**Richard I’Anson – Film transcript**

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If you're going somewhere with the purpose of taking travel imagery that will then sell into the world of travel publishing, there's some pretty obvious things. If you go to India, you really should photograph the Taj Mahal, you know. But my goal has always been to capture a diverse range of images of any place I go to. And I have sort of my big five overarching categories, which are landscape, people, festivals, the urban environment, and wildlife.

So ideally, I will capture images from each of those everywhere I go. Now obviously, it's not going to happen everywhere, but that's the goal. So that I'm presenting any destination with as much to represent this diversity, because everywhere is incredibly diverse.

I discovered that Rusden state college, which was a teachers' college, and just down the road from where I live, had a media course. And so I did media studies, specialising in photography, film, and television.

I knew absolutely I wanted to be a photographer, not a teacher, so I deferred out after two years and never went back.

And I was always the guy, the last year at school, and then in the youth group I was involved with, I was the guy with the camera. Lots of people were getting married, and it was inevitable that people started to ask me if I would photograph their weddings. And I realised then that I could actually make a living as a photographer, although I didn't want to be a wedding photographer long term, but I realised I could make a living from it and work, use that as a way of achieving my actual goal, which was to be a landscape photographer, which is kind of ironic really, because I hadn't been anywhere at that point and done landscapes.

After three and a half years, I went overseas on my first big overseas trip, and that was seven months, that was the trip you do, where you go to far too many countries in far too short a time, and then you come home and you're meant to settle down and have babies.

But we came home and said that was amazing, we want to do a longer trip.

We went to Asia for two years. It was planned to have the time to delve into places, it was time to go to festivals, you know, it's very different.

Travelling to take pictures, to taking pictures while you're travelling. So planning for my trips has always been important, and I place a fair bit of emphasis on it, mainly because one of my absolute foundation mantras is to be in the right place at the right time all the time, and trips are finite. Even a long trip has an end date, but really, practically speaking, most trips aren't open-ended, you know, you buy tickets to come and go because there's a lot to do in life, it's not just travelling.

So on returning from two years away, I was able to knock on doors with a reasonably comprehensive collection of images from Asia and Australia, and so I effectively set myself up as a stock photographer selling images that I'd shot to publishers, really.

I came back and I produced a couple of massive print folios, and I knocked on a fair few doors, but three particular doors. I went to Anstead Airline, and they liked what I was doing. I went to World Expeditions, the adventure travel company, and the final one was Lonely Planet, and I'd had a small history with Lonely Planet that had gone nowhere over the previous couple of years, but this time, the timing was perfect, it turned out. I turned up when the company was just really starting to grow, when they made a decision, internally, to start using photographs from photographers and not just Tony Wheeler's and the authors' photos, to start sourcing pictures from outside, and I turned up with just the right kind of pictures. So I quickly became the primary source of images for their books on the countries I'd been to, of course. And apart from Anstead going bust, I still work with Lonely Planet and World Expeditions, so, you know, nearly 40 years later.

And yes, there's plenty of variables, of course, whether being probably the most general variable that you have to deal with, but that's rarely a disaster, rarely. I mean, the biggest disaster is turning up in somewhere as a couple of years scaffolding. That is a nightmare, because that cannot be fixed the next day. That's another trip. And speaking of the Taj, it wasn't until my fourth trip to Agra and the Taj Mahal that I got what I would consider the shot that I needed. First time, there was scaffolding. Second time, there was no water in the reflection pond.

The third time, it was just so foggy, you couldn't see the building. And finally, the fourth time, everything came together.

So to give you an idea, I wouldn't go somewhere at the wrong time of day, you know. I figure out which direction the sun is coming from, and I will decide to go up to that lookout with that particular view at the right time of day. So I've already eliminated the possibility that it's the wrong angle of view for that time.

And then it is really, it's a matter of once you've got your technical stuff under control, which is learnable, and you have a clear vision in terms of composition, then it comes down to working with the light. And that is the thing that is of I can't control. And so when people talk about luck or happy accidents or whatever, for me, I don't really buy into it because I put myself there at the right time of day.

I've got the technical stuff sorted. I know how to compose. I know how to make the most of the situation, whether it ends up being five seconds of credible light or a whole afternoon of beautiful light.

But I'm there for the purpose of capturing the place looking its absolute best. And yes, it doesn't always work out. The weather and the light don't always cooperate. And there's been plenty of times I've stood on top of a mountain and not got the shot.

You know, and I have, I have come home from Nepal from being up at the Poon Hill lookout and not seeing this incredible vista. That's happened, you know, so but I had to leave. I had to come home to catch a flight.

Well, I can't really ever see myself retiring. I'm still as passionate about travelling and photography as I've ever been. And in a way, you probably, as I'm getting older, I'm more eager than ever to get to certain places because now what I'm thinking about is bringing all the work together. And I love books, you know, for me the ultimate is to put images into book form.

And so now with this pretty comprehensive collection of images, which is still growing. What I'm keen to do now is finish off all these, for want of the better term, *works in progress*, you know, so I've got several book projects that are on the go and I'm keen to finish them. So they all need to have a time limit put on them because they're open ended.

But that's really how I see, apart from obviously the work, running photography tours and selling images, selling prints. In the background now, I'm focusing a lot more on bringing these projects to fruition.