

Event Photo Guide

SPECIAL EVENT

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Chapter 1 Intro

Event photography

History

Photography has been used to capture every kind of moment from its very beginning, but event photography really began when the first "portable" cameras were invented and persons (or professionals) could now carry around a camera and take photographs of moments as they happened as opposed to posing a set up and sitting for it.

Event photography is the practice of photographing guests and occurrences at any function where one may hire a photographer for. This is a coverage that is used around the world at occasions such as weddings, christenings, naming ceremonies, parties, birthdays, formals, dances, ceremonies, award ceremonies, funerals, meals and engagements.

Event photographers are like documentarians.

One of the most important things to keep in mind when shooting events is to keep an eye out for memorable moments, even the ones that you might not expect. Once the event is over, you can't re-create it, be prepared to shoot key scheduled items but also small details and candid shots.

It's not unusual to end up with thousands of shots of a single event, which you can edit later.

Changes in the past decade

Budget cuts and social media needs are the two of the many factors that are hard for everybody — budgets are lower and the needs are immediate. That puts more pressure on you to do more with less. You need to use all the newest technology video booths, 360-degree cameras, drones

Corporate events are designed to promote a company and its services to their existing and future customers, with the main goal to create a positive and progressive image of their company, and to thank and reward their best performers. Some of the larger corporate events will have trade show elements to them.

At trade shows, photography is primarily used to record a positive attendee experience as well as show and exhibitor branding.

Chapter 2 Definition

Event photography History

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Event photography is the practice of photographing guests and occurrences at any Function where one may hire a [photographer](#) for. This is a coverage that is used around the world at occasions such as weddings, christenings, naming ceremonies, parties, birthdays, formals, dances, ceremonies, award ceremonies, funerals, meals and engagements.

What does an event Photographer Do?

An event photographer specializes in taking pictures for important or specific gatherings such as parties, shows, events, and weddings. They must assist with the event setup and provide excellent customer service to ensure that things will run smoothly before, during, and after the event. They must have good communication skills to properly assess and meet their client's needs and capture the best moments for a once-in-a-lifetime experience, they work in studios or work hand in hand with event coordinators.

Events photographer responsibilities

Manage HDR and PANO shots

Report increase of ticket sales as a direct result of posting event photos to the company web platform and social media.

Proper use of a digital camera, tripod, filters, and flash attachments.

Orchestrating regular internet uploads of photos from events.

Edit, process and retouch all pictures, using a photo editing software

Add to the collection of promotional photos that the client uses for print, digital and web communication.

Maintain clear communication with clients before, during, and after the shoot to ensure their needs are met.

Plan ahead with the organizers in order to cover the whole event,

Utilize A photo editing software for editing, image manipulation, and image restoration.

Capture formal graduation portraits using digital photography equipment and studio lighting.

Provide event photography for specific events for use in advertising and online distribution

Use professional studio/photography equipment and DSLR camera to capture professional, high-quality images.

Promote Lifetouch products and deals to clients.

Practice Directing People

One of the specific skills to learn as a successful event photographer is how to direct people.. There is always a degree of unpredictability during the event. There will be times that event photographers are put into rough situations such as equipment malfunction, battery loss, unexpected changes in weather, and more.

Event photographers

- must be quick to respond to difficult situations and come up with solutions.
- They must also interact and guide the attendees,
- move around swiftly,
- pay close attention to the flow of the event.
- must be able to capture the best moments of the event.

Capture emotions and expressions

Capturing emotions is something you should strive for long after the guests arrive. These moments are typically what clients do not expect to see but become their favorite photos.

You may not always know when a person is going to have an emotional reaction. So the best way to capture these expressions is to set up your shot and wait for them to occur naturally. This will allow you to properly compose your photo while getting a genuine expression.

It is also important to read the room. Understand where things are happening and where things are quiet. If people are having a dance contest on the dance floor, don't be by the dining tables.

Event Photography Tips and Tricks

The reactions of guests will depend greatly on the event you are shooting. Weddings will have very emotional guests who can even be on the brink of tears. Corporate event photography shoots can have guests that are filled with curiosity by a guest speaker. Be aware of the different emotions that will be present in the event you are shooting.

Shoot posed photos

Candid photos are great, but they shouldn't be the only thing you capture. Clients and guests will want to see posed photos. Guests may even come up to you and ask you to take their photo with others. Be prepared to transition between shooting candid moments and posed photos throughout the event.

When shooting posed photos, don't be afraid to direct your subjects. Tell friends to embrace each other for a more natural posed photo. Also find unique backgrounds to shoot your subjects against.

A few general tips for posing people for a photo is to direct their body to face the camera at an angle. This is typically a more flattering position.

Posing. This can be holding their wine glasses, embracing each other, or even simply putting their hands in their pockets. Finally, break up the seriousness by allowing for some fun or goofy pictures. This will help give your subjects something to do with their hands when they are your guests loosen up for later shots.

What should a photographer wear for an event?

What you wear will depend on the formality of the event, but you should aim for smart casual at a minimum. Ask the event organizer what the dress code will be and decide based on that. Always wear comfortable shoes.

Chapter 3 Event Photos

What is Event Photography?

If you're looking for a career in photography that has the potential to keep you busy all year long, event photography should be on your radar! No matter where you live, there are events happening around you that people want to capture and remember. Since there's always some kind of event going on, you won't have to deal with low seasons the way you might with other photography careers.

Event photography is all about capturing an event that's unfolding around you,

With studio photography, you can pose your subject or adjust the lights until the image is perfect.

Event photos aren't as forgiving in that sense, but the unexpected element makes event photography interesting and rewarding.

Event photography is the professional art of snapping high-quality images during a wide variety of important occasions, from personal events like weddings or birthday parties to large public gatherings like corporate events, galas, award ceremonies, and music festivals. Wedding photography is often thought of as its own separate genre, but a wedding photographer's skills can be applied to other types of event photography. Typically, the goal for any event shoot is to compile a variety of posed and candid photographs of both people and scenery.

With event photography, there's a lot at stake, and you're under a lot of pressure to meet the client's expectations.

Thankfully, there are some practical and straightforward steps you can take to ensure you capture the moment and meet the needs of paying clients.

Event photographers are like documentarians.

"Even though you'll be interacting with people and saying, 'do you mind if I get a photo?' for the most part you're walking around being a documentarian," "A camera grants you access to places you wouldn't go normally. You end up in unique places and situations."

Get the Necessary Gear

Having the correct gear is essential to both ensuring your success and gaining the kind of image quality that your client demands. Having the right camera, appropriate lens, flash kit, and other bits and pieces makes all the difference to your process.

Know your gear inside and out. There's nothing worse than being in a high-pressure situation, and you get bogged down trying to work out the settings on your camera.

Camera

Without the right camera body, you'll struggle to keep up with the action in any event.

When selecting a camera for event photography,

- Ensure that your camera can manage low-light situations better than most. A lot of events happen indoors and at night, your camera needs to have excellent auto ISO setting
- an image sensor that captures a significant amount of detail –this is one of the essential camera parts you don't want to skimp on
- a full frame sensor will help you out in low light, and a higher mega-pixel account will allow you to crop more in post-production.
- a camera that's ergonomically comfortable enough to carry for an extended period. As an event photographer, you'll find that you rarely lower your camera for a break.

Lenses

Now that you have the right camera, your next step is to select suitable lenses.

Lens quality is an essential consideration as lenses form a critical part of the image quality equation. There's no point having the best camera in the world if you have terrible lens.

a prime lens (single focal length) tends to have sharper image quality and wider aperture. Aperture is the width at which you can open the lens aperture diaphragm to allow light in.

The wider the aperture, the better, as it allows more light to hit the camera sensor. A lens with an aperture of f/1.4, f/1.8 or f/2.8 is perfect for event photography.

Lighting

if you're working in a dark event space or outside at night, there's very little light. To deal with this, you're going to want a quality flash.

A flash unit or Speedlight will pulse a burst of light when you take a photo. These add lighting to your composition so that the camera sensor can pick up on the detail.

But be warned, the worst event photos feature washed out guests and terrible shadows due to poor flash use.

Use a flash diffuser and where possible point the flash at the ceiling to bounce the light down.

Accessories

You have the essential camera gear ready for your event – but there are a few other bits you're going to need.

- a quality bag that suits the environment you're working in.
- Showing up to a wedding with a giant hiking backpack is not ok. Go for a slim line sling bag that won't get in the way or bang into guests.
- Working without a bag is even better. There's a full range of camera straps to support your camera comfortably over your shoulder or neck.
- Shooting over several hours is going to eat up batteries. Carrying as many spares as you have, a battery bank or even fitting a battery grip to your camera will save the day.
- The same goes for memory cards – make sure you have plenty.

Different Types of Event Photography

Wedding photography.

