A person is sitting on a large, white ice floe in a dark, snowy landscape. The sky is a deep blue, filled with stars and a vibrant green aurora borealis that stretches across the horizon. The person is silhouetted against the bright light of the aurora.

STOCK PHOTOGRAPHY COURSE

2021



EQUIPMENT

A review of the gear commonly used to create professional stock photography. Learn about standard image requirements like megapixel size and quality. Discover what sorts of things you should have in your bag and the essential tips to keep you shooting safely and longer in the field, so you don't miss the perfect shot. We will also cover accessories like lenses, batteries, memory cards, and tripods.

Cameras

There are so many great options for cameras now. The trouble sometimes is in knowing which ones to use. The good news is that you can start learning how to create quality photographs you can be proud of with almost any camera you have available, and you can start today. I believe a good place to start this lesson is with a quick review of the kinds of cameras that you will commonly find or have available to buy. We will go over the pros and cons of each and hopefully you will have a better idea of which would suit your needs best.



Type #1 – DSLR (Digital Single-Lens Reflex)

This is the most common camera you might have seen hobbyists and professional photographers use. They are standard for the industry and give the user the ability switch lens choice and have complete manual control over the system. These cameras are reliable, come in lots of different price points, and are easy to find second hand. They have the best battery life, and many prefer the way they feel in hand. They can be heavy, and the industry does seem to be moving away from this system, but a cheap DSLR camera is still the most affordable way to get into serious photography.

Type #2 – Mirrorless

This is the next biggest type found in the industry today. The idea is that these cameras produce the same high-quality images that a DSLR can but are smaller and lighter and quieter. They are quickly becoming more popular as the technology improves and are particularly well suited for creators who are also interested in doing video as well. Some disadvantages of these cameras are that they have lower battery life, fewer lens choices, and are currently more expensive for the people who are just getting into the market.



Type #3 – Compact Cameras and Camera Phones

I have combined these because most phone cameras are as good or better than most available compact cameras. I am including all smaller cameras that do not have an interchangeable lens system or rely on mostly automatic settings. Once popular for travel and as a dependable family camera, they have lost popularity because the advances in phone camera technology. Almost everyone these days has a decent camera in their phone or access to one. If you are serious about getting into stock photography or professional photography in general, I would not recommend purchasing a point and shoot camera at this point. The entry level DSLR and Mirrorless systems will get you much further ahead. If, however, you already own a point and shoot camera or would like to start practicing your photography with your phone camera then feel confident that there is still a lot you can accomplish. What I love about these cameras is that they are small, can go almost anywhere and you usually always have your phone on you. There is little to no barrier to start. That in mind, these cameras cannot currently produce most images that require a higher quality and allow the complete creative control that you will need to really produce money earning stock images.



Lenses

When it comes to the glass we attach to the front of our cameras, there are many lens choices. It might seem overwhelming for anybody new to photography, but the right lens will often be the difference between a regular photo and one that stands out. If you have a camera system that allows for changing lenses you will have much more creative control and flexibility to create professional looking images. Here is a quick review of the most common lenses photographers use to capture distinctive photos.



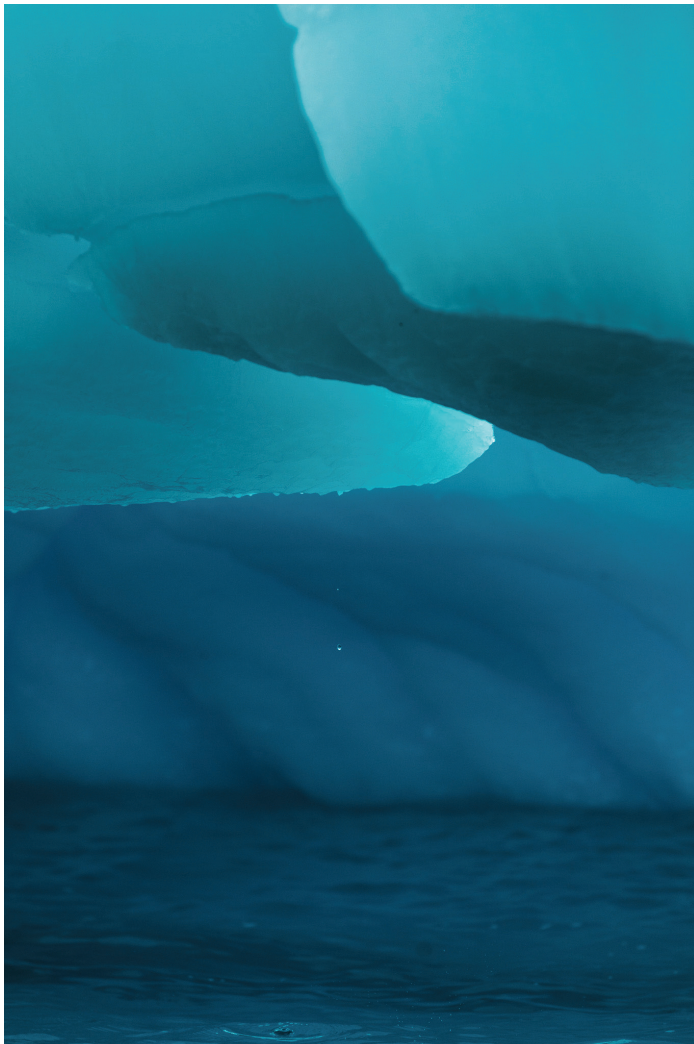
Focal Length – The focal length of the lens you use determines how the camera records the scene. A short focal length includes a wide view of the scene. So, 12mm is a very wide view, and you will record much more of a scene. Alternatively, a long focal length, like 200mm, is much more magnified and captures a closer or more zoomed in portion of a scene.

Zoom Lens – A zoom lens is a type of camera lens that offers the photographer a useful range of different focal lengths in a single lens. A zoom lens allows for quick and easy re-framing of a scene while staying in the same physical position. They are great for travel and when you only want to bring one or two lenses to cover many possible scenes. A standard zoom lens that covers most needs will range from a wide focal length to something tighter or “zoomed in”. Something like 24–105mm is common.

Wide Angle Lens – A wide angle lens is any lens with a short focal length and a wide field of view. With a wider angle the camera can capture more of the scene than a normal lens can. They are great for architectural, landscape photography, environmental portraits, or any other composition where the photographer wants to capture more of the surrounding scene. Wide angle lenses are usually between 10 and 35mm.

