1 The Client must return all Photographic Works undamaged to the Photographer within 15 working days from the date of expiry of the Licence.

10.2 Where any Photographic Works have not been returned as required, the Client must pay a fee of \$50 per day for each of the Photographic Works for every day or part day after the due return date and upon written notification by the Photographer that the Photographic Works have not been returned.

10.3. For each of the Photographic Works that is lost or damaged, the Client must pay the Photographer \$1,500.00 within 7 days from the date of the expiry of the Licence.

11. CLIENT CONFIDENTIALITY

The Client must advise the Photographer whether any material or information communicated to the Photographer for the purpose of the photography is confidential. The Photographer must keep any such confidential material or information confidential, except where it is reasonably necessary to do otherwise to enable the Photographer to carry out the Photographer's obligations, or exercise any of the Photographer's rights in relation to the Invoice.

12. RESPONSIBILITY FOR CONTRACTORS

12.1 The Client is responsible for making all payments (including rollover fees) and fulfilling all other obligations to person(s) ("Contractors") who supply any product or perform any service in respect of the shoot. Where Contractors are models, the Client is responsible for obtaining all necessary model releases. To ensure proper recording of others intellectual property rights which may be part of the Photographic Works, the Client within 7 days, on a request by the Photographer, shall copy evidence of these model releases to the Photographer.

12.2 Where the Client requests the Photographer to contract Contractors on behalf of the Client, the Photographer acts as agent for the Client and the Client indemnifies the Photographer against all costs, disbursements and other obligations arising from the Photographer acting as agent for the Client.

13. INDEMNITY FOR BREACHES OF INTELLECTUAL PROPERTY

The Client fully indemnifies the Photographer against any claims, costs, or expenses arising out of any illegal or defamatory Photographic Works produced for the Client and any infringement of any intellectual property right of any person.

The Client is responsible for obtaining any authorisation, clearance, licence or other form of approval necessary for the lawful use of third party intellectual property works.

14. CLIENT PROPERTY AND MATERIALS SUPPLIED

14.1. Client property and all property and material supplied to the Photographer by or on behalf of the Client is held at the Client's risk and the Photographer accepts no responsibility for the insurance of such property or material.

14.2 The Client must pay any sum charged by the Photographer for handling or storing property or material supplied by or on behalf of the Client. Where property and materials are left with the Photographer without specific instructions, the Photographer may dispose of them at the end of six months from the date of receiving them and retain the proceeds.

15. PHOTOGRAPHIC WORK OF UNACCEPTABLE QUALITY

15.1. Where Photographic Works are not of an acceptable technical quality, making it unfit for the purpose of its specified use, then no fee or Job-related Costs are due to the Photographer. The Photographer has the right to rectify the defect causing the rejection within a reasonable time, having regard to the urgency of the work, but may not charge the Client any extra fee or cost for rectifying the defect.

15.2. Where there is a representative of the Client at the shoot, the representative is responsible for the direction of the work. Acceptance of the work by this representative is confirmation that the Photographer has satisfied the artistic quality and interpretation requirements of the shoot. If the representative is not at the shoot then the Photographer's judgement is absolute within the limits imposed by any documented agreements on the nature of the intended work.

15.3. If the Photographer produces Photographic Works that are in the same style and structure as the Photographer's past work (by reference to the Photographer's portfolio), the Client is deemed to have accepted the Photographer's artistic interpretation.

15.4. If there is a dispute as to artistic interpretation or technical quality which is unresolved after negotiations between the Photographer and the Client, then the dispute shall be referred either to the President of the Advertising and Illustrative Photographers Association or the President New Zealand Institute of Professional Photographers who shall appoint a suitably qualified person/s to determine the matter.

16. WEATHER CONDITIONS

A weather permitting booking must be agreed between the Client and Photographer prior to the shoot. Upon postponement or cancellation of a shoot due to bad weather the Client must pay the Photographer all expenses incurred up until the time that the shoot was postponed and 50% of the Photographer's fee which was to be charged for the shoot.

The Client is responsible for taking out weather insurance.

17. WHERE SUPPLY FOR BUSINESS PURPOSES, CONSUMER GUARANTEES ACT 1993 NOT TO APPLY

The Client acknowledges that where the Photographic Works or Photographic Services ("Photographic Services" means the provision by the Photographer of Services related to the producing of Photographic Works and includes the supply of any other goods or services by the Photographer) supplied under the Invoice and Licence are purchased for business purposes, the Consumer Guarantees Act 1993 shall not apply.

18. PHOTOGRAPHER NOT LIABLE FOR LOSSES

Except as provided for by the Consumer Guarantees Act 1993, the Photographer shall not be liable for:

(a) Any loss or damage arising by reason of any delay in the completion of the Photographic Works

(b) Any loss of profits

(c) Any indirect or consequential loss of whatever nature; or

(d) Any loss resulting from any errors or omissions arising from an oversight or a misinterpretation of a Client's verbal instructions

(e) Any loss arising directly or indirectly from any breach by the Photographer of any of its obligations under these Terms and Conditions of Engagement or from any negligence on the part of Photographer or its employees.

19. LIABILITY OF PHOTOGRAPHER LIMITED

Except where provided to the contrary by the Consumer Guarantees Act 1993, the Photographer's liability to the Client for any and all costs, loss or damage suffered by the Client, however caused, arising out of or connected with the performance or failure of performance of any Photographic Services by the Photographer, shall not exceed the full value of the payments made by the Client under the Invoice.

20. CONTRACT MAY BE TERMINATED ON NOTICE

Effective termination of this Agreement by the Client must be in writing and give reasonable notice to the Photographer. The Client must compensate the Photographer for all fees and expenses incurred by the Photographer until the date of termination. Upon receipt of such notice from the Client, the Photographer must take immediate steps to bring the photographic services to a close and to reduce expenditure to a minimum.



The Advertising & Illustrative Photographers Association Incorporated



The New Zealand Institute of Professional Photography Incorporated