

DARYL LANG

WRITING PORTFOLIO

DARYL@DARYLLANG.COM

ADVERTISING

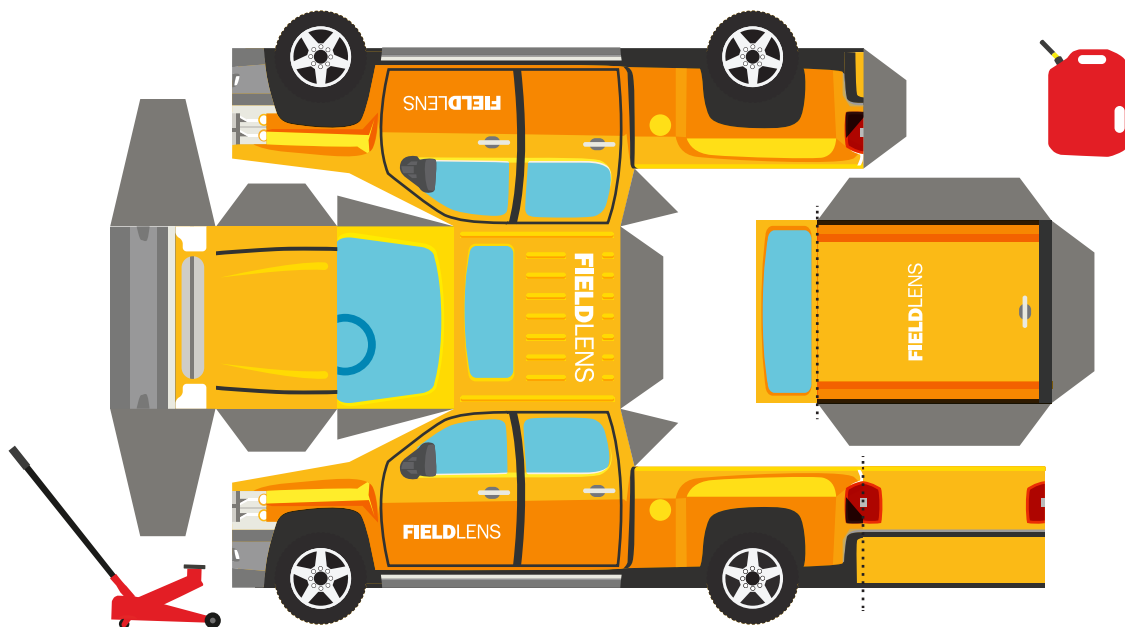


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Shutterstock has over 30 million high-quality photos, illustrations,
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Be part of a revolution happening right now in construction tech. FieldLens delivers a better way for builders to connect and collaborate on the jobsite through an innovative, mobile-first software platform.

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- Platform engineers
- QA engineers
- Account executives

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BUILD SOMETHING

FIELD LENS

*Royalty-free images
shall be dull and uninspired.*
Reset your expectations.

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Breathtaking images from award-winning artists.
Surprisingly simple pricing.

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Introducing Offset, a new brand from Shutterstock
Award-winning artists. Authentic imagery. All royalty-free.

An entirely new collection of photos and illustrations from artists who shoot for world-renowned clients, including Louis Vuitton, Condé Nast Traveler, Martha Stewart Living, and National Geographic.

Every image is hand-selected for its artistic distinction and narrative quality.

Images are sourced from a broad range of categories including food, lifestyle, beauty, fashion, landscape and still-life.

Straightforward pricing and broad, global usage rights designed for the modern creative workflow.

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 Amy Leigh Miller
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BRANDING AND BRAND VOICE

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PIXELS OF FURY

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Footage for a World in Motion

BIGSTOCK IMAGES FOR EVERYONE

BRAND VOICE

Using words to drive positive outcomes

Intro

People rely on Shutterstock for beautiful photos, illustrations, and videos—an exercise that should be fun and engaging. Copy is one part of an experience designed to delight customers and artists, and earn their loyalty. As a brand, we use positive, forward-focused writing to set clear, beneficial expectations, which we then fulfill.

General Guidelines

Frame ideas positively and confidently. When you find yourself saying “don’t” or “never,” or starting a paragraph with a statement that express uncertainty, try rewriting.

Respect the reader’s time. Get to the point as fast as you can. Avoid jargon and complicated sentences.

