

**sims boynton photography**

Over two decades, our firm has been a part of the creative teams serving the communications needs of leading international corporations. We have worked with outstanding design firms and advertising agencies in distilling, internalizing and expressing corporate and consumer messages. Managing effective communications to investors and customers is central to developing the personal connections which have the power to engage and inform. In today's market conditions, the most effective communication strategies are aligned, consistent and integrated. Retreating to a 10K wrap, or relying on stock and pre-existing photography risks diluting the impact of the message and undermining the perception of the company and the brand. As long time participants we see an opportunity for innovation in the creative process.

As the pace of our world accelerates, being heard requires being seen and being seen depends on using an image that can make you stop. To differentiate your message, first the image must engage your attention, so it can inform you about the brand. Neuroscience is confirming that images are uniquely able to convey subtle and complex concepts faster and more intuitively than words. The brain is wired to operate on auto-pilot until the unexpected triggers a higher level of attention. This truth emphasizes the increasing value of purposed photographs as a strategic force in communication. In today's media saturated culture and with today's media savvy consumer, images without meaning become transparent. Stock images are the equivalent of hotel room art, neither offensive nor memorable; most often just unnoticed.

Building a team which includes specialists from all relevant fields is the progressive model for effective project management. In a communications project the initial insights used in conceiving the image direction are integral to success. The proficiencies of a photographer are fundamentally different from those of a copywriter, designer or art director and would add the most value when the image strategy is being formulated. We bring experienced knowledge, with the creativity and the sensitivity necessary to distill and elaborate specific concepts into photographs. We have identified a point in the

existing creative process that would allow an exponential leap in image quality by means of a simple change in contracting procedures. Developing a direct relationship offers the opportunity to stretch your promotional investment without sacrificing the quality of the images that speak for your brand. A direct relationship would simplify the lines of communication, clarify accountability, and increase the return on your promotional investment.

We hope you will visit our web site [www.sbp.com](http://www.sbp.com) to look over our work. We believe our client list and our photographs confirm the record of our contribution; we think in pictures, not in words. We appreciate your time and look forward to the possibility of discussing your image needs and how we would be of service.

Respectfully,

Jim Sims, Amy Boynton

# CLIENTS BY PROJECT

## ANNUAL / CORPORATE REPORTS

Applied Materials Annual Report (s)  
Centex Annual Report (s)  
CH<sub>2</sub>M Hill Annual Report  
Clorox Annual Report (s)  
Commerce One Corporate Report  
Fluor Annual Report (s)  
Greyhound Annual Report  
Honeywell Annual Report (s)  
IBM Annual Report  
ITT Annual Report  
Knight Ridder Annual Report  
NRG Energy Annual Report  
Pentair Annual Report (s)  
Siemens Corporate Report  
Staveley Industries PLC  
Tenneco Annual Report  
Times Mirror Annual Report  
TRW Inc. Annual Report (s)  
Unocal Annual Report

## ASSETS / CAPABILITIES

Brown & Root  
Chevron Product Brochure (s)  
Coldwell Banker  
Corning Inc.  
Formica Architectural Installation (s)  
General Mills Recruitment Brochure (s)  
Gerald D. Hines Interests Asset Portfolio (s)  
Georgia Pacific Environmental Report  
Jeld-Wen Capabilities Brochure  
PanAmSat Corp Satellite Asset Portfolio  
3M Corp. Brochure (s)  
Trammel Crow Real Estate Portfolio  
U.S. West  
USPCI Capabilities Series