Telephoto Lens – A telephoto lens has a long reach, allowing you to photograph a subject that is far away or magnifying the subject in your frame. Unlike a wide-angle lens, a telephoto captures less of a scene, but it gets you closer and grabs more detail. These lenses are good for getting images of things you can't or do not want to get close to like wildlife. They are also great for portraits and when you want to get that nice blurry background effect. A telephoto lens is anything above 60mm, but common sizes are 100–300mm.

Here (*at right*) is an example of an image shot with a wide angle lens.



This photo (*left*) was shot with a telephoto lens.

Memory Cards

No matter what digital camera you shoot with nowadays, you are going to need to have storage where your media will be saved to. Some cameras and phones have built in space but if you want to get serious about photography you will need to get some external storage. The most common way to store image files while shooting are memory cards. A memory card is an electronic storage device used for storing digital media, such as photos and videos. This is what we use now instead of film. A few of the common types are Secure Digital (SD), Micro SD, and Compact Flash (CF). The newest formats are known as Secure Digital High Capacity (SDHC) and Secure Digital Extended Capacity (SDXC). If you're not sure which type of memory card to get, check the device you'll be using your and consult the user manual. If you plan on using it with a device that requires a lot of storage capacity (like a 4K video camera), you'll probably need an SDHC or SDXC memory card, and new types are developing each year. All these cards come in a variety of sizes and price points but start with 32GB or 64 GB, depending on how much storage your camera needs for each image file it captures. It's easy these days to carry lots of extra memory with you, so there is no excuse for missing a good shot.



Whichever memory card you decide to use make sure you have the appropriate USB card reader. Some computers have this function built-in, otherwise you will need an external device – you won't be able to transfer your files without it.



MEMORY CARD TIPS:

- Always buy and carry more memory than you think you need.
- Take a photo with your new memory card, then check its file size. From this, you can calculate how much storage you will need for hundreds or even thousands of image files.



ACCESSORY TIPS:

In addition to the essential camera, lens, and memory card you will often need:

- Tripod
- Extra Batteries
- Lens Cloth
- Filters
- Camera Bag

Image Quality, Size, and Megapixels. What Does it All Mean?

With all these different cameras, types of storage, and ways to save and edit images, it can be confusing as to what is the correct image size or best quality to capture your photographs with.

Often, we think that the more megapixels we have, the better our images will be. But that's not entirely true. The camera's sensor also plays a big part in better image quality. To keep things simple, the sensor size determines how big a pixel is and megapixels are the number of pixels your sensor has. Bigger sensors will have bigger pixels and therefore capture more light and information. Just as a higher pixel count (higher megapixels) can help capture higher resolution images. This is how two cameras can have different megapixel counts but still capture similar quality images.

Even more simply put, you need a camera with enough megapixels to support your desired final image size. This is especially important if you want to print out your photographs. The overall quality of the image depends directly on having enough data or pixels to create a clean, bright, and sharp photograph. There are two primary ways your images will be used. Digitally online and in print. Digital use can be anything from a social media post to digital publications and websites. Printed images normally require far more megapixels and can be seen used in final products like postcards, calendars, framed art, magazines, and even large billboard sized advertisements.

The largest digital or online file size is less than a third of that required for print, which means that almost any modern-day camera will take images of sufficient quality for online viewing. 1.5 MP is often fine.

Here is a quick reference table to demonstrate how many MP you will need to make different sized prints.

Desired Print Size (in inches)	Megapixels Required (for 300 PPI print)
6x4	2.2 MP
5x7	3.2 MP
8x10	7.2 MP
11x14	13.9 MP
16x20	28.8 MP

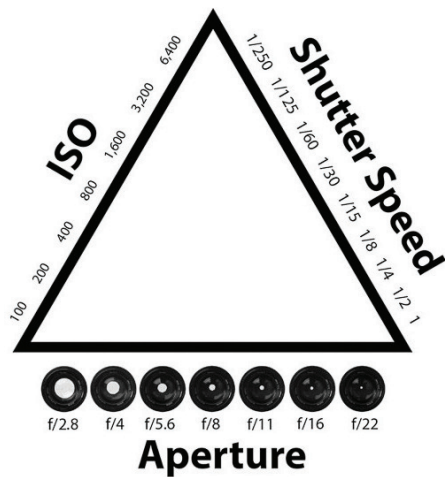
Another reason to use a camera with higher MPs is so that you can crop later in post and still retain much of the captured detail. This is useful when you are not sure what the final product will be or if you only had one lens to capture a scene on location but needed a closer angle of view.

To quickly summarize: we don't always know what the final image will be used for, so it is always better to have a higher quality image, just in case. If you are interested in shooting more for clients and for stock, it is recommended to shoot with a camera that has at least 16 MP, but 20–30 MP is often the sweet spot. Of course, it is easy to say, "just get the camera with the most MP", but more MP also means more storage space is needed (with a higher price tag attached).

A close-up, black and white photograph of a camera lens. The lens is slightly out of focus, showing the aperture ring with markings for '2', '2.8', and '1'. The background is dark and textured.

CAMERA OPERATION

In this module we will cover the basics of camera operation: from turning your camera on to working in manual mode. Learn how to expose properly, get sharp images, and use your camera—no matter the brand or model—to create better images. Discover the basic functions that most digital cameras have in common. Learn the terms aperture, shutter speed and ISO and how to control each independently or as a unit. Explore the creative and practical effects these camera settings have on the images you create. See how shutter speeds can convey aspects of time, and how depth of field can control focus.



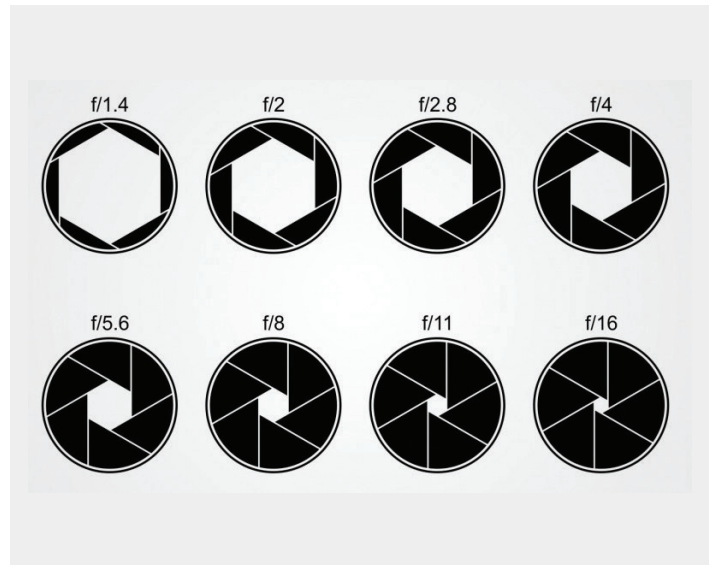
The Exposure Triangle

Exposure is just how light or dark your image is. There are three elements that control exposure in photography: aperture, shutter speed, and ISO. These three things can be adjusted to work together so you can capture your desired exposure.

