

Working with me

Intro

To create original, engaging imagery takes time and effort. It involves research, creative thinking, originality, a thorough study of your brand, its audience and the environment in which it exists. It's a process that I am extremely passionate about and count myself lucky to part of.

Great imagery will elevate your brand to new echelons and drive sales like no other marketing channel. The return on investment is typically substantial. A well thought out and planned photo shoot will pay for itself many times over.

Photo shoots explained

Not all photo shoots have or need a large production element. I typically shoot many of my commissions alone with minimal gear. Some shoots take longer to produce and involve many components.

My day rate (and why I don't use it)

The term '*Day Rate*' is a misnomer, because it implies that a single day is the only day a photographer does work for the shoot. The reality is that there is always so much more work that goes into preparing for a shoot (and wrapping it up afterwards), that isn't included in that one day of work. I usually break down my estimates into its core components, so my clients have a clear understanding of the elements and time involved.

I ask my clients lots of questions to ascertain what the deliverables are, and this gives me a good idea of the time I think we need to achieve that. So, you can see why this term just doesn't really work, and it's better for me to use 'photography fee' or 'creative fee' instead.

I typically favour shooting for shorter periods, which are more productive. Both the photographer and the model/s stay energised, inspired and more creative, this is when the very best work is created. I shoot with a specific goal in mind and my quotations are based on the number of hours I think are needed to attain the results we want.

Pre-production:

If I'm involved in the creative conceptualisation of a project (which I love by the way) it takes time to research the brand and its audience, come up with original ideas, mood boards, treatment decks, colour grading ideas, checking of weather apps to see where the sun rises and sets for the best possible light and finally call sheets for the day (time, location, contact details, insurances and shot list). Even if I'm not involved directly in the production stage, I'll still typically be booking travel, taking phone calls, meeting to discuss the shoot – this all takes time.

Items which might be needed on the shoot**Talent acquisition**

- Model research and hire (meal, travel, accommodation)
- Hair / Make up / Stylist (meal, travel, accommodation)
- Lighting assistant (meal, travel, accommodation)
- Model release forms

Prop hire

Costs for props

Location Fees & permits / Health and safety**Equipment Hire**

Sometimes I will need to hire specialised kit for a shoot

Travel Days/ Travel Costs/ Rental / Accommodation / Food & Refreshments / Parking / Congestion Fees**Creative Fees**

This is my rate for shooting. My experience, creativity, vision, photo kit & insurances.

Usage or Licencing Fees

Photographs are in essence intellectual property and licensing them is how we as photographers generate income. Much like software or a book, clients can purchase the use, but the creator still owns the material. The fees for a specific project are based on the photographers time as well as the use of the photographs, because the more the images are used, the greater the value they have. Since they are worth more, they cost more.

Usage and licencing can be a little complicated but an easy way to understand it is the following: Compare photography with software. When you buy one copy of a piece of software, you get it for one computer, not for all computers in the office, even though it's no more extra work for a software company to give you 100 copies of Microsoft Word. If you use a picture 10 ways, then there is a fee for 10 ways. If you're using a photo 50 ways, it's not going to be 50 times that, but it's going to be more.

I am more than happy to licence a full package of rights for the photographs, but you may end up paying for usage you don't need. Its far better to talk through where you are going to use the photographs and for how long. Standard use is generally for 1 year from the shoot date in a specific medium (web, social, print etc) unless otherwise negotiated. My goal is to build a long-term business relationship so if you tell me what your plans are, I am sure we can work something out. I use an industry standard pricing calculator to establish a fair market rate for the usage you specify and usually send you a screen grab for your information. You can also buy the images outright, so you own them, and they are yours to do what you want with - but unless you have specific need to do this it won't be cost effective.

Included as standard

I include a 1-year licence for 2 media types (i.e. company brochure and website) with my creative fee.

Image processing

Shortly after the shoot I will run my eye over possibly 1000's of photographs to choose the first phase selections, I will then do a basic edit and batch colour corrections, finally uploading low resolution versions of the images to a private gallery where the client and their team can collaborate, 'favourite' the images they like and make their final selections. This is kind of a digital contact sheet.

Retouching

After the client has chosen their 'selects' I will then commence the final retouch – Colour grade, blemish removal (if applicable), clone/heal, resize & sharpen. Prep for high resolution printing and web optimised versions.