Put the customer or contributor first. Every action Shutterstock takes should be explained terms of how it helps our audiences.

Be persuasive. Use facts and emotion in tandem to build a case for why a customer should buy a desirable product, or an contributor should upload high-quality work.

Be human. Shutterstock usually speaks as a collective “we,” as a team of people working together and in unison. We can use “I” when an individual is signing a piece of writing. Informal and casual language is usually appropriate for Shutterstock, but always be polite.

Be consistent with grammar and style rules. Consult the Shutterstock Voice and Style Guide Google Doc (<http://bit.ly/V4t8XB>), Merriam-Webster’s Collegiate Dictionary and the Chicago Manual of Style to resolve spelling, grammar or style questions.

Break rules when necessary. Clarity and common sense always come first. If something feels “off,” rewrite it.

Brand Voice Attributes

Genuine. Avoid vagueness, caginess, and insincerity.

Efficient. Choose simple, economical language.

Passionate. We’re enthusiastic about work and play. Let it show.

Savvy. Be an expert. Display credibility and dependability.

Lighthearted. Use warm, positive humor where it works.

Branded Content

Be an expert. Shutterstock sets the agenda for visual communication. Our writing should convey this without hesitation.

Be inclusive. Shutterstock’s audience includes readers all over the world, from luddites to techies, students to business leaders. Seek creative ways to make everyone feel welcome when they read our content. For example, when writing a post that requires technical knowledge, state in the first paragraph what skills someone should have to understand it. Work explanations into your copy for any obscure references, inside jokes, Internet memes, and anything regionally specific.

Keep it positive. Avoid engaging in fights, poking fun at bad design, or putting anybody down.

Emails and Conversion

Clear an easy path. Copy should guide the reader toward a positive outcome (such as a purchase) like water flowing downhill. Emails should be easy to skim. Use short, proven call-to-action lines. Heed test results.

International

When preparing English copy for translation, keep the copy simple and free of idioms. Consult with country managers and translators for guidance on cultural sensitivity.

When preparing copy for a specific market, localize it based on our best facts about what customers expect from us. For example, a more specific explanation of the product is appropriate in countries with lower awareness of Shutterstock.

Shutterstock Brand Values

Fresh

Simple

Dynamic

Respectful

FieldLens Voice

The FieldLens voice is:

- Colloquial
- Accessible
- Enthusiastic
- Professional
- Informed

“Our boots are dirty too.”

FieldLens is technology by builders for builders. We are thought leaders for a community of people who believe in hard work and take pride in a job done right. FieldLens brings a fresh perspective to a construction software industry that too often sounds dull and stuck in the past. FieldLens stands apart for our innovative products, our forward-thinking company culture, and the exciting content we provide our community.

FieldLens writing is efficient, matter-of-fact, and to-the-point. Our readers value results more than talk. They find a ten-cent word less impressive than a clearly stated idea. Our writing is built to share ideas fast.

FieldLens is positive and optimistic about construction. Complaining is not part of our voice. However, there is plenty of room for fun and personality. Our writing can include construction-insider jokes and nods to the wonders and joys of building.

Style

The Customer Above All

All FieldLens communication should put our customers first. Whenever possible, structure sentences and paragraphs to focus on customers and the benefits FieldLens offers them.

Inclusive Language

FieldLens is for everybody in construction. Use the most inclusive language you can without sacrificing meaning and specificity.

Whenever possible, use language that includes men and women. Often you can avoid having to fumble with gender pronouns by pluralizing the subject or writing in second person. “The customer can share his or her observations” can be rewritten as “Customers can share their observations” or “You can share your observations.”

Some gender-specific industry words, like “foreman” and “manpower” (also the name of a FieldLens feature) are commonly understood to include anybody who does the job. Use these words without worrying about them.

REPORTS AND EBOOKS

shutterstock®

2012

ANNUAL REPORT



Dear fellow Shutterstock shareholders,
It's been an amazing year.



Shutterstock has built a thriving and diverse creative marketplace, active in more than 150 countries. In 2012, we continued to deliver even more exciting, innovative and popular image and footage products to our customers.

Our core product, the Shutterstock image library, contained over 23 million images at the end of 2012. This represents much more than just pixels and data. It's one of the most interesting, diverse and commercially useful collections of digital art ever assembled. It's improving the lives of hundreds of thousands of creative professionals and creating new opportunities for tens of thousands of artists around the globe.