Aperture: Aperture is the size of the opening in the lens. It controls how much light you let in. Imagine it like a window. Larger or wider windows let more light in. The same is true for aperture. This is one way of creating brighter photos. Aperture is measured in f-stops. A small f-stop like f/1.8 is a wide opening. A large f-stop like f/22 is a narrow opening. It may look strange but the smaller the f-stop number, the wider the opening and thus the more light comes in.

Aperture can also control depth of field, or how much of the image is in focus. Wider apertures give you the ability to create those nice blurry backgrounds we often see in portrait work. A narrower aperture will result in an image where more things are in focus and so are often better for landscape work.

Shutter Speed: Shutter speed controls how quickly the camera opens and closes to let light in. How long the shutter stays open is written in seconds or fractions of seconds. A speed of 1/200 s or 200th of a second is much faster than a speed of 1" (the " symbol denotes seconds). The longer the shutter stays open, the more light the camera lets in. Quicker shutter speeds tend to produce sharper images and, the longer the shutter is left open, the more things that are moving in the frame will blur. If the entire camera moves while the shutter is left open, the whole image may be blurry. This is why a tripod is so necessary for slower shutter speeds.

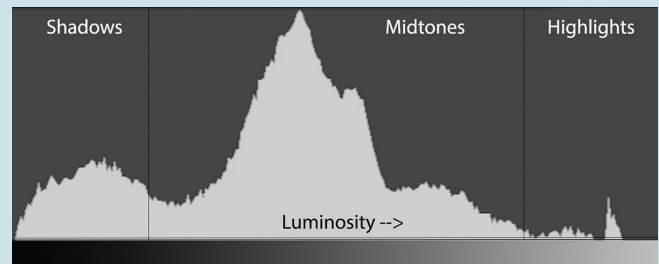


ISO: The ISO tells us how sensitive the camera is to light. For example, an ISO of 100 means the camera is not very sensitive and needs quite bright conditions to get a good exposure. Alternatively, an ISO of 2000 means the camera is now very sensitive to light and does not need as much to capture the proper exposure. Higher ISO values are great for nighttime or low light situations. The downside is that the image quality suffers as the ISO increases. Images captured at higher ISO values tend to get grainy and have less detail.

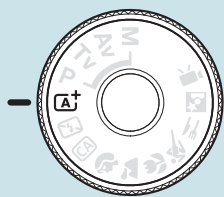
Aperture, shutter speed, and ISO are all ways to control how much light we let into our camera. Aperture controls the **amount**. Shutter Speed controls the **duration**. ISO controls the **sensitivity**. When we use them together, we have complete control over our final exposures.



The Histogram: A histogram is a tool your camera has that gives you a visual representation of all the light and dark values in a photo. It's a graph that sort of resembles a mountain. The histogram can tell you whether the image was underexposed or overexposed. A sharp spike on the right side of the histogram indicates that all detail has been lost in some of the highlights. A sharp spike on the left tells you that some detail has been lost in the shadows. Checking your histogram while you are shooting is always a good idea. I never trust the small picture on the back of my camera to tell me if the exposure is correct.

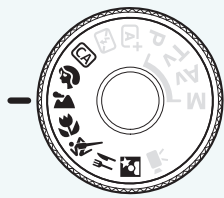


Shooting Modes



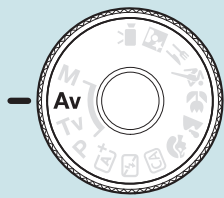
Auto

The easiest and normal place or newcomers to start. With your camera in auto mode the photographer only needs to frame, press the shutter half-way to grab focus and then shoot. The camera makes all the creative and exposure-based decisions. While this is a quick way to get an OK photo, it is far from where you want to be if you are serious about taking better pictures.



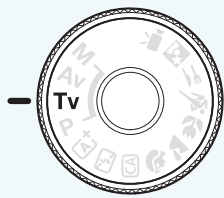
Creative Modes

These are the settings on your camera that are represented with small icons like the flower, or mountain. Essentially these are automatic modes that allow the photographer to choose how the camera should interpret the scene. For example, if you are taking a portrait but not sure what settings to use, you can select the camera's portrait mode and let it make all the decision it thinks will allow for the strongest portrait result. Other common headings include landscape, macro, and sports or action.



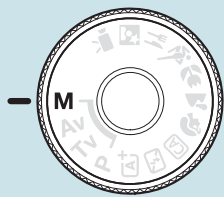
Aperture Priority

In aperture priority mode, the photographer sets the desired aperture and lets the camera decide the other settings needed to get the proper exposure. For example, I might choose $f/16$ for a wide landscape where I want everything in good focus. I would then let the camera decide the shutter speed and ISO needed to create a good exposure at $f/16$.



Shutter Priority

In shutter priority, the photographer sets the desired shutter speed and lets the camera decide the settings required to get a proper exposure. For example, I might choose a fast shutter speed of $1/1200$ of a second to capture action, sports, or a bird in flight. I would then let the camera decide the aperture and ISO needed to create an acceptable exposure at $1/1200$.



Manual

This is the mode I will use most often. In manual mode, you as the photographer have complete creative control over your camera. You decide the aperture, shutter speed, and the ISO that you want to capture any image to your style or fashion. It might take a little longer to master this mode, but the benefits are worth the practice and time. In manual mode you will be able to problem solve almost every image you find yourself faced with documenting. It also opens a bigger world to unique and professional creative photographs.



TIPS FOR GETTING THINGS SHARP

- Use a tripod when shooting at slow shutter speeds
- If shooting very long exposures like 1 second or more, use the tripod and the 2 second delayed shutter function. This eliminates the shake you might be accidentally putting into the gear when you hit the shutter.
- Place your focus on the most important part of the image. If it's a portrait, place it on the person's face or eyes.
- If shooting hand-held, always try to shoot at a shutter speed that is at least as fast as the focal length of the lens. So, if you are shooting with a 200mm lens try to use a shutter speed of at least 1/200th seconds or faster.
- Review your image on the back of your camera and zoom in to check for sharpness.



A silhouette of a person taking a photograph with a camera on a tripod against a sunset sky. The person is on the left, facing right, with their camera on a tripod. The sky is a gradient of orange, red, and purple. The background shows a dark horizon line.