# CATEGORY

## EDITORIAL / NON-PROFIT

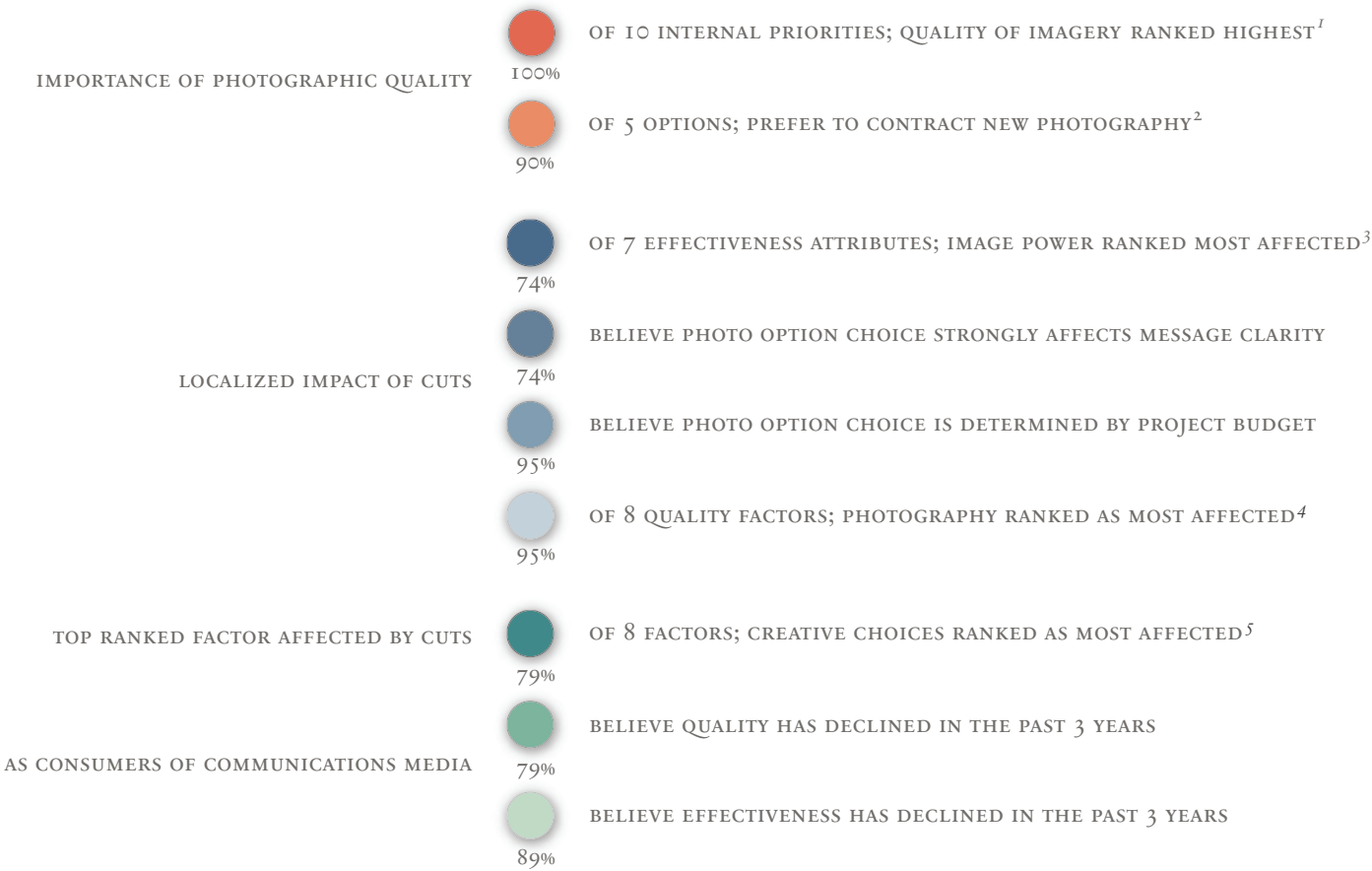
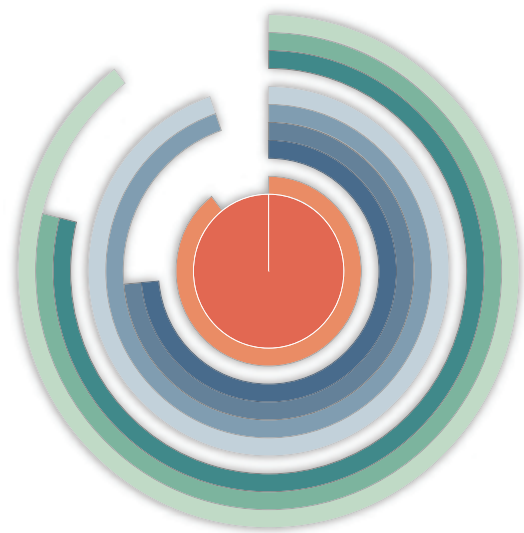
Baylor College of Medicine  
Big Brothers of America  
Boy Scouts of America  
Fast Company  
Faith Ranch  
Kiplinger's Finance Magazine  
Mohawk Paper Mills Inc.  
Museum of Fine Arts, Houston, TX.  
Potlach  
Simpson Paper  
Texas Monthly Magazine  
Texas Special Olympics

## CAMPAIGNS / PROMOTIONAL

American Airlines  
Boeing Campaign  
Conservation International Campaign  
Dow Chemical Campaign  
Federal Express  
French Tourist Bureau Campaign  
Home Savings of America, Community Series  
John Deere Campaign  
Landor Inc. Brand Portfolio  
Museum of Fine Arts, Houston, TX.  
Saturn

# COMMUNICATIONS ENVIRONMENT RESEARCH REPORT

## PRINCIPAL IMPACTS OF BUDGET CUTS ON COMMUNICATIONS MATERIALS



# EXECUTIVE SUMMARY

## RESEARCH DEFINITION

Survey of the changes in attitudes and practices among leading national creative communications professionals resulting from widespread cutbacks in promotional spending by business clients over the past 3 years.