Our success is reflected in our continued growth and strong financial performance. On October 11, 2012, we celebrated a major milestone when we became a publicly traded company on the New York Stock Exchange.

When I look back on 2012, I am proud of our achievements and inspired by the culture of innovation that helped bring us here. We face the future prepared to build more great things.

Business Overview

In 2012, we delivered more than 76 million paid downloads to our customers, which we believe is the highest volume of commercial image downloads of any brand in our industry.

In 2012, we continued to deliver strong revenue growth and profitability. Revenue for 2012 grew 41% to \$169.6 million, from \$120.3 million in 2011.

Our revenue is diversified, coming from a variety of customers in more than 150 countries around the world. We had more than 750,000 paying customers in 2012, and our top 25 customers generated just 3% of our revenue. In 2012, 35% of our revenue came from North America, 37% came from Europe and 28% came from the rest of the world.

Our revenue is also predictable. Our customers typically pay for image and footage downloads in advance, often through subscriptions, which has historically added predictability and stability to our financial performance.

Finally, our balance sheet is strong. At the end of 2012, our cash balance was \$102.1 million, with short-term debt of \$6.0 million and no long-term debt.

Building on success

Our financial success is the product of many years of hard work and innovation. As we look ahead to the coming years, we see many positive forces continuing to work in our favor.

Loyal customers. We've benefited from our ability to retain customer revenue. Customers who contributed to revenue in 2011 contributed, in the aggregate, 100% as much revenue in 2012 as they did in 2011.

Network effects. Shutterstock's growth fuels a virtuous cycle. As we grow, our broadening audience of paying users downloads more images and videos. Each time one is downloaded, a contributor earns a royalty. This encourages more contributors to upload more and better images and videos. This growing collection attracts more users, who download more files, and the cycle continues.

Earned trust. The powerful network effect of our model is driven by the trust that users place in Shutterstock to maintain the integrity of our marketplace. Every image accepted to our collection passes our proprietary screening process and meets our standards of quality. We also provide indemnification protections that give our users additional confidence.

A culture of innovation. Our culture empowers every individual to contribute innovative ideas that drive the company's success. Our products are built by small teams deploying continuous iterative development and making decisions based on how to best deliver measurable value.

Large volumes of valuable data. With every search executed and every file downloaded, we gather more data about customer behavior. This allows us to continually improve the quality and accuracy of our search algorithms, as well as to encourage the creation of new content to meet customer needs.

Where we go from here

Shutterstock is empowering more creative people around the world than ever before.

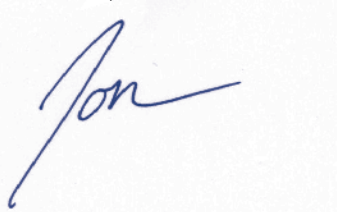
Companies are equipping their creative professionals with access to powerful tools for design and creativity.

Today's independent graphic designer also has access to a better library of stock art than ever possible before. The talented photographer who might never have considered selling work professionally is earning money for his photos. And Shutterstock sits at the center of it all.

We estimate that the market for pre-shot commercial digital imagery will grow to approximately \$6 billion in 2016, based on a study conducted on our behalf by L.E.K. Consulting LLC. We stand ready to serve this market and to develop new and innovative products that support our creative and financial success.

We look forward to continuing this journey with you in 2013.

Sincerely,

A handwritten signature in blue ink, appearing to read 'Jon', is written over a light gray rectangular background.

Jon Oringer
Founder and CEO

Where creativity is happening, Shutterstock is there.