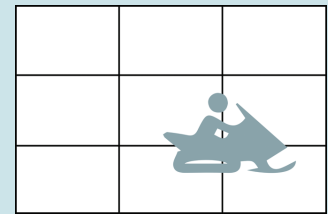
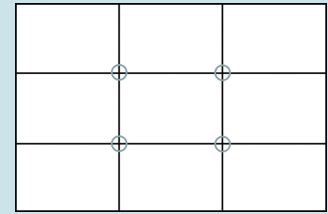
PHOTOGRAPHY FUNDAMENTALS

In this module we will learn the basic compositional rules and techniques common to all successful photographs. Learn where to place subjects in your frame, why colour and pattern can be powerful tools, how to lead the viewer's eye into an image and direct them to the most important parts. We will also cover changing perspectives, shooting in landscape or portrait orientation, and negative space. Discover how to arrange your photographs for stronger stock images.

Composition

Rule of Thirds

Let's start with the most basic compositional rule. The Rule of Thirds is a way of dividing your frame up horizontally and vertically into thirds. It is an imaginary tic-tac-toe board that is drawn across an image to break it into nine equal squares. The idea is that you use these guides to line up the elements that make up your photograph. Typically, you will want to place your main subject at a point of intersection of these lines. The four points where these lines intersect are the strongest focal points. The lines themselves are the second strongest focal points. Place your subject over each of the intersecting points or along the lines on the grid until you find the composition that works best for the scene.



Leading Lines

Lines are a very strong element in your image. Horizontal, vertical, diagonal, or curved, lines have the power to lead your viewers into the frame and guide them through a composition. Leading lines bring the viewer to a point of interest without leading them out of your shot. Common examples of leading lines are roads, rivers, coastlines, and fences.



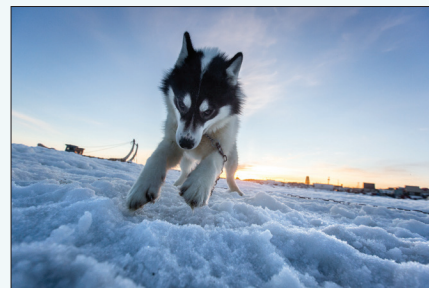
Framing

Framing is used to highlight your subject and to draw the viewer into your photograph. You can use natural frames like tree branches and flowers or man-made frames like doorways and windows. Frames also give a photo context and can provide space for text or graphics. This is especially important for stock photography.



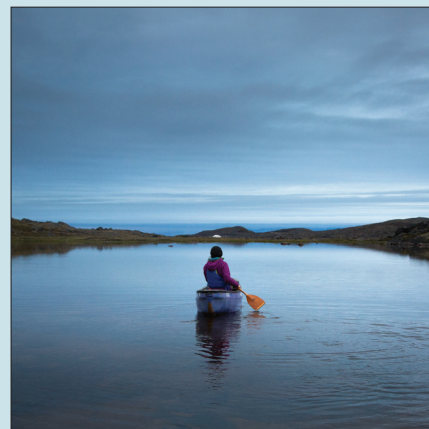
Different Viewpoints

Most images are taken at eye level. This is not wrong but can sometimes get boring. Getting lower to the ground or trying to find a higher point to shoot downward can add drama or create a more dynamic photograph. When you are shooting a scene try all sorts of angles. You may surprise yourself with something unique that stands out from everyone else's photos.



Backgrounds

Pay attention to what is behind your subject. It should support your subject not distract from it. It should be clean and not contain competing or merging elements. This means make sure things aren't sticking out of people's heads. Don't shoot a portrait of your cousin with a road sign coming out of their shoulder. Try to find backgrounds that have colours and shapes that enhance your subject. For portraits outside, pay close attention to where the horizon line is relative to your subject. Try not to have lines cutting into your model at the neck, waist or knees. Often it is as easy as changing your perspective or angle. Don't shoot your model in front of the parking lot when there is a beautiful sunset right behind you.



Work around the Focal Point

Focus your attention on what you think is the most important part of your image. Build your composition around that subject. This may require changing your angle or asking a model to move. Maybe trying different lenses or introducing lighting. Whatever it takes to create a scene that works to get your message across to the viewer.



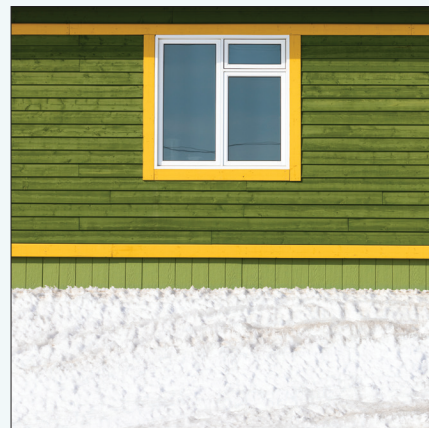
Eliminate Distractions

Like getting a clean background, eliminating distractions in your scene is very important. Always take the time to review your shot. Are there other elements in the image that do not need to be there? Or even worse, are there things that are distracting you from the main subject? One type of review is called edge detection. This is where you work your way around the edge of the frame and your subjects to make sure you are not cutting things off or important pieces are overlapping. Visually we can only pay attention to so much before we start to lose interest or get confused as to what the point is. Getting rid of visual clutter is a great way to keep a viewer's attention and get your photo seen.



Patterns and Shape

Patterns are basically just repeating elements. They can be shapes, colour, or light values. Patterns are naturally pleasing to look at. They get our attention but don't overwhelm. Patterns can be used to guide the eye to important subjects, frame, and create familiarity. Shapes can also help with your message. Regular shapes like circles, squares and triangles with even sides help give a sense of order and stability. Irregular shapes with uneven sides, like rectangles and ovals can give a sense of motion or energy. Curves are relaxed, unwinding, with easy motion.



Colour

Colour is part of your composition. Sometimes it can make or break your image. Colour can lead the viewer's eye or express mood. Sometimes an image is all about the colour. For example, a stock photo about a happy summer day should contain a lot of warm tones like yellow. But an image about a cold harsh environment would have a lot of blue. Colour can contain emotion. Warm colours like red, yellow, and orange can spark a sense of comfort and warmth or anger and emergency. Cool colours like blue and green can be soothing and calm, or make us feel sad and depressed. Pay attention to the colours you use and why and you will create better photographs.