## RESEARCH OBJECTIVES

- Measure opinions and attitudes among designers and art directors regarding the impact budget cuts have had on the quality and effectiveness of communications projects.
- Evaluate changes in protocols and choices made by designers and art directors when initially conceiving a project solution, and examine the effect budget cuts have had on specific attributes that impact the quality and effectiveness of the solution.
- Quantify the current use of stock images vs original project-specific images, and determine the degree to which budget cuts drive the creative choices.

## SUMMARY OF FINDINGS

This research provides a snapshot of current perceptions among creative professionals indicating their judgment of the impact that promotional budget cuts have had, with respect to the overall quality, effectiveness, creative choices and practices involved in the creation of communications pieces. In particular, the findings highlighted the crucial role played by visual images in message transmission. The prevailing trends and technologies that have encouraged the widespread use of stock photography to offset costs could result in a backlash; such broad use of images considered by these creative professional to possess less power and clarity in message transmission may result in negative consequences for the company and the brand. The necessity for visual literacy in current market conditions has surged in relevance and can leverage the strength of competitive advantage by companies that recognize the need and act on that knowledge.

The most striking result revealed by this research was the fact that of all the attributes, attitudes, and practices examined, the data disclosed the greatest impact from promotional budget cuts to be on the quality and effectiveness of the photographic images. The results manifested a nearly universal preference among all respondents for contracting new photography specific to the project, yet the photographic option cited by 46% as the one most often used was stock. New photography was indicated by 34% to be contracted often, yet another 17% reported that images supplied by their clients were most frequently used. Stock and pre-existing images are similar alternatives used in cutting costs; when considered together they account for 63% of the photographic options cited as most often used. Of all the respondents, 95% stated the choice of the photographic option was predominantly driven by the budget, and 74% believed the image option used had a strong affect on the clarity of the message. Also of significance was a virtual consensus among the respondents that when judged from the perspective of a consumer rather than a creator, the changes they had observed in the communications industry over the past three years had lowered the quality and weakened the effectiveness.

1. BUDGET, CONCEPT, CREATIVE CONTROL, QUALITY OF IMAGERY, QUALITY OF TEXT, TURN AROUND TIME, CLIENT RETENTION, QUALITY OF EXECUTION, MEETS CLIENTS NEED, IMPROVES PORTFOLIO.

2. NO PREFERENCE, STOCK PHOTOGRAPHY, CLIENT SUPPLIED PHOTOGRAPHY, SHOOT IN-HOUSE, CONTRACT NEW PHOTOGRAPHY.

3. DIFFERENTIATION OF BRAND, MESSAGE CLARITY, SOLUTION EXPEDIENCE, POWER OF VISUAL IMAGE, CONNECTION WITH AUDIENCE, CREATIVITY OF APPROACH, APPROPRIATE TO VENUE.

4. GRAPHIC DESIGN, COPY, ILLUSTRATION, PHOTOGRAPHY, PRINTING, PAPER CHOICE, CONCEPT, ORIGINALITY.

5. OVERALL BUSINESS, COMMUNICATIONS QUALITY, COMMUNICATIONS EFFECTIVENESS, CLIENT RELATIONSHIPS, SUPPLIER RELATIONSHIPS, CONCEPTUAL DIRECTION, CREATIVE CHOICES, TECHNOLOGY PROTOCOLS.

*“... If nature has made any one thing less susceptible than all others of exclusive property, it is the action of the thinking power called **an idea**, which an individual may exclusively possess as long as he keeps it to himself; but **the moment it is divulged, it forces itself into the possession of everyone and the receiver cannot dispossess himself of it.** Its peculiar character, too, is that no one possesses the less, because every other possesses the whole of it. He who receives an idea from me, receives instruction himself without lessening mine; as he who lights his taper at mine, receives light without darkening me. That ideas should freely spread from one to another over the globe, for the moral and mutual instruction of man, and improvement of his condition, seems to have been peculiarly and benevolently designed by nature, when she made them, like fire, expansible over all space, without lessening their density at any point, and like the air in which we breathe, move and have our physical being, incapable of confinement or exclusive appropriation ...”*

Excerpted from Thomas Jefferson's letter to Issac McPherson,  
Monticello, AUG 1813.