This is a unique important and challenging kind of event photography. as it's an incredibly significant day, that they want to be able to look back fondly at their photos for the rest of their lives.

Corporate photography.

This is a lucrative type of event photography, and often when people talk about event photography what they are really describing is corporate photography. Corporate event photography can include things like conferences and corporate gatherings,

Private event photography.

As a private event photographer, you would shoot images of birthday parties, mitzvahs, baptisms, and family reunions

Community event photography.

This can include local meetings and gatherings, of official city proceedings. Concert, dance, and theatre photography. This type of creative event photography is a little bit different from the rest since your equipment requirements are not quite the same as standard event photography.

Sports photography.

This type of event photography also requires specialized equipment, and your required shot list would look quite different from other types of event photography

There's really no limit to the different types of event photography you can specialize in, as long as you can find a market large enough to sustain your career.

How to Become an Event Photographer

Event photography is great for photographers who are planning to expand their photography services it guarantees work and provides a lot of opportunities.

There are many things to prepare before you begin

- Gather the right equipment
- Learn how to increase your client base.

What Does It Take to Become an Event Photographer?

Event photography covers an array of professional photography as there is a variety of events to cater to.

- Wedding photography
- mitzvah photography
- birthday celebrations,
- corporate activities,
- conferences,
- award ceremonies,

event photography helps to create wedding books, birthday books, and brochures for other activities.

Who is it For?

Event photography is well suited for a variety of personality types. Often photographer's personality type is reflected in their work. Both the fly on the wall as well as the gregarious type can excel at event photography. But truthfully it is someone that can combine both being an unobtrusive fly on the wall and willing to work a crowd that excels.

How to Get Started Shooting Event Photos

The first step to being an event photographer is to develop a mindset that you are a business entity, not a random individual. As a business entity, you must establish your personal branding. Think about what you embody as a photographer, your mission statement, passion, and core values.

These must reflect the kind of photographer you want to become.

One of the best ways to have experience working as an event photographer is to do freelance photography. Being a freelancer will allow you to explore event photography by trying out different gigs. This will also help you build your professional portfolio which will be your tool to land a long-term job.

Your portfolio is an important tool to help you land new event photography clients. how do you land those first clients if you don't have a portfolio yet? You might want to offer your event photography services for free, just a few times, to get the hang of how to do event photography.

to get awesome shots that you can build an event photography portfolio consider offering your birthday event photography to friends and family, or event coverage photography to local businesses or organizations in your community. Think of this as a training ground: since they're not paying you to shoot their event, the stress level isn't as high as it would before a large, expensive occasion.

That doesn't mean you shouldn't take these events as seriously as you would if they were paid. Make sure you still go through all the steps we talk about here, so that

You can refine your event photography process and get comfortable with all of the different aspects required to have a successful day. That way, when you build your online portfolio, it will be filled with shots you can be proud of.

Create a professional online portfolio to showcase your photographs.

When you're shooting events, you don't have to worry as much about studio equipment and lighting. That doesn't mean you'll be traveling light to your shoots but you need to have the right camera body, lenses, flash, and maybe a diffuser and tether as well.

Freelance event photographers have more control over their schedule and they work on a per-job basis.

In-house photographers differ in how they are paid. Since they are hired by a company, they work as a standard employee with regular pay and taxes. Choosing between becoming a freelance or in-house event photographer is really up to what kind of work arrangement you prefer.

- Get advice from professional event photographers on how to capture important moments.
- The best shots come from preparation, research, and thinking on your feet.
- Help people commemorate events with beautiful photos.

Event photography is one of the trickiest aspects of starting a photography business. It takes a unique skillset and some really good preparation to pull off event photography.

When most people think of having to photograph an event, weddings are the first thing that comes to mind. But this photography style encompasses much more than just weddings. It encompasses any event where there is a large gathering of people. Even experienced photographers struggle with event photography because there is an overwhelming amount of issues to keep track of.

Event photography embraces a wide category of professional photography. wedding and mitzvah photographers are a socialized genre of photography, when referring to event photography we are talking about birthday parties, corporate events, Conferences, red carpets, award ceremonies, marketing events, etc.

if you're shooting with a prime, wide lens so you can capture more of the event context. Wider lenses are also ideal for group shots and capturing the scale of the event. start with a wider lens with a focal length of around 24mm or 35mm.

If you're shooting tighter compositions such as couple portraits (often the case if you're a wedding photographer), a prime. A lens that's between 50mm and 85mm is ideal for this kind of image.

If zooms are your thing, then you want a lens with a wide aperture and a focal range between 24mm – 70mm. Longer lenses are obviously useful for shooting subjects that are further away, such as with fashion photography, where the stage may restrict you from approaching the models.

Chapter 4 Equipment

Best Cameras for Event Photography

You don't need to go out and buy a brand-new camera if you want to get into event photography, but there are a few key features to look for that will make your job easier.

Durability and battery life.

A day in the life of an event photographer can involve long hours! You'll need a camera that you can comfortably travel has a long battery life, or be able to easily purchase batteries

DSLR vs. mirrorless cameras.

You might get the job done with a mirrorless camera, but the choice of lenses that DSLRs offer is better suited to the job of event photography.

Equipment to invest in

Camera bodies

A camera body contains all the controls necessary to take digital photos and this is where you mount your camera lenses. Camera bodies, unfortunately, depreciate in value faster than other assets in photography due to rapid technology changes. So, as an event photographer, invest in a good camera body that will last.

Camera Lenses

Every photographer should have two camera lenses, a 24-70mm lens, and a 70-200mm lens.

The 24-70mm lens is a standard lens that allows photographers to have a wider shot and a close-up shot.

The first lens you should buy is a 24-70mm lens. This lens will give you a somewhat wide to somewhat zoomed in field of view. The second lens you should buy is a 70-200mm, which is essential for a lot of different types of event photography, especially when you are required to photograph a speaker on stage for example.

Please note that when shooting with those lenses on a cropped frame camera body, those focal lengths will have the field of view of a 36-105mm and 105-300mm and may not be as suitable if you need a very wide field of view.

The 70-200mm telephoto zoom lens is ideal for different types of events as it has a wider range of focal lengths allowing photographers to achieve creative shots.

Memory Cards

Memory cards with bigger storage capacity are usually more expensive, and the truth is, you don't have to spend a lot of money buying SD cards with bigger memory. You can have two 32GB memory cards for a price less than that of a 64GB SD card.

With two 32 GB cards you will have less chance of losing all of photos

Camera Flash

Camera flash is vital for shooting in areas with poor light exposure. Use an on-camera or off-camera flash instead of the built-in flash to evenly distribute clean light to your subject. You can also use a diffuser to reduce washed out images.

Camera Body for Event Photography

For indoor event photography, you want to pack your best low light camera.

There are other factors that matter but low light capability is the most important.

Look for models that have less noise at higher ISO levels and more sensitive sensors.

These do well in difficult lighting situations.

For outdoor event photography, camera bodies that are fast will do you wonders.

Pay attention to the frames per second.

And consider the camera's weight. You'll be carrying the equipment around for hours on end!

Camera bodies

Camera bodies are depreciating assets. If you are still early in the learning phase, by the time you are able to fully utilize your camera, it will have lost significant value and there will be better options out there with more modern tech.

My advice would be to buy the last generation's model of whatever camera you're interested in, either new or used. Most depreciation in cameras occur right away and then have a very large reduction in price once a new version comes out. After that, they somewhat level off again.

Use the money you save to start building your lens collection. Remember lenses make images more so than cameras. Additionally, unlike cameras, lenses hardly depreciate in value.

Best Lenses for Event Photography

The best lens for event photography depends on your shooting style. Zooms offer greater flexibility but slower apertures. Primes are limiting in terms of focal length but generally offer a much faster aperture and better image quality. Your choice of lenses will vary depending on what kind of event photography you're planning to shoot. Indoor event photography is common: you will often be working in relatively low-light situations, so packing a fast lens will ensure that you can capture sharp, clear images even in dim conditions. A great all-purpose prime lens 50 mm f/1.4 will get you far and should be part of your lens kit since a great deal of event coverage photography involves capturing portraits in a huge conference hall, or some other large event a zoom lens will ensure that you capture the action without having to run around just to get close enough to your subjects.

It's worth investing in one that can deliver the image quality you would normally expect from a prime lens.

For other specific types of event photography, such as concert or sports photography, your lenses should reflect the conditions that you normally shoot in.

Concerts and shows are usually in very dark theatres, and to capture sports action you'll likely need a fast telephoto lens in your kit.

Lens

The quality of the final image is influenced by the type of lens used. For event photography in low light, I suggest only looking at lenses with a max f/stop of 2.8. Lower is even better.

Using a lens that goes down to f/1.8, for example, is a great way to let enough light in and make the frame bright. The wider the aperture, the lighter enters the camera and the shallower the depth of field.