Negative Space

Negative space is simply the space that surrounds your subject. Every photograph should have a certain amount of negative or "clean" space. Negative space helps us find the most important parts of the photo quickly. It enhances shape and builds context. These areas of free space will bring balance to your images and give potential designers a place to put text and other graphics. This is very helpful for advertising.



Create Depth

Depth is about taking a two-dimensional image and giving it layers. We have already covered a few ways of doing this with leading lines and framing. You can also create depth in an image by making sure you capture distinct elements in the foreground, mid-ground, and background of your photo. The foreground is particularly important. We can get closer to an object and use it to lead the eye into the next part of our scene. Or we can use the foreground object as an obstruction, something we force our viewers to look past to get deeper. Depth can also be created using relative size. If we have an image with two snowmobiles in it, one is bigger than the other, we can assume that the smaller one is farther away. This will also work for different objects like a soccer ball and a golf ball. If we know the size of a soccer ball and we know that a golf ball is 10 times smaller but both appear the same size in a photo, we can guess that the soccer ball is roughly 10 times farther away.



Balance

This one is all about placing things in your scene to give them equivalent weight. It does not necessarily mean symmetry. It means arranging your elements in a way that is pleasing and they can balance each other appropriately. An example of this is if you have a photo with two people in it. If one is close to the front and the other is in the background, the one in front has more visual weight. They will appear to be more important. That is OK, if that was the intention. If you were trying to create equal importance with the two people, you would need to place them in a similar part of the scene, creating more equal balance. There are many creative ways to create balance and play with weight between your subjects.



Portrait or Landscape

This is quite simple but can have a huge impact on your images being selected or used. Sometimes the composition looks better when you turn your camera vertically or the opposite. Don't get locked into the idea that all landscapes must be shot in a landscape position and that all portraits need to be taken in the portrait or vertical position. Do both. Sometimes rotating your camera like this will clean up a distraction or help pull focus to our main subject. And here's a bonus, often a buyer will want to see both choices because one version will fit their ad or marketing campaign better.



Lens Choice

Try to use your lenses intentionally. Remember that a wide-angle lens will give you greater depth and a telephoto will magnify and reduce the depth. Know that using one or the other works better for different reasons and for different subjects. Wide perspectives are great for epic, dramatic scenes – like a beautiful sunset. Tighter, telephoto perspectives are often better for clean portraits or macro details. For example, one of the easiest ways to remove distractions, get a clean background, and draw attention to your key subject is to zoom in. This will not always be the correct answer but if you are struggling with compositions consider switching to a different lens.



Lighting

In this module we will cover natural light, ambient light, and artificial (or strobe light). All are extremely important in creating professional level stock imagery. Learning to light is one of the coolest feelings a photographer will encounter. Understanding light and using it intentionally gives you even more control of how your images look and what you want them to say. Learn the standard types of lighting, how to control light, and when to add more or to take it away. We will cover built-in flash, off camera flash, alternative sources of light and lighting modifiers. This is your time to shine.

The Primary Sources of Light:

Natural Light is light from the sun. It's the very first type of light we all use to photograph in. Natural light is all around us and is even used to capture images indoors. Natural light will change in intensity, colour, direction, and shape depending on time of day, time of year, where you choose to shoot your subject and so much more.

Artificial Light is any kind of light that isn't the sun. Usually when we talk about artificial light, we are referring to strobe or flash. Studios are a common place to use strobe light but it's common to use them outdoors on location as well. Artificial light may also refer to house lights, continuous LED panels, a headlamp, and the list goes on.

Ambient Light is the light that exists in the location where you're photographing. It could be streetlight, fluorescent light from an office, or natural light from the sun. Ambient light will always be your starting point. You can decide how you want to include or remove it from your composition.

Before you start playing with light, it's important you understand what light is doing. When you start to see where the light is and how it behaves, you can start to control and modify it.

Types of Light:

Direct Light

Light that shines directly from the light source onto your subject. An easy example would be pointing a flashlight at a person in the dark.



Bounced Light / Reflected Light

In simplest terms, this is light that is bounced off a surface and reflected onto your subject. Examples could be a large white sheet, the snow, water, or anything else that reflects light. Hard shiny surfaces are the most effective, but often produce the harshest light. It is also important to think about the colour of your reflector, as this will be the colour of the light that bounces back.



Hard Light

This is focused, bright light that is harsh and creates very defined shadows. Think of a bright sunny day and the strong dark shadows that are made when the sun shines directly on a subject. Hard light is the result of a small light source relative to the size of the subject. Hard light can draw attention to a very specific part of a photo.



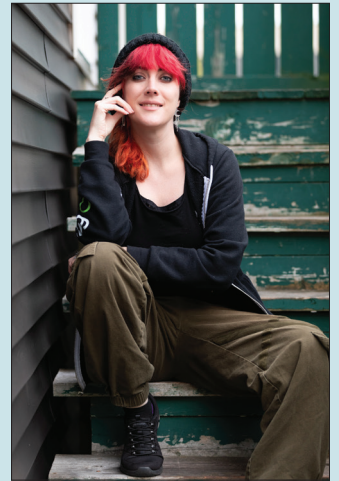
Soft Light

When light is close to your subject it starts to wrap around it. This creates a softer transition from light to shadow. Think of soft light as how things look on a cloudy day or an overcast day. The cloud diffuses the light from the sun, which lights the object from every direction, creating a soft light. Soft light will look bright and balanced.



Diffused Light

Light that is prevented from directly hitting your subject by a layer of diffusion between your light and your subject. This usually results in a larger light source and softer light. Examples could be window light through sheer curtains, clouds on an overcast day, or a softbox attached to a strobe.





WORKING WITH TALENT

This section will cover how to find models, and work with individuals or groups safely and politely. Discover how to approach potential models and cast for creative shoots and build a pool of talent to call on. Having a network of reliable hardworking models is a huge asset for a photographer and it all starts with mutual trust and respect. Models or talent can range from friends and family to actors and professionals. When first starting it might seem easiest to ask friends or family members to step into your frame. But as you get more comfortable you will want to seek out all sorts of people to help bring your vision to life.

Finding Models

Friends and Family: If you are starting out or photographing people is new for you, an easy place to begin is with friends and family. There is less pressure to get everything right while you practice new techniques. Be patient with these subjects as they are usually new as well. Start by shooting in your own home or school. Another great way to practice is to find other photographers that are also learning and act as models for each other. Even though these subjects are family and friends, you should still clearly state what your goals are, how you might use the images, and ask if they have any concerns about how the photos are used or shared. Open and honest communication is always the best policy. This is also a great time to ask friends if they know anybody who might be interested in modelling. Recommendations are great. Remember even family and friends require model releases if you are posting images on a stock site.