# CASE STUDIES

*“What I see Jim does—the reason I hired him—is that he can capture big ideas and key messages in a single visually engaging image—and he does it in any situation he walks into.”*

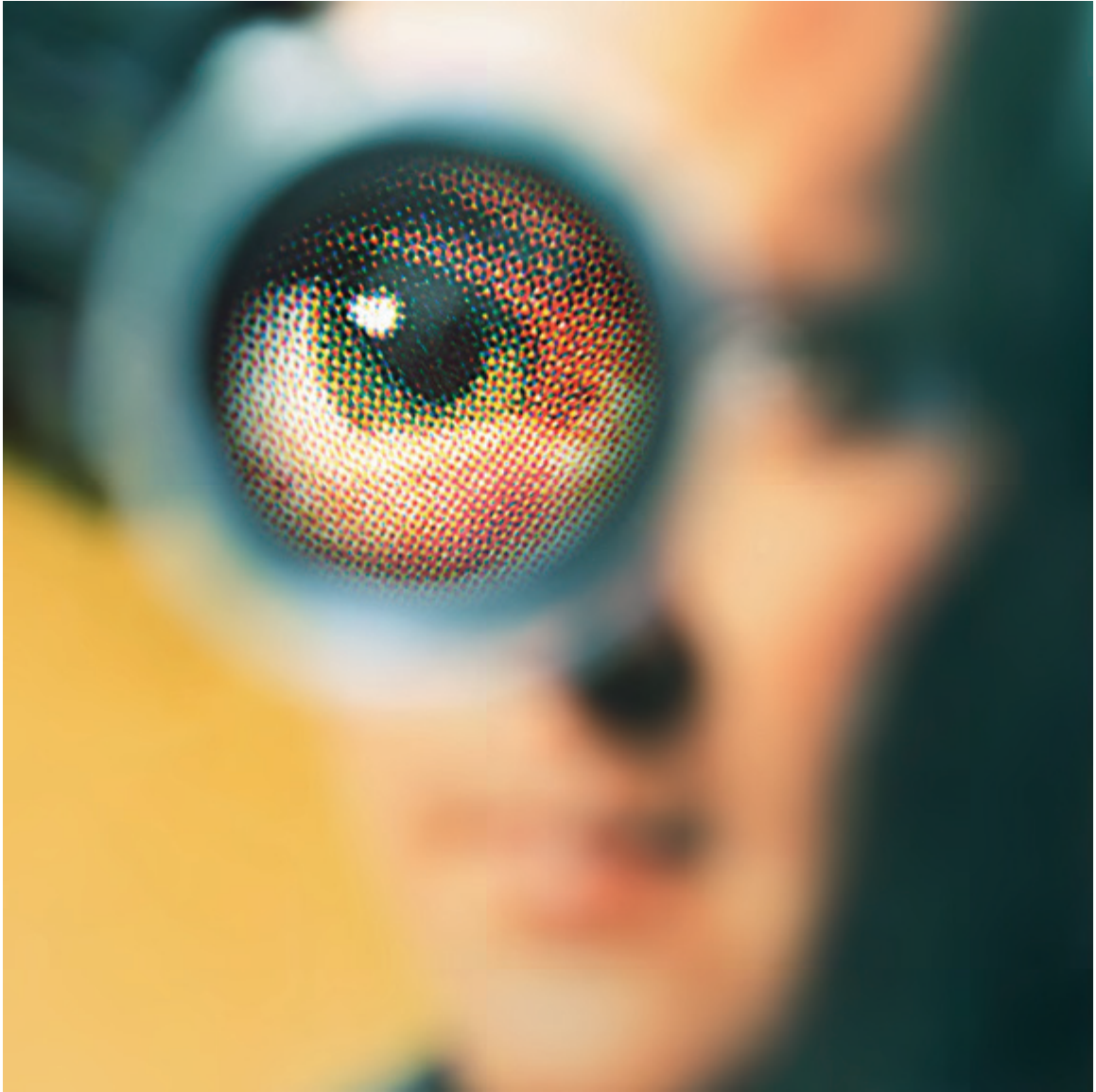
Joe Guertin,  
Former Director, Marketing Communications TRW



From a series of photographs for a Saturn Catalog  
Agency: Publicis.Riney, San Francisco, California

*“...Advertising, as currently practiced, ignores all that has been learned by cognitive psychologists in the past 30 or 40 years. Consumers process all incoming information, including advertising, in a very complex yet instantaneous manner. Advertising is not a stimulus in the outmoded behavioral psychology stimulus-response model of human information processing. Advertising, if it is attended to at all, is nothing more than a net addition to everything the consumer has previously learned and retained about the brand. ...* **The challenge for marketing communications is to upset the way consumers think about the marketer’s brand by bringing new and totally unexpected information and images about it to the consumer that will force his self-conscious processes to rethink, to coin a phrase, what the brand is and why it is important to the individual.** *...the current practice of marketing communications and advertising simply cannot, has not, and will not routinely cause such necessary mental reorganization. ”*

William M. Weilbacher, How Advertising Affects Consumers, Journal of Advertising Research, JUN 2003.



