

**ROUNDTABLE**

# Event Photography

WHETHER YOU'RE LOOKING TO publicize a celeb-filled fete or ju t hooting your event for your company own promotional purpose , getting the right picture of your event i key. Here ix profe - tional give their take on how to get the hot that will be t how off your event.

**T. BRITAIN STONE** *photography director at U Weekly, and hi crew fill the page of the entertainment magazine with photo of the hottest*



celebrity and event . Repetitive phone call from public relation people don t help get an event photo in the magazine. If a major ervice ha covered the event , we ve got the photo , o we don t need to be alerted to them. A far a content, color win , glamour win , kin win . Extraneous people don t win unle they are kid or dog . We al o like ome tunt . Put Santa in there, ome funny people dre ed up, have the celebrity it on ome-thing. **Make it fun, but don t detract from the celebrity.** We want caption , photo credit , and contact info embedded in the [picture] file o we can find it and follow up on it when we download it into our earchable databa e. If it doe n t have that, it will never run.



**PATRICK McMULLAN**, *the well-known New York nightlife photographer, and hi team of photographer hoot more than 50 event a week for hi weekly New York magazine column and lot of other publi-*

cation . The fir t thing [event planner ] need to do i lock in the photographer. Another one of the mo t crucial a pect i to communicate to the photographer what i the key hot that the client want to relea e for publicity. At the event, have an a ociate a igned to the photographer to help him do hi job. It i alway good to take picture of couple and group together, but ingle are great, too. A certain amount of po ing i appropriate at fir t, o they are aware of who you are and don t feel caught off guard. Then later you can do more candid . A far a background , olid background are good. **The more it look like a party, the better.** But it more important who they are than where they are.

**ANNE MacGILLIVRAY**, *director of picial event at the Brea t Cancer Re arch Foundation (BCRF), plan everal event a year, including it pring gala*



Celebrity are very helpful in promoting

the charity. They keep the foundation name fre h in people mind . People ee the photo and think, That look like fun, maybe I ll go next year to up- port a good cau e. We call the celebrity publi t in advance to get permi ion and et up photo . We put a reminder of the time and area we have a ked them to be in on the envelope they receive when they arrive. **We always have people who are knowledgeable with the photographer to tell them who who or pull people together for group hot .** We al o bring our theme in, like boxer in pink hort and pink boxing glove po - ing with celebrity to empha ize the logan, We re fighting to knock out brea t cancer. We always include our mi ion tatement and money rai ed when we ubmit photo . Equally important i having photo for the foundation internal u e: We u e them in our new letter and end them to the people in the photo a thank-you .



**JAYNE GOULD**, *editor of 25 Hour , and her taff cour 3,000 to 6,000 photo a day to find ju t the right New York event and celebrity to*

feature in thi Sunday in ert in The New York Daily New . We are ick of the pa - port photo of the head and houlder and ick of the full-length Don t-I-look-pretty? hot of the celebrity frock and hoe and handbag. **For u to run photo they need a different edge than the red carpet photo with a pon ored-logo backdrop.** We look for ome interaction that how that the celebrity are human, they laugh, they move, they interact. I under tand what event planner are trying to do, but the logoed background have to go.

**SARAH HAMPTON**, *feature photo editor, help choo e photo of movie premiere , fa hion event , charity benefit , red carpet fe tivitie , and celebrity partie to fill the ix-page Snap ection in the Sunday New York Po t.* It help u if the photo can be offered a exclu ive to u . **In term of timing, we don t care after a very hort amount of time.**



For the daily paper, we need the photo the night of the event or the day after. For the Sunday paper, we need the photo by Thur day or Friday. We choo e thing with action in them laughing, interaction, cutting a cake, intere ting po e not ix people tandng in a row.

**PAUL WILMOT**, *managing partner of public relation and event firm Paul Wilmot Communication , organize event from boutique opening to movie premiere for beauty, fa hion, and life tyle client*



from Sean John to the American Ballet Theatre. A photo i only a good a where it run . Place it in the appropriate media and get all the W an wered who i in the photo, what they do, why they are relevant. Make ure the media ha every- thing they need to make the deci ion to run the photo. Make ugge tion a to theme at one event or over everal event and package it: a lot of women wearing fur, wearing diamond , men wear- ing alternative to black tie. **Create a welcoming environment o people don t have a di grunted look on their face .** If the front door i madne , don t u e that for the fir t hot. Get a mix of people. Don t ju t put likely people together. Add people who are not u ally photographed together. Mix arti t and actor o the grouping are unexpected. And don t ju t photograph the u al u pect all the time. Do we really need another photo of Pari Hilton? —Ellen Sturm Niz

## Problem **Solved**

### Public Space, Private Party

**THE CHALLENGE:** To launch the new **Sam ung** tore on the third floor of the **Time Warner Center** at a midday luncheon for 100 journali t , followed by a 300-per on cocktail party the ame evening, **Mark Veeder** from **EventQue t** had to create an attractive event pace in the public mall area in front of the tore that would eem inviting to gue t , but di courage other from entering the party.

**THE SOLUTION:** Thi wa a chal- lenge becau e you re not allowed to rig anywhere, ay Veeder. What



we needed to do wa create ome ort of olid barrier o that it felt permanent. I think that better than u ing pipe and ba e and drape or ome thing flim y like that. Veeder and hi team i olated the party pace with olid wall tabilized with auto-pole (rod with uction cup that tick to the floor and ceiling). Color-changing LED lightbulb u pended along the e wall gave the all-white room an ever- hifting look. A tunnel made of ten ion fabric erved a the ole entrance and exit to the event a ecurity guard po ted out ide the tunnel di - couraged uninvited gue t from entering. It created a private and unique entrance for the gue t coming into thi , o they knew they were entering a picial area, Veeder ay .