Social Media: One of the easiest ways to find models is to check social media sites like Instagram. Search things like #YourAreamodel or #YourAreaphotography. An example could be #Nunavutmodel or #RankinInletmodel. If you find some people that you'd like to work with, send them a message asking if they would like to collaborate. Be polite and share examples of your work (like your website if you have one) so they can see what sort of images you make. This is a good way to start the conversation and see if you make a good fit. They may not be interested, but at least you asked. Another way to approach this is to simply post on your own accounts that you are looking for a model to work with, this gives people the chance to contact you if they are interested. Remember to include some specifications so folks have a better idea of what you are looking for. For example, you could post: "Looking for a male model 20-30 years old, slim build, athletic."

Agencies and Organizations: Normally I would be talking about talent agencies, but often you will need to be close to larger cities to really make use of these. A quick Internet search should tell you if there is an agency close to where you are with a full roster of talented models to contact. If not, there are other organizations you might be able to work with. Local marketing and communications companies are often looking for photographers and models to complete projects. Set up a meeting with them to talk about ways you might be able to help each other. Perhaps they have models they can call or put you in touch with. Local theatre groups, or performing artists are also

great resources. Often, they will have the authentic look and energy needed to create beautiful images.

Strangers: This one is admittedly the hardest. Developing a respectful and genuine dialogue when approaching strangers on the street or in a store takes time and practice. Not everyone wants to be a model so be OK with no. Be honest, upfront about what you are doing and let them know why you find them interesting. Be OK with multiple conversations and meeting your model more than this one time so you can build trust.

Teamwork and Collaboration: Respect is the most important thing to consider when working with a model or anyone stepping in front of your camera. This person or people are there to help you make better images. They are a creative partner and often have many excellent ideas that can help make your work better. If the shoot goes well and you, your model, and your client are happy with how it went try to keep the relationship active. This is a great first step in building a pool of talent to call on when you have an idea or get a photo contract.

Safety and Communication: The model's comfort is your top priority, and they deserve your respect always. If at any point a model isn't feeling comfortable with what is happening, the shoot should stop. You should always ensure that everything that happens on a shoot abides by the rules of consent. Respect boundaries. This goes both ways. Make sure you are not pushing a model to do something they are not comfortable with but also make sure you are comfortable with what is being asked of you as well. The easiest way to follow this recommendation is to communicate clearly and frequently. Establish boundaries and expectations before you start the shoot. Check in regularly during the shoot to make sure the model is not too cold or needs a break. Try to be aware of the person in front of your lens and treat them as you would want to be treated.

If you are going to have an assistant or other people with you, let the model know. Also let them know that it's OK for them to bring a person to the shoot too.

Model Fees

A big part of creating a model network is knowing how much you should pay a model, when, and why. In this module, we will break down some common pricing structures and how to negotiate a fee that is fair to all people involved.

TFP – Trade for Print or Trade for

Photos: This is the simplest form of compensation. As a photographer, your time and talent is worth money, as is the model's. A TFP agreement basically states that your time is of equal value and the images you create will be shared. They can be used by both parties for portfolio, marketing, education, etc. No money changes hands in this setup. A TFP is very common at all levels of the industry. Usually these agreements are made between photographers and models at the same stage in their careers (i.e. new photographers and new models will work together) – as will high level professional photographers and models. What you see less commonly is a new shooter and a professional model working with a TFP arrangement. So, don't be surprised if a model turns you down for trade if your industry experience does not align.

Who Pays Who: Sometimes as photographers, we will look to hire a model to complete client work or personal work. In these cases, it is appropriate to pay the model's rates. Most models have an hourly or daily rate and you can usually find pricing to meet all budget levels. Obviously, the more experienced or in demand a model is, the higher their rate will be.

Other times it is the model that might hire a photographer. In this case, they could be looking for headshots or promotional material to help them get more business. Whatever the scenario be prepared to be clear about pricing. Models are in a similar creative position and are trying to make money from what that love to do. Be ready to pay a fair amount. You invest in camera gear, editing software, education. Why not your model? It is always better to pay a little more in the short term to help build a lasting working relationship.

Commercial Use: Another scenario that can happen is when a TFP is in place but later, maybe months, maybe a year, the images are made commercial. It could be that a business or organization wants to license their use, or maybe a book designer wants an image for a cover. In these cases, unless it is specifically stated in the original contract, a new contract is often negotiated. The new contract should reflect fair use and payment for all parties involved.



POINTS TO REMEMBER WHEN WORKING WITH MODELS:

1. Stay organized and reply quickly. People appreciate a professional approach.
2. Always be polite and respectful.
3. Clearly state the financial nature of the shoot. Is it for trade or will payment be involved?
4. Use a Model Release.
5. Embrace collaboration.
6. Always communicate and check in during the shoot. Keep the model's comfort and safety a top priority.

Release Forms

For Models: Once you have models arranged and it's time to shoot, you'll want to take care of the proper paperwork before you begin. A release form or model contract is simply a legal agreement to the conditions of the photo shoot and what each person involved is entitled to and protected from. This simple piece of paper is the difference between creating useable images and images that might be passed on because you do not have the legal right to sell them. A model release for a stock photograph should clearly state:

1. The model has given you permission to capture and reuse the image. This should include selling with the intention of licensing.
2. The model's image may be altered or combined with other elements, like text, graphics, or other images. This is very important if a buyer is looking for images to use in advertising.
3. The model waives the right to review or approve of how the image is used. This is important for stock work because a stock photo could be licensed by people or organizations around the world. They may see their image in unexpected places, and they should be aware of that.
4. Special restrictions. Ideally there would not be any. Models should be fully informed and comfortable with what they are signing before you start shooting. If a model wants to limit how an image is being used, they may not be a good fit for stock photography.
5. The photographs will not be used for pornographic or defamatory purposes. Just because a model has signed a release, does not mean they have signed away their rights. Your release should also include a statement that protects your model from pornographic or defamatory uses. Criminal or unethical actions will not be tolerated.

Sensitive Subject Release: Normally the standard model contract will cover all end use scenarios. But there are times when a client or a model—or maybe you the photographer—will want to take extra precautions. These will normally be when you are dealing with potentially sensitive subjects. A sensitive subject is different for everyone, but generally we are talking about topics related to health, mental health, or controversial and political messaging. For these cases, we can use a sensitive subject release. This allows the model to review the use before and agree to it. This will add an extra layer of assurance to risky campaigns or advertisements.