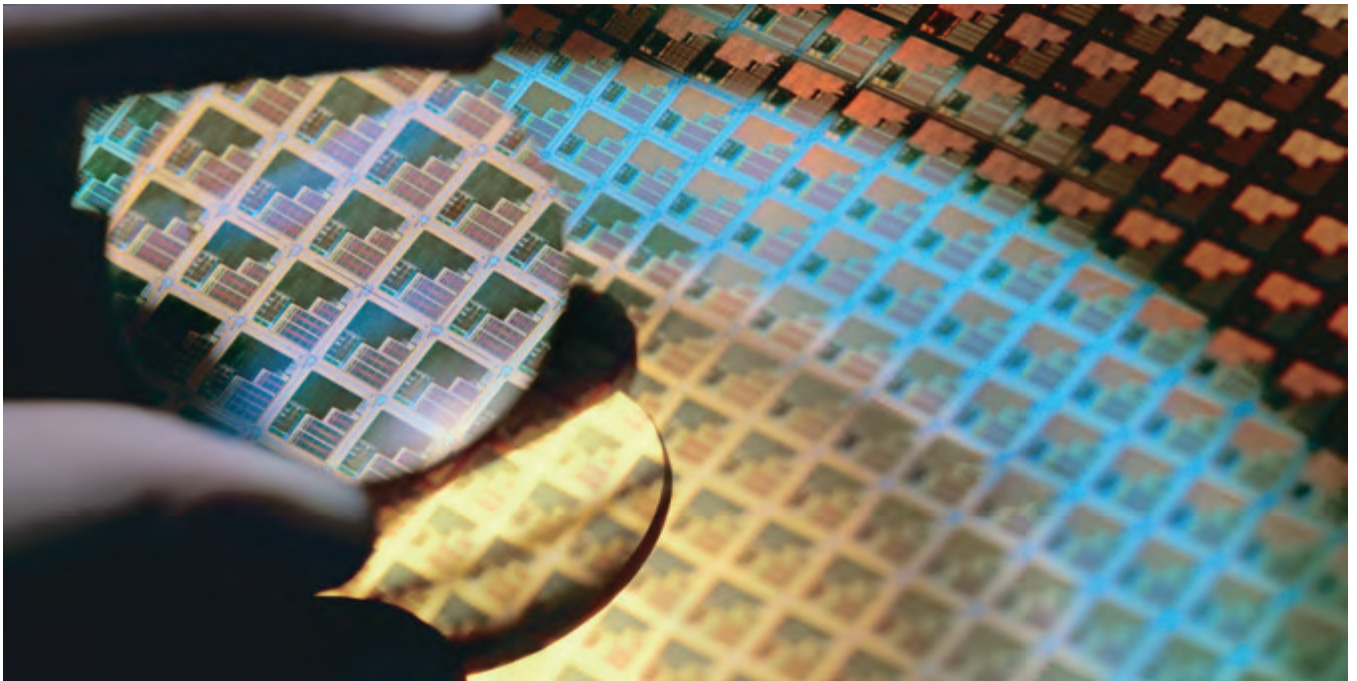
One of 8 shots for the US annual review of Siemens AG, Germany.  
Agency: Taylor & Ives, New York, New York.

# SIEMENS CORPORATION

**Objective:** *An introduction to an overview of Siemens Automation and Controls as applied in the highly respected Heidelberg Harris printing presses.*

**Solution:** *These printing presses are 3 stories tall and as long as 2 city buses. Rolls of paper fly through the press at 50 ft/sec. They are a marvel of engineering and precision where quality is judged with a 10x magnifier.*

*I had to work around the fact that the press was idle on the day of the shoot. While considering my options I played with the pressman's magnifier. I was using the magnifier to look at the different dot patterns that form the illusion of a printed photograph when I realized the dots were the key to the solution. The next step was to understand what the dots should combine to form; as a representation of intelligence, it should be a face. It had to be the just the right nonthreatening face looking directly into the lens. The eye had to be just the right size for the illusion to succeed; to first see the eye looking at you and then to see the dots. For hours I searched through the trash from the previous day's run of Time Magazine to find the one page that contained the right face.*



One of 8 shots for the US annual review of Siemens AG, Germany.  
Agency: Taylor & Ives, New York, New York.