9:15 a.m.
Chicago
Book designer
Medical
illustration for
a textbook



10:31 a.m.
São Paulo
**Agency art
director**
Photo for a
client pitch

11:10 a.m.
Mumbai
Effects editor
Video clip for a
movie special
effect



12:30 p.m.
Tokyo
Business leader
Attention-getting
images for a
presentation

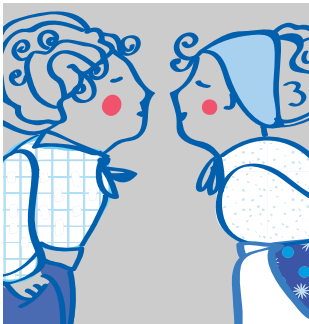


2:39 p.m.
Johannesburg
Restaurateur
Dinner
menu icons

4:45 p.m.
Washington
Blogger
Image for a
story's ironic
punchline



7:45 p.m.
Toronto
Art student
Local event
sponsored by
Shutterstock



6:30 p.m.
Amsterdam
**Freelance
designer**
Illustration on a
wedding Invitation

2:15 a.m.
New York
Art Director
Photo for this
annual report





SUPERVIEWS



STORIES, STATS, AND SECRETS
OF CONSTRUCTION SUPERINTENDENTS

The Hardest Job in Construction

- Superintendents and their colleagues all agree superintendents have a hard job.
- One reason it's hard: Supers have to juggle many different tasks.
- "It's like being the ringmaster of the three-ring circus."

There seems to be little doubt that supers have one of the hardest jobs in construction. They know it, and so does everyone else on the job.

To the open-ended question "Who has the hardest job in construction" the most popular answer among all the construction professionals we surveyed, at 16% of respondents, was "superintendent" or "super." (For comparison, the next most popular answer was concrete work, with 4% of the answers.)

When we looked specifically at superintendents we surveyed, 26% said that their own job was the hardest—also the most popular answer.

What's so hard about it?

We asked supers another anonymous, open-ended question to help better understand: "What's the hardest part of your job?" Some of the responses were:

"Poor construction drawings. Slow responses to RFIs."

"Keeping subcontractors on track."

"Dealing with county inspectors."

"There is not enough time in the day."

"Paperwork and keeping it to date and accurate."

We asked the
open-ended question

“Who has the hardest job in construction?”

16%

of construction professionals
said “superintendent” or “super”

26%

of superintendents said it’s
their own job

Our additional, in-depth interviews with superintendents revealed more. Superintendents describe a variety of demands that keep them in constant motion. Hour after hour, the tough questions never let up.

“When you’re a superintendent you never have the chance to walk through a building without somebody approaching you,” says Mitch Kennedy, a superintendent with Rogers-O’Brien Construction.

Lucas Wilke, a superintendent with Manhattan Construction, says the more experienced supers learn to anticipate problems rather than react to them. “I’d classify them into two groups: good superintendents and great superintendents. The good react well to issues. If a problem comes up, they can solve it, work through, and move on. The great try to find the problem before anyone else does, to be as proactive as they can.”

In addition to keeping up with communication, supers have to manage people and keep their poise while doing it.

As Mitch Kennedy explains: “Superintendents have the ability to take on multiple tasks, digest it all, come

back and find the correct answer or direction, and just be able to get that back to the people who don’t understand (either the plans or job situation). It’s like being the ringmaster of the three-ring circus—or it can be like adult day care—depending on which day of the week it is.”

All the juggling of tasks, schedules, and personalities can stress a super out. One superintendent we interviewed says he likes to ride a motorcycle to relieve stress. Another says he likes to go bass fishing. One says he enjoys the slow pace of doing stained glass in contrast to the break-neck pace of the job. Jim White, a superintendent at Tatum Brown Custom Homes, says, “I have eight grandchildren. I watch *Frozen* four times a week.”

As we’ll examine in the next chapter, technology has added whole new ways for superintendents to keep up with the relentless challenges of the job. But now they have to keep up with the technology, too.