Under Age: In Canada, each province or territory defines the age of majority. This age varies between 18 and 19. Anyone under the age of majority at the time of their arrival in Canada is considered to be a minor child. These forms are designed for a parent or legal guardian to give permission on behalf of a child or teen.

For Locations: Like models, sometimes physical locations and landmarks also require a release to make an image commercially useable. A Location Release, or a Property Release, is granted by the owner of public or private property that a photographer or filmmaker can shoot on that site. Some things to consider when getting location permissions:

1. Always communicate your needs clearly to the property owner. If you need to shoot at 3 am, this needs to be stated so you can avoid upsetting the owner or neighbours. Same goes for noise and traffic expectations. Being honest about what you need to shoot and when, will build a mutual trust and respect.
2. Treat the property like your own. Be careful not to damage or disturb things.
3. Watch for artwork. Try to shoot or frame in such a way that you avoid including other artists' work that may be copyrighted. Get permission from the artist if you plan to include it.
4. Make no alterations or changes to the property without permission first. Always leave it the way you found it.
5. Not always, but often there will be a fee or some form of compensation required.

Model Release

For Consideration herein acknowledged as received, and by signing this release I hereby give the Photographer / Filmmaker and Assigns my permission to license the Content and to use the Content in any Media for any purpose (except pornographic or defamatory) which may include, among others, advertising, promotion, marketing and packaging for any product or service. I agree that the Content may be combined with other images, text, graphics, film, audio, audio-visual works; and may be cropped, altered or modified. I acknowledge and agree that I have consented to publication of my ethnicity(ies) as indicated below, but understand that other ethnicities may be associated with me by the Photographer / Filmmaker and / or Assigns for descriptive purposes.

I agree that I have no rights to the Content, and all rights to the Content belong to the Photographer / Filmmaker and Assigns. I acknowledge and agree that I have no further right to additional consideration or accounting, and that I will make no further claim for any reason to Photographer / Filmmaker and / or Assigns. I acknowledge and agree that this release is binding upon my heirs and assigns. I agree that this release is irrevocable, worldwide and perpetual, and will be governed by the laws (excluding the law of conflicts) of the country/state from the following list that is nearest to the address of the Model (or Parent*) given opposite: New York, Alberta, England, Australia and New Zealand.

It is agreed that my personal information will not be made publicly available but may only be used directly in relation to the licensing of the Content where necessary (e.g. to defend claims, protect rights or notify trade unions) and may be retained as long as necessary to fulfill this purpose, including by being shared with sub-licensees / assignees of the Photographer / Filmmaker and transferred to countries with differing data protection and privacy laws where it may be stored, accessed and used. I represent and warrant that I am at least 18 years of age and have the full legal capacity to execute this release.

Definitions: "ASSIGNS" means a person or any company to whom Photographer/Filmmaker has assigned or licensed rights under this release as well as the licensees of any such person or company.

"CONSIDERATION" means \$1 or something else of value I have received in exchange for the rights granted by me in this release. "CONTENT" means all photographs, film, audio, or other recording, still or moving, taken of me as part of the Shoot. "MEDIA" means all media including digital, electronic, print, television, film, radio and other media now known or to be invented. "MODEL" means me and includes my appearance, likeness and voice. "PARENT" means the parent and/or legal guardian of the Model. Parent and Model are referred to together as "I" and "me" in this release, as the context dictates. "PHOTOGRAPHER / FILMMAKER" means photographer, illustrator, filmmaker or cinematographer, or any other person or entity photographing or recording me. "SHOOT" means the photographic, film or recording session described in this form.

Curtis Jones

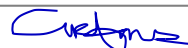
Attach Visual Reference of Model Here

For example: Polaroid, drivers license, print, photocopy

Photographer/Filmmaker and Shoot Information

Name: Curtis Jones

Signature:



Date Signed (d/m/y): 14/08/2021

Shoot Date (d/m/y): 14/08/2021

Shoot Location: Canada/NU

Shoot Name/Ref: Demo Arctic Stock

Model Information

Name: Curtis Jones

Date of Birth (d/m/y): 14/08/1985

Gender: Unspecified

Address: 1 Iceberg Lane

Aurora Place

Canada

Phone: 000 000 000

Signature:



Date Signed (d/m/y): 14/08/2021

Witness Information

All persons signing and witnessing must be of legal age and capacity in the area in which this Release is signed. A person cannot witness their own release.

Name: Santa

Signature:



Date Signed (d/m/y): 14/08/2021



WHAT TO DO WITH YOUR RELEASES?

Most stock sites (including Arctic Stock) require the photographer to keep and archive model and location releases. It is incumbent upon the photographer to produce the releases when, and if, required. This may occur if a model or location disputes the commercialization of their image on a stock site. Having clear records and signed releases on hand can quickly prove there was an agreement for use and eliminate any legal action against you.

Examples and Apps:

A few ways to create your own releases:

- Google search "Model Release" and modify the templates
- Use Easy Release app (available on iOS and Android) (*My preference*)
- Have a lawyer help draft a model release



IMAGE MANAGEMENT

Once you've taken all these great shots, you're going to want to be able to protect them and find them quickly when needed. Learn about the importance of a well-organized photo library, the power of keywording and efficiently backing up your images safely.

Importing Images

Everybody will have slightly different ways to get their images from their cameras and into storage, but the important part is that when you find a system that works, do it consistently. Here is what I do: transfer all my raw image files from the memory card to an external hard drive. Then, I make a duplicate backup of those files on a second hard drive. Once that is done, I will make a third backup of the files to an online storage space. If online storage is not an option, I will make a third copy on a third drive and store that drive at a different physical location. Once all that is done and I know my images are safe, I will import the files into Adobe Lightroom to organize and sort. You can use other types of software to organize, this just works for me.

During the import into Lightroom, I add keywords or tags so that I can easily find the images later. Tagging your images and using keywords might be the single best thing you can do as a stock photographer. You can assign descriptive keywords to images to help you organize your collection and locate certain pictures fast. Here is a real-world example: let's say a company is looking for pictures of the aurora. Not only that but images of the aurora and sled dogs. Instead of going through every image I have saved on hard drives looking for something that fits, I can search in Lightroom using the keywords 'aurora' and 'sled dogs'. The software will sort through thousands of images and only filter out the ones that I have tagged with those words. This not only makes searching quick but gives you the ability to present multiple options to a client.

Editing

Editing varies with each photographer and each photograph but there are a few fundamental principles that apply to all. In this module, we will cover some of the common software used to edit an image and the basic corrections that most every image requires. Discover the difference between a RAW and JPEG image and the reasons to use both. Learn about contrast, colour correction, sharpening, and cropping. We will also explore editing ethics and when to get more creative with image adjustments.