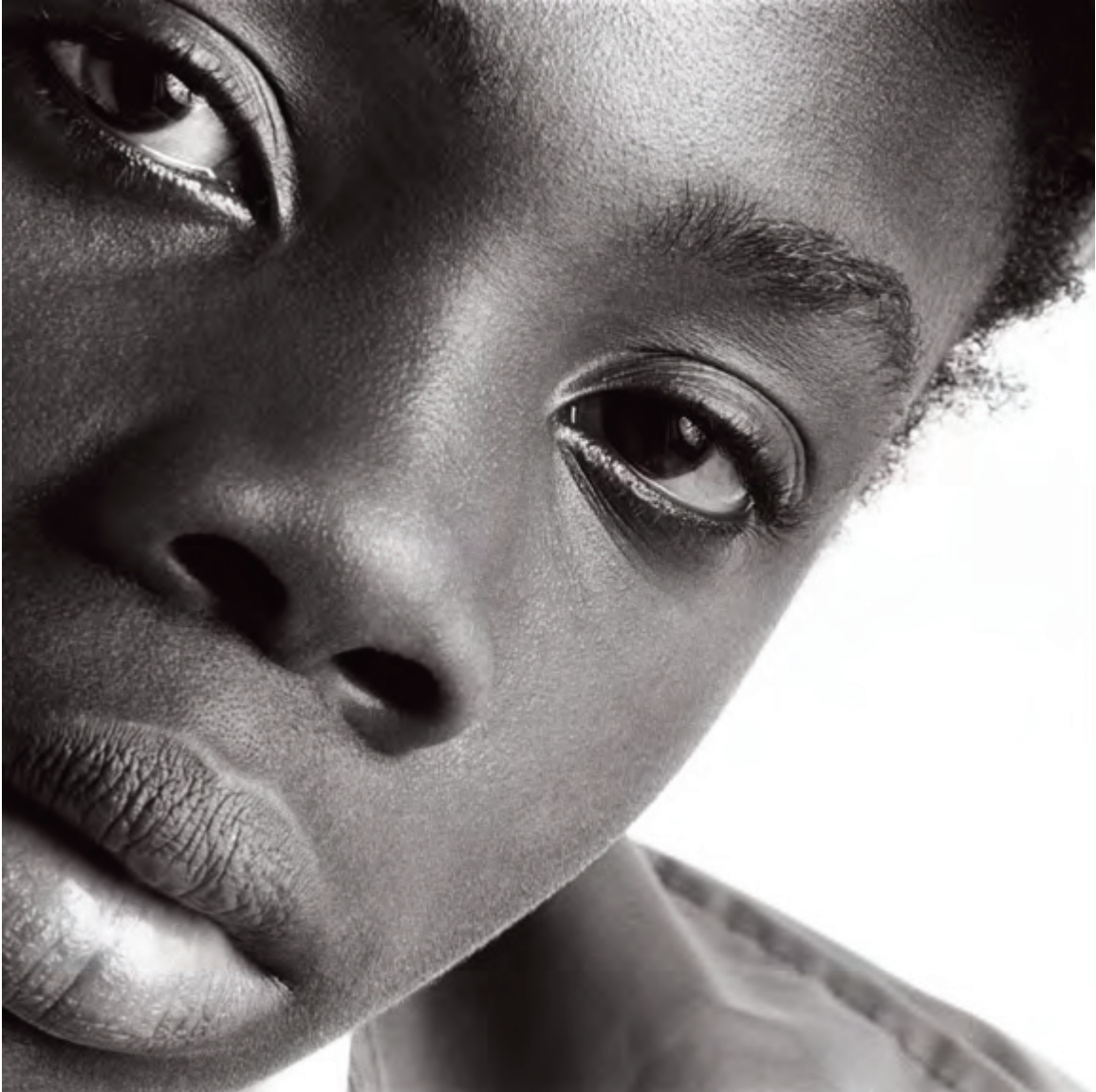
# SIEMENS CORPORATION

**Objective:** *Siemens had just developed a new technology in wafer manufacture that increased the size of the wafer which doubled the number of chips per wafer.*

**Solution:** *Our contact at Siemens sent a single silicon wafer to our studio. The shot had to be created completely within the framework of the object, which was out of its fabrication context. The etched wafer reflected light in a complex way, and the intricacy within what would become each finished chip was amazing. Those were the two aspects I built upon for the shot. I chose an optical quality lens of a magnification which allowed a relatively sharp plane of focus across its diameter, yet had sufficient magnification to reveal the microscopic detail. The hand informs as to the scale of the elements and emphasizes this object as a human creation.*