Shallow depth of field is a great stylistic choice. Having one subject in focus with the rest blending into a bokeh makes for a visually pleasing and simplified image.

Luxury glass, prime, ART, and such higher end lenses are sharper and clearer than other lenses. They are also faster and more reliable.

As a general rule, fixed millimetre lenses tend to be sharper than lenses with a range. The downside to fixed is that you have to zoom with your feet if you want to adjust the composition.

When looking at lenses, or a selection of lenses, consider your shooting distances well.

Prime lenses can be incredibly sharp and create beautiful depth of field and bokeh. However, switching between prime lenses can consume time. In event photography, the action will not slow down for you to change lenses and get the shot.

A quality zoom lens is typically a great balance between efficiency and effectiveness. Zoom lenses allow you to quickly change your focal length without changing lenses so that you do not waste time and can get every shot you need. Zoom lenses can capture wide shots, close-up shots, and medium shots in one lens. Learn more about zoom lenses and their benefit in our lens breakdown video below.

Another thing to consider is whether or not you will utilize an artificial light like a flash. This may depend on the event you are shooting as well as the light availability. In dark locations or night events, flash can help you properly expose otherwise dark shots. But flash can also be distracting and disruptive so be sure to talk to your client if you plan to use one.

If you do opt for the flash, consider bouncing your flash rather than pointing the flash directly at your subjects or event space

. The first lens you should buy is a 24-70mm lens. This lens will give you a somewhat wide to somewhat zoomed in field of view. The second lens you should buy is a 70-200mm, which is essential for a lot of different types of event photography, especially when you are required to photograph a speaker on stage for example.

Please note that when shooting with those lenses on a cropped frame camera body, those focal lengths will have the field of view of a 36-105mm and 105-300mm and may not be as suitable if you need a very wide field of view.

Fast Lenses

Action Photography requires a fast lens to get as much light as possible

If you intend to do a lot of action photography you would be advised to invest in a fast telephoto lens but bear in mind the faster the lens the higher the cost

The telephoto lens

The telephoto lens is essential in both sports and nature photography

As it allows you to get close to the subject without putting yourself or the subject in danger

The longer the telephoto lens the more evident the camera shake

To eliminate it use a tripod a cable release and activate the camera shake feature of your camera

The ideal telephoto lens is 600mm but due to its size and weight is way too heavy for everyday use. A good compromise for size and telephoto is 300- 400mm

Split field close up lens

This lens allows you as a photographer to get closer to the object and keep distant objects still in focus

In order to achieve the best results you must pay attention to composition since the center of the image will be blurred compose the image with the less important parts not in the middle

Never use the split filter lens in direct sunlight as you will get sun flares all over the image

Event Photography Accessories

In addition to your camera body and lenses, make sure you bring along any accessories you may need for smooth day of shooting:

A flash. Avoid using your on-camera flash and opt for a hot-shoe mounted option, which will produce much more flattering and natural results.

A diffuser. For event photography, a diffuser might be overkill and draw more attention to you than you want., if you're shooting an event where you'll be capturing portraits of people as they arrive, such as a red carpet or charity ball, a diffuser might come in handy for producing flattering images your clients will be thrilled with.

A tether. These days, if an event wasn't live-posted to Instagram, did it even really happen? Depending on what type of event you're shooting, your client might want you to quickly send them some photos as the event is unfolding, so they can share them with their following.

filters

In the days of film cameras it was necessary to use various filters to control the light and tones to get the perfect shot.

With the digital cameras today you can set different light levels take multiple shot then combine them all in Post processing this means more time after the shoot on the computer

You can use the same filters from the film camera to obtain the same effect thus spending more time on location than behind the computer screen

Neutral Density Filters (ND)

There are three types available

- Graduated Dark on the top light on the bottom
- Fixed for a constant darkness
- Variable Allowing you control of how dark you want it

By using the ND filter you can eliminate unwanted images from your image

ND filters are very beneficial for landscape photography enhance the colours

Polarizing Filters

The polarizing filter is similar to polarized sunglasses reducing the glare and reflections plus it darkens the colour for more of an enhance look

These filter come in two different types of mounts

Screen Mount - the filter plane mounts in a frame in front of the lens allowing for a quick change

Screw In – Attaches to the front of the lens It is more secure and less chance of damage

Lighting Equipment

For very dark event spaces, the portable artificial lighting you bring is important.

Some photographers opt for flash while others use continuous light.

Flashes are easy to use and are the more popular choice. But if you're inexperienced, the light can end up looking harsh. Here's a great article why you should avoid your on-camera flash and use an off-camera flash instead.

What Should Your Focus be When Photographing an Event?

The main duty of an event photographer is to capture defining moments and significant details about the event. Photos that tell a story and evoke emotions.

- guest's reaction to an announcement,
- an interaction between families,
- Someone giving an emotional speech.

The first objective of an event photographer is to take photos that contain the basic details of the event like wide-angle shots of the venue (outdoor and indoor if possible), VIP guests or key personalities invited if any, speakers and panelists, action photos of the highlight activities or programs, audience, and more.

After gathering the essential photos, start taking creative shots and using vantage points. You can re-take some of your previous shots from different angles and modes. Also, take photos of the crowd or audience to capture the mood and energy of the event.

When you're shooting events, you don't have to worry as much about studio equipment and lighting. That doesn't mean you'll be traveling light to your shoots, since you need to make sure you have the right camera body, lenses, flash, and maybe a diffuser and tether as well.

Chapter 5 Tips

Secrets to better event photography

Have you ever hired a photographer for an event (or worse, used your own smartphone) and wound up with very few photos you could actually use? Event photography is an important component of capturing the trade show or conference, but often it's something that planners don't spend much time thinking about aside from sourcing photographer capturing that once in lifetime moment can pose some technical challenges. From special events like weddings to concerts to sporting events,

1. What Event Photography Gear Do You Need

A black and white event photography shot of a crowd in the interior of a bar or concert venue

The equipment you use will either make or break your event photography.

In my experience, events mean photographing in low light situations.

There are plenty of events that are done outside in the daytime as well. But the most common in event photography take place indoors in low light.

This means you'll need to carefully consider the equipment you bring with you.

Let's have a look at which camera body, lenses and lighting equipment is best.

Camera Body

For indoor event photography, you want to pack your best low light camera.

There are other factors that matter but low light capability is the most important.

Look for models that have less noise at higher ISO levels and more sensitive sensors.

These do well in difficult lighting situations.

In general, cameras with higher megapixel counts pick up the details better. But the higher the megapixel count, the larger the file size.

Make sure you stock up on a large SD or compact flash card.

For outdoor event photography, camera bodies that are fast will do you wonders.

Pay attention to the frames per second.

And consider the camera's weight. You'll be carrying the equipment around for hours on end!

Lens(es)

The quality of the final image is influenced by the type of lens used. For event photography in low light, I suggest only looking at lenses with a max f/stop of 2.8. Lower is even better.

Using a lens that goes down to f/1.8, for example, is a great way to let enough light in and make the frame bright. The wider the aperture, the more light enters the camera and the shallower the depth of field.

Shallow depth of field is a great stylistic choice. Having one subject in focus with the rest blending into a bokeh makes for a visually pleasing and simplified image.

Luxury glass, prime, ART, and such higher end lenses are sharper and clearer than other lenses. They are also faster and more reliable.

As a general rule, fixed millimetre lenses tend to be sharper than lenses with arrange. The downside to fixed is that you have zoom with your feet if you want to adjust focus the composition.

When looking at lenses, or a selection of lenses, consider your shooting distance as well.

Lighting Equipment

For very dark event spaces, the portable artificial lighting you bring is important.

Some photographers opt for flash while others use continuous light.

Flashes are easy to use and are the more popular choice. But if you're inexperienced, the light can end up looking harsh.

Continuous light is much easier to use, but can be a nuisance or distracting to the event. Keep both of those in mind when deciding what lighting equipment to use.

Extra Batteries and Extra Cards

You don't want to be stuck with a full or corrupted memory card and/or a dead battery. Always pack extras, and throwing in a car charger isn't a bad idea either!

Tips and Tricks for All Photographers

If you are starting a career in photography, you will inevitably be paid to shoot some type of event. Events can differ vastly ranging from weddings to corporate events to concerts.

However, we've created a list of a few fundamental tips that will help you capture better photos no matter what event you are shooting. In this article, we discuss how to prepare for shooting an event, what gear and settings you will use, and how to capture great photos on the day of the event.

Prepare for the event

In the days and weeks leading up to the event that you are shooting, it is important to prepare as much as possible. First and foremost, have a meeting with your client to ask questions and get on the same page about what their expectations are. If you are meeting with new, potential clients here are a few tips for better client meetings.