I have included a small glossary of terms you can reference while watching the editing portion of this workshop.

GLOSSARY

RAW: This is a file format that professionals use when taking photographs. It saves the highest amount of light and colour information and will produce the highest quality images. It is a larger file size but that should not stop you from using it. If you are serious about selling your work or even just making higher quality images, set your camera up to shoot in RAW format. Check your user manual to set your camera up this way.

JPEG: This is a lower quality file that your camera can create. They hold less information but also produce smaller files. This makes them faster to import and store. The trade-off is that you will not have complete creative control when you try to edit your images.

Exposure: The brightness, this refers to how light or dark an image is. Dragging the slider up will brighten the entire image, while dragging it down darkens it. Just like on your camera, editing software will have a histogram that will help you see how far you should push these sliders around.

Contrast: Contrast increases the number of black and white pixels in an image. This will give your image more 'pop', but if you overdo it, you risk losing important detail in the highlights and shadows.

Highlights: This typically adjusts the level of brightness in the brightest parts of your image, like clouds, or parts of the image lit up by a source of light. Lowering the highlights can sometimes help recover detail in sections that are 'blown out'.

Shadows: This setting affects the darker parts of your image. This can include parts of your image that are in the shade. If you increase the shadows in your image, you will bring out the detail in the darker areas of your image.

Saturation: Saturation determines how powerful the colours are in your image. By increasing this slider, you can make your image look more vivid and powerful. If you increase the saturation too much you risk degrading the image and creating colours that are unreal or muddy.

Exporting

Now that you have taken the photo, catalogued it correctly, and edited to its final version, it is time to export that image. In this module, we will cover technical tips to maximize usability of your files. Topics like, the different sizing requirements, resolutions, and the organization of your work for different end use goals. Learn how to quickly export your images for web use, commercial contracts, and printing with presets so that you only need to set it up once.



STOCK PHOTOGRAPHY

This area of photography stumps a lot of new and professional photographers. In this module, we will cover common image licenses, the pros and cons of each, and breakdown the frequently asked questions of copyright and fair use including, what rights and protections does an image and its creator have.

Licensing Types

Copyright: All images created by a photographer are copyrighted. To legally share images with another party, these images need to have a license issued by the creator. That is, you the photographer. There are two common ways to legally license an image for a third party. One, you get commissioned to take images specifically for a client and you issue a license for the use of those images after the shoot. Two, create images for a stock agency like Arctic Stock.

In Canada, photographers are, by default, the first owners of the copyright of the images they produce. This applies to both photographs commissioned and paid by a client, and to photographs taken for non-commercial purposes. Even so, it is a good idea to clearly state in the contract that the photographer is the first owner of the copyright of the images produced.

The photos and footage at Arctic Stock are submitted by contributors who, in exchange for a fee, allow customers to use their work. This permission is called a licence. When they submit a photo or video, the contributor decides whether it should have a royalty free licence or a rights managed licence, and it determines how a customer can use the work.

Royalty Free Licence: This is the broadest type of licence. It allows the buyer to use the image in a variety of ways, such as blogging, pamphlets, artworks, documentaries and magazines. There is neither a time limit nor constraints on the type or number of projects. There are, however, limits on the number of users as well as the number of print copies that can be produced of a given photo.

Rights Managed Licence: This type of licence allows the photo or video to be used for the purpose specified at the moment of purchase, and it can only be used in that way. For example, if you buy a licence to use a given photo in an online newspaper, you must buy another licence if you then decide to use it in a magazine. Some of the specific areas covered in a Rights Managed Licence are:

1. Where the images can be used.
2. For how long.
3. Print or digital use.
4. Is the use exclusive.
5. Any other term you think needs to be specified.

A photo is either royalty free or rights managed, it cannot be both.

There are pros and cons to both types of licensing. If you are looking for lots of flexibility and to use images across many different platforms, Royalty Free might be best. If you want something more exclusive with a specific product in mind, Rights Managed may be better. There is also pricing to consider. Generally, Royalty Free images cost less. As a photographer, Royalty Free licensing is easier to manage and sell. Once you have set the terms it's the same pricing no matter the usage. Royalty Free licensing may offer more exclusive use and perhaps higher value for your images but it does take more administrative work to create these documents and some buyers won't want the hassle. Fortunately, working with an agency like Arctic Stock makes both these options much simpler.

What Makes a Good Stock Photo?

Here we will review some of the basics we have already covered and what elements make a good stock photo. Most of this information applies to all good photography but there are a few tips to keep in mind that are specific to stock images. Think of this as an essential checklist before you head out to make great work.

1. Shoot in RAW format.
2. Make sure you nail focus.
3. Get Model and Property Releases. Always.
4. Include space in your photos for branding and text.
5. Keywords are your best friend.
6. Shoot in portrait and landscape orientation.
7. Find out what the market wants and go make those images.
8. Create images that are clear and easy to understand.
9. Do not include any logos or branding in your image. This includes logos on clothing, branded signs in the background. Private corporations or businesses whose logos appear in your images would require permission from them. That is not generally easy to get when posting images for sale on a stock site.

A person in dark winter clothing is sitting on a snowdrift in a vast, snowy landscape. The sky is dark with a vibrant green aurora borealis (Northern Lights) visible. The scene is illuminated by the aurora, creating a serene and cold atmosphere.

INTRODUCTION TO ARCTIC STOCK

In this module we will go over the Arctic Stock platform. Arctic Stock is built for Northern photographers and Northern images. We will explore a little of its motivations and history and how it is different than a lot of other stock websites out there. Learn about the benefits of becoming a contributor.

Setting Up an Account

This will be a step-by-step demonstration of how to become a contributor with Arctic Stock and open an account.

Uploading Images

Now that you have your account set up, let's walk through uploading your first images. Here we will learn about choosing a title for your images, a licensing type, keywording, and a description that will all help successfully showcase your image to potential buyers.

Reports

In this last module we will cover how to view your sales and orders on the Arctic Stock website. Discover how to track what images sell best and harness the power of consumer demographics to increase sales and downloads.

Tagging/Keywords

In order to make your image searchable on a stock site, we include tags or keywords. These are extremely important to spend the time creating and ensuring you describe the content of your photo accurately.

If your image is of a child riding a bike near the beach. You could add keywords like: Child playing, bicycle, kid at beach, Inuit boy, cycling, northern landscape, summer fun. This way, you cover a range of terms potential customers might use to search with any one of which might suit their photography needs.