*Intelligence seeks to create order; attention is drawn if order is disrupted.*





One of a series of 7 shots for a fund raising campaign.  
Design Firm: Herring Design, Houston, Texas



# HOUSTON METROPOLITAN MINISTRIES

**Objective:** *To create a series of portraits which would compel an empathetic response from the viewer. The series included individuals who represented inner city youth, Central American and Asian refugees, prisoners and the elderly.*

**Solution:** *Our responsibilities included finding the people to be photographed and establishing the technique and style for the portraits. In order for these portraits to have credibility, we decided not to use models but to find real people. Our choices were based on the individual's ability to make a connection with their eyes. The studio lighting was carefully controlled; double polarization was used to adjust the appearance of the skin's surface texture in such an intimate portrait. We used a telephoto lens modified to allow extremely close focusing to bring the subject to the viewer. The film used is no longer produced and was a Kodak technical film designed for high resolution aerial photographs. It required special processing to be used as a film for portraits, but the detail it allowed is unmatched.*



One of a series of 10 shots for the TRW annual report.  
Design Firm: Dave Mason, SamataMason, Chicago, Illinois

# TRW CORPORATION

**Objective:** *TRW had sold a 911 emergency call center system to the city of San Francisco and was featuring that story in their annual.*

**Solution:** *With location shooting you have to arrive prepared, but when its time to shoot you must be able to think freely; to see how the realities of the situation can present unanticipated opportunities instead of frustrations. The city assigned us a fire station for our shoot on condition that we not impose on the firemen and finish quickly. Looking around the fire station offered nothing. There was nothing that gave the impression of a group ready to defend or rescue. Nothing that was interesting or even friendly. As I began to walk in wider circles considering the problem, I found a spot in an adjoining alley where I could see the tip of the Trans-America Building. Had I not found the right spot at the right time, I would have missed the best time for the shot; the fire engine had to be in deep shade for the windows to reflect well, and it was best that the Trans-America building be the only building fully lit by the sun.*



One of a series of 10 shots for the TRW annual report.  
Design Firm: Dave Mason, SamataMason, Chicago, Illinois



# TRW CORPORATION

**Objective:** *To feature TRW's presence in the growing field of integrated manufacturing systems and information technologies.*

**Solution:** *LSI Logic was a client of TRW and was in the final stages of completing a semiconductor production facility in Gresham, Oregon. Components of the manufacturing integration system are visible through the transparent floor tile. The parallel lines converging from the fluorescent lamps and their reflections keep drawing attention into the image; the proximity to the quickly moving feet brings attention back to the foreground. Composition in an image is analogous to syntax in verbal language; the elements within the composition and the relationships they share are as words to the sentence.*



One of a series of 10 shots for the TRW annual report.  
Agency: Pentagram, N.Y., N.Y.

# TRW CORPORATION

**Objective:** *Allude to the continuing rise in the cellular market, which relied on TRW's innovations in microchip technology for key components.*

**Solution:** *To send the right message, knowing what to avoid is as necessary as knowing what to include. Overlooked subtleties in a photograph can trigger an emotional disconnect in a viewer that can undermine their future interest in the brand.*

*As a photograph, this is not a reminder of intrusive cell phone users. Its a photograph of an attractive woman going about her business, a reflected urban canyon in a window, a street scene, a businessman. The arrangement of elements in the photograph creates an order and a complexity that draws the viewer into the image space.*



From a series of 6 shots for an ad campaign, Conservation International.  
Agency: Dahlin Smith White, Salt Lake City, Utah



# CONSERVATION INTERNATIONAL

**Objective:** *To inform the viewer about environmental issues that affect people's lives now, and will affect our shared futures.*

**Solution:** *We traveled along the mainland side of the Sea of Cortez taking portraits of people who were small boat fishermen. The factory fishing fleets had decimated the fisheries beyond sustainability; the reduced catch was making a difficult life even harder.*

*Occasionally people will initiate their own conversation with the camera. This gentleman without being asked to do so, included his child. She represented his investment in and hope for a better future; her needs came before his own.*



From a series of 6 shots for an ad campaign, Conservation International.  
Agency: Dahlin Smith White, Salt Lake City, Utah

# CONSERVATION INTERNATIONAL

*“Preble and Preble (1989) noted that “everyday visual perception” is a continuous flow of complex interrelations. **Visual elements have a conceptual relationship.** Organizing a message can make perception much easier and learning more efficient. The message should have a moderate degree of complexity. However, complexity without order produces confusion, and order without complexity may produce boredom.”*

Information Design An Introduction,  
by Rune Pettersson,  
Malardalen University, Eskilstuna, Sweden



From a series of shots for the annual report.  
Design Firm: pinkhaus, Miami, Florida