What kind of images do they expect? What are the most important moments to capture? Where will these photos be used? What style of photography do they like or not like? These are just a few example questions that will help you get a clearer direction of how to photograph the event.

You will also want to research the event space and location. Look up the specific event space online. This will often bring up photos from past shoots, the location, and the natural lighting that will give you an idea of what you will be working with.

Event photography is one of those genres that you'll easily base a professional career on. For example, shooting wedding photography could see your weekends booked out in no time. If you land a job doing photography for events in the corporate sector, try to build a good relationship with the event planner – it may land you more gigs in the future. Just make sure that before you step foot in a function centre you do your homework and build your skillset to ensure you master the craft and exceed your client's expectations.

Make simple striking photos

Give it air

If you are shooting a moving object allow it room to advance through the frame

Consider the rule of thirds

This is a procedure from the early days of photography by dividing the frame into thirds both horizontal and vertical. The intersecting lines provide ideal points of interest by placing the subject on one of the points you can get a great composition

Move in close

By filling the frame completely with the subject you eliminate any unwanted distractions

Watch out for hot spots

This is a bright spot in the photo which distracts from the main focal point of the photo causing confusion for the viewer

Making the main point of interest standout

The background should be darker than the subject. The foreground should point to the main subject

Pay attention to the surrounding objects

No matter what your subject is any unwanted objects in the frame will cause a distraction taking the viewers' attention away from the main subject.

Pay attention to lines and curves

Leading lines enhance the image

Curves are pleasing

Vertical lines show power

Horizontal lines show motion

Converging lines show depth

Include a size comparison

If the photographed subject is unknown to the viewer it is always a good idea to provide a known object in the photo to give the viewer a size perspective of the subject

Avoid the Bulls eye syndrome

A very common mistake made by many photographers is to place the subject in the center of the frame. This does not make the photo stand out from the normal mundane photo

Odd is good

When shooting a group as the subject it is easier to set up angles which make it easier on the eyes

Continuous Shooting

A handy function for event photographers is continuous shooting (also known as burst mode).

In this mode, your camera will fire off several images with a single press of the shutter button. You'll capture multiple shots as the action unfolds and later will select the best of them.

You do have to be careful as continuous modes fill up memory cards fast and deplete batteries even faster.

Get there early

When it comes to the day of the event, the last thing you want to do when shooting an event is show up at the same time the guests do. Get to the event early enough to give you time to set up your camera and scout the location.

Typically, events will also have setup and decoration details that are easier to capture prior to the guests arriving.

Getting to the event early will also help you capture the moments when guests first arrive. This is one of your best opportunities to capture emotional interactions as guests greet and welcome each other.

Shoot in RAW

format for great quality Shoot your photos in RAW format so that you have the best quality to work with.

Chapter 6 How to do event photography

A Shot List Will Help You Capture Those Key Photos

A shot list is a checklist of the images you want to capture during a shoot.

Whether it is a birthday party or an industry mixer, a shot list can help you and your client organise better.

Your client will know what to expect from you, and you'll know what to provide.

You can make sure that your client is well aware of the limits of the photo session.

And that they understand what to expect from your services.

The shot list also acts as on-paper proof. Your client can't claim that you missed a shot that wasn't disclosed to you.

A shot list ensures that no critical images are missing from your photo shoot.

Nothing is worse than not capturing a photograph that your client really, really wanted. Ask the event organizer for help here, if there is one. They can point out the key attendees for corporate event photos, for example. Or the key people at a high school reunion event.

All of this being said, really do be diligent about key moments. The thing about events is, they only happen once!

Create a shot list

Although much of event photography is based on instinct in capturing real time action, creating a shot list is important for remembering to capture critical shots. A bride and groom's first dance, a CEO's speech, or a grandfather blowing out his birthday candles are all crucial moments to capture that your client will be expecting.

Once you have communicated with the client and covered the questions on your checklist, it's time to plan.

A checklist of important shots and make sure you plan and capture them.

Don't overshoot or undershoot while you need to make sure you try your best not to take too many shots, it's always better to overshoot than it is to undershoot.

Have backup gadgets for a bad day Bring backup batteries and lens just in case.

Creating a running sheet that you keep either on your mobile or printed out will be a handy tool. You can keep track of the flow and key moments of the event and be ready in the right place at the right time.

Include images the client has marked as essential and those that they have advised avoiding.

Share the document with the client before the event to ensure there's an understanding of what to expect.

It also acts as a bit of an insurance policy should the client later complain that you missed crucial moments.

There are no set rules when it comes to shooting events. This may mean organizing a shot list based on the agenda or organizing a shot list based on shot types. Utilize a shot list in whatever way will best benefit you on the day of the shoot.

Watch Out for Candid Opportunities

Cute pet portrait of a small dog wearing a blue dress looking up at the camera - event photography tips

The formal shots are necessary for events (especially for birthday and wedding photography). But don't forget about candid moments, which can lead to equally beautiful photos.

Candid moments express personality and vibrancy. Oftentimes, candid photographs are the ones your clients will cherish the most.

But not all candid's are equal. Try to avoid unflattering candid moments such as someone chewing food or making a bad face. I can promise that those images will not be appreciated.

Shoot candid photos

Candid photos are the most difficult to plan for, but often the most beloved by clients. Capturing candid photos is a matter of timing, instinct, and luck. As we talked about in the previous section, reading the room will help you be at the right place at the right time to get the perfect candid shots.

Once you get a feel for the room, combine this with your knowledge of the event agenda. This will help you anticipate the action and where to be to capture genuine, candid shots.

Capturing candid moments will also become more instinctual with experience. Becoming a fly on the wall and anticipating where the action will be will help you capture people as they naturally are.

Chapter 7 Techniques

Helpful tips for event photography

.Arrive early and Be Punctual

Being punctual is the mark of a true professional. But beyond just being on time, go a little further and get there early. Having a few minutes to walk around the venue will help you set up your shots later. You'll be able to find spots that work for you, and maybe even be able to perfect your flash setup and camera settings.

You can also take setup and pre-event shots that may be invaluable to the event organizers. Take shots of the place settings, decorations, and anything else that the team has done to make the event special.

As they say, if you're on time- you're late! With event photography, always ensure that you put your professional foot forward.

Arrive approximately a half hour early. This should be enough time for parking, unloading equipment, surveying the space once more, and checking in with your client. This applies to client consultation meetings as well. If your first impression is punctuality, you're off to a good start.

Pre event Photos can contribute to the Overall Story

A pre event photography shot of a decorated table

Photograph the venue, table settings, and other beautiful details before the guests arrive. These are just as important as the story that unfolds.

Many clients don't think about this. But they will appreciate a snap of the setting that they spent so much time (and money) on.

Dress for the Event

Most corporate events are work-formal occasions, but there are some fancier black-tie events too. Your goal is to look professional and blend in as best you can. Know ahead of time what the attire requirements are going to be. Often, photographers who shoot events have a special outfit or two that they designate as their event photography formal wear. You want to be able to mingle in the crowd while not standing out like a sore thumb.

What you wear will depend on the formality of the event, but you should aim for smart casual at a minimum. Ask the event organizer what the dress code will be and decide based on that. Do wear comfortable shoes.

Finally, don't forget to take care of yourself. Event photography is a demanding, All-day-on-your-feet kind of job. And there's no guarantee the client will provide refreshments or food

Pack water and snacks along with your event photography equipment.

.Mingle

You don't want to stay in one spot. You've got to roam around with your camera and look for special moments. Chat with the participants and ask them politely if you can take their pictures. Just like with portrait clients, make the guests comfortable and feel at ease. Have fun with them.

Never spend too much time with one group. Try to spend 30 seconds to minute taking a group shot, and then move on.

You are hired to shoot the event, not be a part of it. It is inappropriate for you to eat or drink with the guests.

You aren't there to socialize.

Plan Your Shots

Working from a shot list has the advantage that you can see things coming and work to set up your shots with the right people in advance. This is especially helpful with VIPs and speakers who are generally at a special table with a reserved seat. Set up the shot, and then wait for the perfect facial expression and pose.

When shooting special guests, scope out where they'll be in advance and have a rough idea of the shot you want. Then wait for it to happen. You can mingle and take group shots while you are waiting. But keep an eye on the VIP and wait for the shot you're after. In short, set up the shot and then wait for them to make it for you.

.Be a Low-Light Ninja

Special events are nearly always held indoors at night. There might even be some colored lights in the venue for ambiance. None of that bodes well for the photographer. You've got to make sure you're up to snuff with low-light shooting. Practice in advance if you're a little rusty or new to it. Master your camera's manual shooting mode, because the colored lights and flash can make the cameras automatic modes operate unpredictably.