10

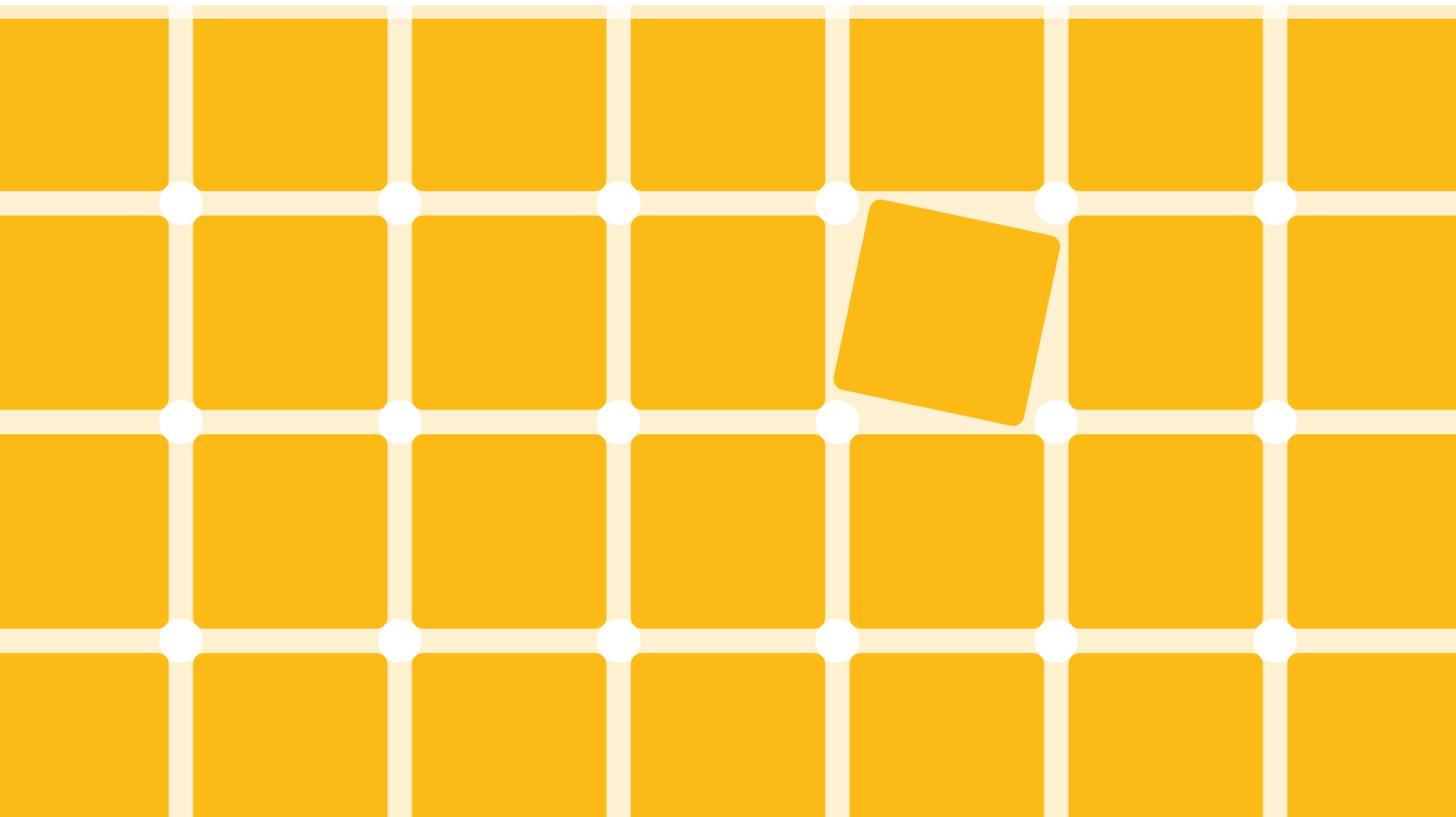
Construction Tech Mistakes



AND HOW YOU CAN AVOID MAKING THEM

Presented by

FIELDLENS



Introduction

“Progress isn’t made by early risers. It’s made by lazy men trying to find easier ways to do something.

Robert A. Heinlein

There’s a right way to make change happen. It’s a way that respects people’s opinions while being decisive about the way forward. It’s a way that listens and reacts and empowers.

This book draws from the collective experience of the FieldLens coaching team—who have logged thousands of hours supporting construction professionals and visiting them on the jobsite—to recommend some ways to get change right.

Lots of people talk about changing the world, but if you work in construction, you’re one of the few people who does so every day. You can touch a building. Swing open a door. Stride across the floor. This is concrete evidence—literally concrete!—of the power construction has to change our environment. Once no structure existed here. Now it does.

From the developer to the designer to the superintendent to the crews on site, if you’re in construction, you’re in the change business.

So why is it so hard for us to change our own industry? Why is construction slower to accept new technology and to improve our output than other industries? Why, when we can tap the screen of a phone and send notes to our friends and family members instantly, do we put up with miscommunication and confusion on our own jobsites?

There are many good answers to these questions, but if your first thought was to blame somebody else, think again. Every single day, the construction industry proves it can unite different kinds of people with different interests to make real accomplishments happen. We might point fingers when things don’t go right, but we admire our colleagues who find smart ways to conquer obstacles.

When it’s time for a technology change on your jobsite, be ready. Know what commonly goes wrong. And know how to avoid the pitfalls, so you can make change work.