# KNIGHT-RIDDER

**Objective:** *Portrait of the retiring publisher of the Detroit Free Press, Neal Shine, who had led the paper through some difficult times.*

**Solution:** *This was one stop on a long list of cities on a short list of days. This was a difficult period for both Detroit and the Free Press; for nearly a year the newspaper's management had refused the union demands and the workforce had been out on strike. The strain on the remaining workers had left the offices too messy and chaotic to be a suitable environment for the purposes of this portrait. On the way in from the airport I had noticed the Detroit Free Press sign on the roof of their building, and thought I could use the sign if I didn't find a better option. After touring the building and finding nothing suitable, I presented the idea of using the sign as a backdrop to Mr. Shine; despite the cold, he was willing to go up to the roof for the shot. When I asked if the neon on the sign could be turned on early he laughed and said, "the neon has been out for years ...the sign will be gone soon."*





From a series of shots for the ITT annual report.  
Design Firm: Addison Design, New York, New York

# ITT INDUSTRIES

**Objective:** *Create an image relevant to the expanding market for ITT Industries' waste water treatment systems.*

**Solution:** *This scene in the Columbia River Gorge is an hours drive from my home. It is the result of 12 long hours of searching with a professional location scout. We were going west on I-84, heading back to town empty-handed, when I caught a glimpse of this small bluff projecting out into the river.*



From a series of shots for the NRG annual report.  
Design Firm: Larsen Design + Interactive, Minneapolis, Minnesota



# NRG ENERGY, INC.

**Objective:** *Portrait of David Peterson, Chairman, President and CEO as the strong and approachable leader of NRG.*

**Solution:** *I shot IBM's annual report in 1991 and I remember being told that when the CEO walked the halls everyone quickly disappeared into their offices and closed their doors. That year was IBM's worst year ever, but the atmosphere of fear made it worse. That experience gave me a better understanding of how to present corporate leaders as members of the teams they lead. Meeting David Peterson was a privilege; very smart, very much aware of the importance of what we were trying to accomplish with his portrait.*



From a series of shots for the annual report.  
Design Firm: Addison Design, New York, New York

# ITT INDUSTRIES

**Objective:** *Miniaturized components from ITT Industries were making it possible to build the features of a PDA into the next generation of cell phones.*



**Solution:** *When the location we had chosen proved to be less successful than expected, we stopped the shoot and moved the entire production—including 4 models with wardrobe and crew—to another location 10 blocks away. The shoot was saved without incurring additional costs. The client was so pleased they used the shot (left) on the cover of the annual report.*



From a series of shots for an ad campaign for John Deere.  
Agency: Marketing.Comm, Kansas City, Kansas

*“...The surplus society has a surplus of **similar** companies, employing **similar** people with **similar** educational backgrounds, coming up with **similar** ideas, producing **similar** things, with **similar** prices and **similar** quality. ...”*

Kjell Nordstrom and Jonas Ridderstrle,  
Funky Business: Talent Makes Capital Dance, Pearson Education,  
MAR 2000.

*“... **Differentiation** is one of the most important strategic and tactical activities in which companies must constantly engage. It is not discretionary. And **everything can be differentiated ...**”*

Ted Levitt; Harvard Emeritus,  
Thinking About Management, Free Press DEC 1990.





From a series of shots for the Honeywell annual report.  
Agency: Madsen & Kuester, Minneapolis, Minnesota

**Objective:** *After the dissolution of the U.S.S.R. in 1991, Honeywell was invested in creating a presence in the new Russia.*

**Solution:** *Automobiles are not now and have never been allowed in Red Square. Sometimes its not so much what you're asking for, as it is knowing who to ask. The same person who helped us get our car onto Red Square also arranged for great seats to the Bolshoi Ballet. We were in and out of Moscow in 2 days as scheduled, despite the political instability.*



From a series of shots for the Applied Materials annual report.  
Design Firm: Jacobs Fulton, San Francisco, California



# APPLIED MATERIALS, INC.

**Objective:** *Portray a credible sales situation which confirmed its location as Beijing, China.*

**Solution:** *While we spent an afternoon scouting Beijing for a location that contained the elements we needed for this shot, Amy scouted online from our studio in Washington. She found and negotiated the use of this restaurant directly across the moat from the “Forbidden City,” in time for us to check it out that same afternoon. We were working together across time zones and locations to accomplish the goal. Our driver graciously helped by standing on the moat bridge holding a large mirror we had purchased to light the scene. As a team, we accomplished a shot with specific requirements in an unfamiliar culture on a short schedule, and were able to move to our next location by the following afternoon.*



# REFERENCES

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