With all of these limitations, you have to keep an eye on some standards for the shoot. You can't deliver blurry photos that result from the shutter speed being too slow. You can't provide dim or dark images. And you can't deliver images that are unusable due to color errors or graininess. In short, You must get your shot right the first time despite the difficult conditions you are sure to face.

Use High ISO Settings

If you've got a good low-light camera, chances are it takes decent photos when the ISO is set high. There's a line where the image quality will be unacceptable for your client, and you need to know where that line is.

While practicing your low-light shooting, take some samples at each ISO and find where you think the line is. You still might have to push it a little at the event, because sometimes you need all the light grabbing ability you can get. But by knowing ahead of time what your camera can do, you will reduce the likelihood of wasting your time by taking trash images.

Always Use RAW Files

There are many advantages to shooting in RAW. One of them is that they enable you to correct colors and exposure errors after the fact easily. They enable you to control white balance, tint, and contrast details far more effectively than other file formats. With the right software, you can even batch edit the photos quickly if you know the specific adjustments that all of the images need. For example, if the venue used green mood lighting and a quick level adjustment fixes it right up, you can set up a batch with just that level adjustment. These little tweaks in your workflow can save you hours in the post-processing phase of the project.

Light it Up

Your best friend at dark events will be a solid Speedlight, but the last thing you want to do is stick it on the camera's hot shoe and aim it right at your subjects. Avoid that deer in the headlights look but using an on-flash soft box. These are plastic boxes that stick onto the flash itself to give it a much softer and more diffused light. With the correct manual exposure settings, this will keep your subjects sharply exposed and focused and will avoid underexposed backgrounds.

Another technique that can be used to great effect indoors is using the moveable head of your flash and bouncing the light off of the ceiling or walls. Manual settings on the camera will also allow you to expose the background of the venue behind your subjects so that they are not just sitting in a field of black. This can work great, but in general, doesn't produce the same pleasing results that a good soft box diffuser does.

Choose Your Best Photos for Editing

Event images have a very limited lifetime, so you need to deliver them quickly. You want to be a master of your post-processing workflow, whatever it might be. Everyone works a little differently, but after the event isn't the time or place to figure your workflow out for the first time.

In a big event, you're likely shooting a thousand or more images. Your client won't want that many. Be brutal and edit your photos quickly. If it's not technically perfect, get rid of it. Try to get yourself working set of good images that includes every VIP, at least one of every attendee, and all of the other shots on your shot list.

Once you've narrowed your image set down, get to work editing, and get the shots to your client. Deliver the event photography pictures while the event is still fresh in their minds. It's more convenient to share your photographs via a digital client gallery platform.

Not only is digital delivery faster, but it also lets your client proof, comment, and ask for modifications in particular photographs

Equipment Considerations

, “Always have a backup.” Have a second or third available for everything in your kit, from the body and lens to your memory cards and batteries. Even the best equipment can and will break, and you might not have time to troubleshoot.

Go into the event with every battery fully charged and every memory card formatted. Have fresh batteries for your strobes too. Clean all of your lenses. Your primary camera body should be something that excels in low-light conditions. Full-frame digital SLRs are usually the best choice. Their big sensors let in more light, to begin with, giving you an advantage from the start.

Your lenses should match the body in their low-light abilities. Fast lenses are a must-have, and you should consider f/2.8 to be a minimum requirement. While prime lenses that are that fast are more affordable, a zoom lens is much more user-friendly in the event setting where you might not have time to move around yourself. There is no one-size-fits-all lens, but a 24-70mm f/2.8 is a great starting place. You’ll also want to pack telephoto zoom on your second body, just in case you need to shoot events or speakers from across the room.

Do not plan on changing lenses during the event. If you need to swap to telephoto lens, it should be ready to go on a second body.

Some of nature’s land formations present the perfect photographic image while others need special techniques in order to portray the full dramatic effect

A Shot List Will Help You Capture the Key Photos

A black and white event photography shot of a man speaking or singing into a microphone onstage

A shot list is a checklist of the images you want to capture during a shoot.

Whether it is a birthday party or an industry mixer, a shot list can help you and your client organise better.

Your client will know what to expect from you, and you'll know what to provide.

You can make sure that your client is well aware of the limits of the photo session.

And that they understand what to expect from your services.

The shot list also acts as on-paper proof. Your client can't claim that you missed anything that wasn't disclosed to you.

A shot list ensures that no critical images are missing from your photo shoot.

Nothing is worse than not capturing a photograph that your client really, really wanted.

Ask the event organizer for help here, if there is one. They can point out the key attendees for corporate event photos, for example. Or the key people at a high school reunion event.

All of this being said, really do be diligent about key moments. The thing about events is, they only happen once!

Photograph Events without Bothering the Guests

A live concert shot of a guitarist onstage - event photography tips
You are there to do an event photography job and capture images that your client wants. But keep in mind that the guests are there to enjoy themselves and not adhere to your whims.

Aim to work around the guests who are just there to have a good time, and keep interruptions to a minimum.

The key rules for event photography are:

Don't obstruct views unless there is absolutely no other choice;

Don't interrupt guests for a photograph;

Always be polite;

Don't photograph guests that ask to not be photographed. Respect their wishes.

The automatic method

Most cameras today have an automatic feature on them. This is ok for taking pictures on the fly but no camera can think for them self your image must be perfectly composed prior to releasing the shutter

- Watch for shadows
- Focus in the center of the frame
- Watch your backgrounds

Watch Out for Candid Opportunities

Cute pet portrait of a small dog wearing a blue dress looking up at the camera - event photography tips

The formal shots are necessary for events (especially for birthday and wedding photography). But don't forget about candid moments, which can lead to equally beautiful photos.

Candid moments express personality and vibrancy. Oftentimes, candid photographs are the ones your clients will cherish the most.

But not all candid's are equal. Try to avoid unflattering candid moments such as someone chewing food or making a bad face. I can promise that those images will not be appreciated.

While you work from your 'Hit List' to meet the client's expectations, also be on the lookout for candid shots.

A candid shot captures a moment where the guests were not expecting the photograph. Unlike staged and posed photos, candid images have a natural innocence about them. More often than not, you'll get great images of partygoers being themselves and not putting on their photo smile.

Experiment with this and take shots while people are enjoying a drink or a meal altogether. These shots go a long way to complementing the formal images.

RAW

For professional work like events photography, you should always shoot in RAW moreover JPEG. RAW image files retain almost every bit of detail that the camera sensor captures. JPEGs store far less information.

The best thing about RAW files is that you have far more scope to pull details out of dark areas and soften highlights in editing software. This is certainly handy for event photographers when their pictures turn out underexposed but need to be salvaged for clients.

To give yourself flexibility in the editing phase of photography, you will want to shoot your photos in RAW. The best camera for event photography will typically be professional DSLR or mirrorless cameras which allow you to shoot in RAW. Shooting in RAW retains all the visual information outside of the settings that you shoot in.

This allows you to make adjustments when editing that can save a photo.

Shoot in Burst Mode

Speaking of event moments that only last a few seconds, shooting in burst mode will help you capture these moments. Burst mode allows you to capture multiple shots in rapid succession by merely holding down the shutter.

Burst mode comes in handy when shooting fast moving events like sports photography or concerts. It should also be used when capturing moments that last a few seconds like the bride and groom's first kiss or someone blowing out birthday candles. Burst mode will capture every frame of action in these quick and crucial moments.

Shoot a B-Roll

Shooting a b-roll is one of the lesser known photography tips for event work. Aside from the formal and candid shots, it would help if you took the time to capture some b-roll images.

A b-roll is used by the client to help tell the story of the event. get to the location well before the party kicks-off. That way, you can scout the venue and understand where key moments take place.

Also, get a feel for the lighting and dial in your camera settings to match this. You can go beyond photographing the empty venue to capturing candid images of the staff setting up, food placed on tables, decorations and decor.

Acing your Shoot

For most events, it's important to be friendly and even to mingle with the crowd a little bit. You don't necessarily want to jump into long conversations with people since that's not what you're there for, but you do want to smile and make everyone feel comfortable.

Chatting a little bit might help you identify who's who so that you can make sure you're snapping pics of the Guests your client asked you to prioritize.

Since there's no way you'll know exactly who needs to be included in each group shot, make sure you have a contact on the day of who is committed to helping you pull everyone together.

In addition to capturing people, look around and try to put yourself in the position of the event organizer.

Chances are, they spent a lot of time on the details of the event to make it just right. They'll be delighted to see that you noticed and that you captured those details.

While some posed photos are inevitable, there's nothing quite like a great, flattering candid. Your job as an event photographer is to be a fly on the wall who can capture those un-posed moments, so on the day of the event make sure you're getting a good mix of posed group shots and candid photos.

Don't be afraid to approach your contact at the end of the event and ask them if they wouldn't mind being reference for you. You can create a formal request that you send them when you deliver the final images, but mentioning it at the event will mean they're more likely to take the time to write a testimonial. You can also give them an incentive to spread the word about you, such as a discount or additional photos delivered on subsequent shoots if they refer you to someone else.

Bounce Flash Wedding Receptions and Events:

One of the most important, but easily overlooked pieces of gear you absolutely need is extra batteries and extra memory cards. When shooting events, your camera will be on and shooting for hours. Bring extra batteries to quickly switch out dead batteries for fresh ones.

SD cards will also quickly fill up when shooting events. This is especially true when shooting in RAW. Pack more memory cards than you think you will need for ease of mind.

In meeting your client, a part of your conversation will be the agenda of the event. Take notes of the agenda to help you get a visual understanding of what you will be capturing. Events can vary greatly.

Weddings and family events will have moments to capture where a couple or person is being celebrated.

Corporate event photography can have exercises or games you will want to capture. Knowing the agenda will help you visualize the event. This will help you with our next tip which is to create a shot list.

Exploiting Drama in nature

Some of nature's land formations present the perfect photographic image while others need special techniques in order to portray the full dramatic effect

The capture an unusual rock formation use a telephoto lens to get as close as possible and get the finer details to give the viewer a completely different perspective of the rocks and scenery

Tips for Photographing Air Shows

There are many opportunities to photograph aircraft over the course of the summer from big air shows to smaller, local events.

Keep your ISO as low as possible for the best colour and dynamic range.

For aircraft on the ground, a medium wide-angle lens is great as cockpits are more cramped than you might expect.

Watch for clutter in your background;

a macro or close shot with a telephoto zoom can help you isolate particular parts of the aircraft

Consider mechanical parts, insignia, or aircraft names

If you are going to be on the ground for some time, don't forget your sunscreen as that concrete apron is much more reflective than you might think.

A travel tripod or Platypod is a useful tool to have and if you are going to do a lot of low shots, a padded knee pad is a huge asset.

First, determine if the sky is a lot brighter than the aircraft.

Add some exposure compensation

Second, bring as long a lens as you can handle.

Filling the frame is really important you will need long lenses 400mm

set your shutter speed to 1/60 of a second and use good panning technique.

Always use a polarizer,

Keep your elbows tight against your body and make a lens cradle with your left hand,

If you are not using a polarizer, a protective filter is a good idea because there's a lot of debris being kicked up at an air show.

Be sure to clean your camera at the end of the day as there is exhaust debris falling out of the sky all day long. Always use a lens hood; both for front end protection and also to control glare across the front element of the lens

Chapter 8 the event

Preparing for the Day of the Event

Taking the right steps to prepare for the day is an essential part of learning how to photograph events.

Make sure you have a designated point of contact and that it is understood that they're responsible for communicating any important information to you. Ask your point of contact:

- What is the itinerary on the day of?
- Is there a printed itinerary you can have in advance to plan your shots?
- Are there key people you absolutely need to capture?
- Will they be wearing name tags, or is there another way to identify them?
- Are there key shots the client requires?
- Is there an opportunity to check out the venue in advance, with the same lighting set up as the day of the event?

What to Wear for Event Photography

Although we are photographers and not guests, that doesn't mean we get a free pass on doing whatever we want.

There are many ways to show your professionalism. One of which is dressing appropriately for the event you are photographing.

If you are photographing a **wedding**, dress nicer for the occasion. This doesn't mean sacrificing comfort or convenience. But dressing a little bit more formal makes all of the difference. If you're photographing a wedding or engagement, step up your wardrobe selection to include nicer clothes.

For a **birthday, or holiday, or corporate event**, put on clothing that reflects the event you are working at. Even a live concert still requires a certain aesthetic if you're representing the band or a commercial client.

This is a sign of respect for the client and their event. You also never know who you may meet working at an event. For award ceremonies or black tie events, you might need to get quite formal with your attire. For casual events, wearing your polo shirt with your company logo may be acceptable.

It's always best to find out what the dress code for the event will be and tailor your outfit to suit the occasion.

If in doubt, a quick phone call to the event organizer can clarify the situation.

Above all else, dress for comfort as you'll be at an event for several hours.

Don't show up in an old ripped shirt and blue jeans.

Pre-Event Photos Can Contribute to the Overall Story

A pre event photography shot of a decorated table

Photograph the venue, table settings, and other beautiful details before the guests arrive. These are just as important as the story that unfolds.

Many clients don't think about this. But they will appreciate a snap of the setting that they spent so much time (and money) on.

Bring the right equipment.

Experienced event photographers rarely leave for a job without a few cameras and some extra batteries and memory cards. You can't pause an event, so there's nothing worse than something going wrong with a piece of equipment and not having a backup on hand.

Have two DSLR cameras. One camera body has a focal point of 16 to 35millimeters, set with an aperture of f/4 and an on-camera flash. For posed shots of people when everyone lit brightly and evenly. The other camera has a 150 millimeter or telephoto lens and an aperture of around f/1.2. Use this lens without a flash to get candid or more artsy shots with a shallower depth of field.

Bring an assortment of lenses and flashes, light stands for setting up freestanding flashes, and some fun toys to shoot through, like prisms. Once you find what works best for you, you can come up with an essential packing list of your favorite equipment.

People putting together numerous bouquets of flowers

A person with their hands out, sitting on someone's shoulder at a concert

A person with their hands out, sitting on someone's shoulder at a concert

More event photography tips and tricks.

What Should Your Focus be When Photographing an Event?

Details matter at an event. Organizers put in a lot of work to produce an event of any size with many details to show for it. When photographing an event put on to showcase a product, the product should be your focus. That said, be sure to get shots of attendees interacting with the product. You should always discuss what your client is looking for, but this will most likely be it.

Although a photographer's job is in part to capture details, their focus should typically be on capturing defining moments. These moments tell a story and evoke a feeling regardless of the type of event. Every photograph delivered should be about something. It can be about an emotion, someone's reaction, or an interaction between people, but there should be meaning behind each image.

These highlights offer a window into what it was like to be there. Always shoot with intention and never raise your camera to your eye just to snap a shot. Event organizers and marketers do not need thousands of lousy images, they need photographs they can actually use. At private events, people want emotion-filled images that bring them back to a moment.

Capturing the height of an expression can be a ringing reminder of exactly how they felt in that moment.

Go the extra mile.

It's important to figure out what your client wants to get out of the shoot. But also use your intuition to think about what types of shots your client didn't ask for but might appreciate.

"If you're shooting for a **band** who sold out their record release party, it's always good to show that it's packed house try to get a super-wide shot showing the whole crowd, because it would make them look good to concert promoters and record labels,

"If you're shooting a **company party**, it's good to know who is the CEO and the C-suite are so you can get some shots of them.

Or if you're shooting a **wedding** and there a lot of decorations, it's good to capture those details."

On the day of your shoot

Leave early for an event. Figure out how long it will take to get to the job on Google Maps, and then double it.

Worst case scenario you get to the area a full hour early and enjoy a coffee.

It is important to act and dress appropriately. You usually can deduce how formal to dress without asking, but when in doubt, always ask. It is always better to overdress than under. Some photographers swear you must wear black. It's your choice as long as you are not standing out in a bad way, there is some leniency on this.

Remember to always look pleasant. Smile and people will smile back making great photographs.

Check in with the event planner.

Get all the details you need about the event. Set up a time total with your client or whoever the event organizer is, so you can get a picture of exactly what the event will look like.

Ask how many attendees will be there, what's going to take place, and how the space will look. "You may even want to go and lay eyes on the space, if you can," getting clued in on the schedule of the event is essential, so you know where you need to be at certain times.

What kind of information do you need from event planners?

The planners should tell you what they want and how the pictures are going to be used because if they're only going to be used on the web, that's a different type of shooting than if they're going to be used in print.

If there are specific types of images, or locations (say a planner wants shots of busy registration counters or media shots of certain groups of people), that is also helpful to know. Also, details like alcohol are important to nail down before the event — some clients don't want any photos of people with drinks in their hands.

If there are any surprises planned, I'm in the "need to know" category, because I need to be in place to capture them on camera. I've never lost a picture but I can't tell you how many times I've had to go running to the stage because I'm in the back of the room shooting a wide shot, and suddenly they are thanking someone and presenting them with an award or flowers. So making sure your photographer knows what they need to shoot and where they need to be at what time is key.

Mind Your Manners

Always make sure you're on time for the main event but also for client meetings before and after.

If you're at an event and you have a meal break, don't eat with the guests. Get friendly with the kitchen staff and find a quiet corner to grab a snack.

Politely decline any offer of alcohol and maintain your professional standards.

Use your best manners' when dealing with clients and any of the guests at the event. Your professionalism goes a long way to ensuring future business from an existing client.

Posed

Sometimes you will shoot posed portraits of an individual, but most of teatime posed portraits are of groups of two or more. These are simple to-do. Anytime you see a small group conversing, approach them with a smile and simply ask, can I get a shot of you guys? These should be shot at narrow enough apertures to capture everyone in focus. f/2.8 or lower can work depending on distance, focal length, and how similarly distanced they are to you, but a rule of thumb shoot at f/4 or higher to capture groups of three or more.

Direct People for Perfect Poses

Photographers should know how to pose guests in photos when doing a photo shoot. An essential skill for event photography is the art of posing others. People don't know how to best post themselves for a photo.

Whether you're posing couples or larger groups, your job is to guide your subjects in an encouraging and supportive way.

Before preparing anyone for a pose, ask them to take a deep breath and exhale with a smile. You'll notice people feel awkward about where to place their hands. Ask them to hold their hands together with fingers laced. Alternatively, if with multiple people, get them to embrace with arms behind one another's backs. Move one foot back slightly, so they twist their body. A front-on image is less appealing than those where the subject has turned somewhat.

Ask everyone to imagine that there's an invisible thread pulling them up straight towards the ceiling – this makes them stand up straight and extend their necks.

Not everyone is comfortable with having their photo taken. Make an effort to be gracious and encouraging – ask for and use everyone's name, and smile and talk with an apposite yet soothing tone.

Lingering in One Spot for Two Long Can Cause You to Miss Other Pictures

On the notion of not obstructing views, try not to linger in one spot for too long. Be fast and precise at what you do and move on.

This does take some know-how and over time you will gain experience – but in the meantime, practice!

Don't Be A Bother

It's important for photographers not to get in the way of people. Make sure you stay discreet at events.

We've all been to events where everyone raises their mobile to photograph or video something important. And, we've all felt the same level of frustration at not being able to see the action.

As the photographer, it's also critical to not get in the way of the guests.

If you're at a wedding and the room is tight with little room for you to work, consider setting up a camera on a tripod with a remote shutter release. You'll still get the front row view without blocking anyone else.

Be considerate of the mood of the event and remember your manners! Don't interrupt guests that are in the middle of a moment – if anything, take a candid shot.

If a guest is against having their photo taken, thank them for their time and wander off to the next shot.

Plus, if you're intending on using a flash then do so as little as possible. There's nothing worse than being at an event, and the constant flash is distracting guests from enjoying themselves.

Play the Waiting Game

One of the event photography tips for weddings is to wait and watch for the right moments.

If you do your homework, you'll know when the key moments are going to take place. Use this planning to position yourself in a great location, ready to capture a shot. You know when the speeches start, you have a golden opportunity to capture the mood or emotion of those involved.

When a keynote speaker finishes their inspiring talk, that's another opportunity to capture their final moments on stage.

At other times, you'll be watching a scene unfold between two guests and decide to raise your camera and wait for the ideal moment to capture their exchange.

Event photography is hard work as you're always on the lookout for the next great shot. It would be best if you didn't stop in a location for too long. 'Work the room' and ensure you capture an even spread of photos from your checklist.

Get In Close

There's a lot of value to be gained in capturing more intimate images of participants as they experience critical moments.

Just be conscious of how intimidating you'll be with a big camera and lens when approaching people.

Much like composing portrait headshots, images of a guest's expression go a long way totalling the story. To elevate the quality of your work, capture close-ups to show emotions such as surprise, joy and sadness.

These are the shots that really capture the emotional high points of an event. They can be shot in a variety of ways, but usually with a telephoto lens and a shallow depth of field in order to focus the viewer's reaction on the emotion of the shot.

Candid interactions

Similar to close candid's, candid interactions but provide context to the moment you are highlighting. In other words, you can see the person or persons the subject is interacting with.

Chapter 9 Indoor events

Successful Indoor Photography... Without a Flash!

Museums and other cultural venues give photographers a hard time: the ambient light found there is far from ideal and you're often not allowed to use a flash so as to preserve works of art against deterioration. Follow these tips for sharp, luminous photos regardless of these daunting settings.

Open wide!

When the light is low, your first reflex should be to open the aperture wider (lowest F-stop value). Don't be afraid to open it real wide (F1.8, F1.4). this will reduce field depth, it won't matter much as you'll be shooting paintings or artworks. This should also help you to avoid increasing ISO sensitivity too much it will make it easier to give background blur to a photo of a statue, for example.

Use a wide-angle lens and polarizing filter

A wide-angle lens offers two advantages in dim locations: it limits the risk of movement and offers a large aperture. As for the polarizing filter, it's essential for reducing glare when objects are encased in glass, for example. In such cases, you should also avoid zooming in too much as this increases glare.

Be fast

If the ambient light leaves much to be desired, try priority speed mode, increase ISO sensitivity and let your camera manage the aperture. This will increase your chances of taking sharper pictures. Take care, however, not to select too fast a speed if your lens doesn't have a stabilizer.

Keep a steady hand

It's tempting to try longer shots to capture more light. This requires that your camera be in a fixed position, otherwise blurring is inevitable. Unfortunately, tripods are also often banned in such locations... so if you have an image stabilizer, use it! Find as much support as you can to avoid camera movement. You can also press your lens' sun visor against glass casing to limit glare and stabilize your camera.

Chapter 10 Outdoor events

Tips for Photographing Outdoor Events

The best way to improve your photography skills is to simply get out there with your camera and start shooting. Bringing your camera along to outdoor events such as street parties, parades, charity runs and local food festivals is a great way to get to know your camera settings and experiment with creative effects.

Whether you're visiting a bustling marketplace in a far destination or capturing a community event in your own hometown, the same basic photography principles apply.

Practice makes perfect

If you're new to photographing events, it can be quite intimidating to raise your camera and start snapping photos of complete strangers. The more you do it, the more comfortable it will start to feel, and eventually you won't even think twice about it.

The first thing you should do is practise getting out of your comfort zone. If taking photos of strangers without asking them first feels weird to you, start by looking for people who seem friendly and approachable and asking them if you can take their photo.

Most of the time they'll be happy to have their photo taken, and the worst thing that can happen is that they say no. Once you get past that initial awkwardness, you'll be able to focus on being creative and capturing interesting moments.

Prepare a shot list

Do research ahead of time and find out what activities and events will be taking place so you can plan where you will need to be and when. Make a list of anything you want to make sure you photograph, whether it's a planned performance or procession, a specific location or food stall, or a certain style of photo you'd like to capture, such as a wide angle shot of the crowd or audience.

Less is more

When photographing outdoor events or bustling street markets, you want to be free to move around and capture fast action as it happens. The last thing you want is to be dragging around a bulky tripod or bag full of lenses and other gear.

Prime lenses tend to work best for street and event photography, and they're usually lighter too. But it's also important that you feel comfortable with the lens and camera you have with you. If you're more comfortable using a zoom lens or even your phone camera, that's fine too.

Choose your background first

One trick that many seasoned street photographers employ is to first look for an interesting background or scene and then wait for people to walk by or for something to happen. This tends to be a lot easier in a big city or crowded location, because you'll never have to wait long for something to come along.

For example, you can look for buildings with interesting patterns and graffiti or leading lines that will draw the viewer's attention to the subject of your photo. You could also look for locations where the light is ideal or is casting interesting shadows. The opportunities are endless, train your photographic eye and learn to spot potential locations for your photography.

Experiment with different angles

We tend to see the world from more or less the same angle in our everyday life, so by finding new and interesting angles and perspectives, you'll be able to take photos that really stand out. For instance, you could climb to the top of a flight of stairs or stand on a balcony to photograph a scene from above, or you can crouch down low and photograph people from a completely different perspective.

Capture the details

In addition to photographing the crowds and main activities taking place, you should also look to capture some of the smaller details that went into the event. By getting in closer and using a wider aperture, you can blur out any distractions in the background and focus on specific details of the event, such as signature cocktails and dishes, food stalls or festive flags, banners and lights.

Look for interesting subjects

People watching is a key part of street and event photography. Keep an eye out for subjects that might be interesting to photograph or things that immediately grab your attention, whether it's an eye-catching outfit, a splash of bright colour on a sign or banner, or an adorable dog looking to steal the show.

Follow the action

Make sure you know where the action will be happening ahead of time and try to situate yourself in a good location to snap some photos before things get too crowded. For example, there might be a stage with music and dancing, or maybe there's a procession that would be fun to photograph?

Snap some photos around sunset

- If the outdoor event you're photographing is going to last into the evening, the best time of day to capture photos will usually be just before sunset, when the sun is low in the sky and the light is warmer and softer. This time of day is known amongst photographers and filmmakers as "the golden hour." Of course, you can capture great photos all throughout the day, but if you're only going to be at the event for a few hours, make a point of arriving before sunset to make the most of the light.

Don't worry about perfection

if you're too set on capturing the 'perfect shot' and waiting for the right moment, you'll miss a lot of great photo opportunities. Event and street photography requires a bit of spontaneity don't worry too much about whether you're following all the rules and just do it.

The more you practise, the more your technique will improve. Keep in mind that even professional photographers often shoot hundreds of photos and end up using just a handful of them. Photography, like any art form, requires experimentation and can't be rushed.

Chapter 11 Sporting events

Sports Event Photography Tips

Sports events are full of passion, excitement and emotion. There are photography opportunities everywhere; you just need to look in the right places.

Sports events provide rich pickings for photographers - with so much passion and excitement going on there are plenty of opportunities to find photos that are packed full of emotion, character, and atmosphere.

That's not to say that sports photography is easy. With such fast-paced action, good photos come and go in an instant, and subjects move around rapidly, making it difficult to keep up. This means that you have to really be on the ball, taking in your surroundings and looking for potential shots before they arise.

To give yourself the best chance of getting some great photos, you need to be prepared, so that you can stay ahead of the game and come away with some photos to be proud of.

Learn the Rules

If you are photographing a sport that you are unfamiliar with, take the time to learn the basic rules. By doing so you'll have a better chance of predicting where the players will move next. This helps you to stay ahead of the game and plan your shots a bit further in advance, especially in fast-moving sports. Learning the rules will allow you to plan your shooting positions in advance and get ahead of the action. (Pre focus and let the action come to you)

Get Up Close and Personal

The best sports photos get up close to the player or players, showing the determination on their face, the sweat on their brow and the mud on their clothes.

Arrive at the sporting venue early to find yourself a good spot close to the action. Use a long lens so that you can zoom right in on your subject.

Zoom right in on the action to capture the concentration and effort required. Before the event starts, take some test shots of people such as officials or groundskeepers, to help you get an idea of how your shots will turn out.

Shoot in Bursts

Timing an individual shot is next to impossible when you have such fast-moving action, so shoot in bursts of three or four photos at a time. Start shooting just before the anticipated 'crucial' moment and keep your finger on the shutter button until the moment has passed.

Sports events tend to be fast-paced, so use your camera in burst mode to capture the action..

Sporting events can last a very long time, use a tripod or monopod to save your arms from aching!

Photograph the Crowd

A large part of the atmosphere at sporting events is the crowd. Take a few moments during the event to turn around 180 degrees and get a few photos of the fans in the stands.

From elation to despair, sports crowds exhibit a range of emotions which make for great photographs..

A perfect time for a crowd shot is just after a goal has been scored - you will either capture the elation of the scoring team's supporters, or the disappointment of the opposing team's fans. Either way you will get a great photo, packed full of raw emotion.

Get There Early, Leave Late

You can get some fantastic sports event photos at times when there isn't any action taking place.

By arriving early, this photographer has caught the players warming up. Before the match try to capture the sense of anticipation - look for team members warming up, officials setting out equipment and groundskeepers giving the area of play a final check over.

After the game see if you can find a way to photograph the joy of the winning side or the sorrow of the losing team - discarded team flags or a solitary remaining supporter in an empty stadium are perfect subjects.

Chapter 12 Settings

Best Camera Settings for Event Photography

Switching the camera to burst mode and continuous focus works best for event photography. The burst setting is a must-have when guests are moving about quickly. Continuous focus has different names depending on the camera brand. It allows your camera to lock on to your subject and follow it around as it moves.

Camera settings also play a role in your style, or the style that the client wants.

Camera Composition for Event Photography

The equipment you use will either make or break your event photography. Most likely you will be photographing in low light situations.

Many events take place outside in the daytime as well. But the most common in event photography take place indoors in low light. You'll need to carefully consider the equipment you bring with you.

Master Your Camera Settings

No point showing up to an event if you don't know your camera settings.

It's also essential to understand that one camera setting does not do it all. It's concerted effort from all of your settings to work in unison.

Shutter Speed

Your shutter speed dictates how long the camera shutter is open to allow light to hit the sensor.

If the shutter is too fast, not enough light gets in, but you'll get sharp images. If the shutter is too slow, you'll get better light, but you'll capture motion blur. Slow shutter speed photography can be used as a creative effect.

For event photography, you want to capture groups, individuals and activities as they unfold. But you have to be quick as often guests will be in the middle of something when you stop by to take a shot.

Starting at 1/125 and going up to 1/250 – that way you'll be allowing lighting but also freezing the movement.

Aperture

Aperture adjusts the opening of the lens diaphragm.

A wide aperture, such as f/1.4 or f/2, allows more light in but results in a shallow depth of field, or a 'burred background'. A narrow aperture such as f/8 or f/11 restricts the amount of light but results in more in-focus content.

If you'll be shooting events in darker settings, you'll want to use a wide aperture – as wide as your lens allows. Just watch out for lenses that deliver a super thin depth of field.

A wide aperture is excellent for couple shots, groups of people, or for standing back to capture a broader scene.

When you need a more significant amount of in-focus content, set your aperture to f/4 or f/5.6.

ISO

ISO is the camera function that manages the sensitivity of light hitting the camera sensor. It can be a great aid in allowing more light into your camera and compensating for having to use a narrower aperture or faster shutter speed.

Be warned that too high an ISO can result in 'noise' appearing in your images. Too much noise can ruin a perfectly good photo.

Starting at 1600 ISO and then dialling up or down from there.

Camera Settings for Fireworks

These are guidelines, but they've proven to work

Put the camera in manual mode

Turn the autofocus off and manually focus to infinity before the light is all gone. Use a piece of tape to prevent the focus ring from turning.

Set your ISO to 200

Set your aperture to f/11

Set your shutter speed to Bulb

Aim the camera mounted on the tripod to where the fireworks will go up, using a relatively wide focal length. You will use the first couple of bursts to refine this.

Shoot in RAW, you should use whatever mode suits you, but remember that even though RAW will need some post processing, you have all the data in every shot, instead of discarding most of it as with JPEGs.

Turn Long Exposure Noise Reduction OFF.

Tips for Photographing Air Shows

There are many opportunities to photograph aircraft over the course of the summer from big air shows to smaller, local events. Getting good shots at air shows is not hard, but some tips are going to help you out.

We will use different settings for different types of shots, but do work to keep your ISO as low as possible for the best colour and dynamic range.

Statics

Ground display of the aircraft is called statics. You can get right up to the aircraft, sometimes even get in the aircraft and very often speak with the flight crew.

For statics, a medium wide-angle lens is great as cockpits are more cramped than you might expect. You can also step back and include the flight crew beside their aircraft; a more human type of story. Don't forget to share a business card or take down an email address so you can send along a copy of a photo. To make an aircraft and crew seem more powerful, take shots from a low angle.

Try to watch for clutter in your background; it will save you time in post-processing removing a bunch of junk. That's not cheating, and it will help you build your photo editing skills.

With statics, a macro or close shot with a telephoto zoom can help you isolate particular parts of the aircraft to complete your story. Consider mechanical parts, insignia, or aircraft names as opportunities for a wider story.

If you are going to be on the ground for some time, don't forget your sunscreen as that concrete apron is much more reflective than you might think. A travel tripod or Platypod is a useful tool to have and if you are going to do a lot of low shots, a padded knee pad is a huge asset.

Don't forget your flash for interiors.

Matrix metering and area focus can serve you well here.

Ground to Air

Ground to air refers to the shots that you make while the aircraft is aloft. There are some consistent things to consider.

First, determine if the sky is a lot brighter than the aircraft. If it is, you will want to add some exposure compensation to bring up the exposure on the aircraft if there is a lot of sky in the photo.

Second, bring as long a lens as you can handle. Filling the frame is really important as you give up a lot of quality and data if you have to crop in a lot. I tend to crop a bit loose in the viewfinder for decomposition. I have learned over the years that I want the aircraft occupying at least half the frame, unless I am going for an environmental shot, such as we see the Snowbirds do in close formation work or sky painting with smoke trails.

All aircraft in flight are moving and we really want to show that movement. While we will naturally opt for higher shutter speeds to freeze action, we can get better shots if we have been practicing our panning techniques, so we get the sense of motion and less of a "model plane" feel. Remember to review your shots and use a loupe to check sharpness as you go. Also remember that the planes are pretty far away, so going for smaller apertures for more depth of field isn't really going to make a lot of difference. Give yourself plenty of aperture so you can keep your ISO nice and low.

You are going to need long lenses for this kind of shot. A 400mm full-frame equivalent is about as short as you want to go.

Dealing with Different Aircraft Types

Jet aircraft don't really provide a lot of evidence that they are moving, so look for gestures such as a wingover or a steep ascent against a background. A slower shutter speed pan on takeoff or landing can really tell the story. If your lens is long enough, you will be able to see air movements over the wing surfaces and those are good to capture.

Propeller driven aircraft are easier to show motion with and may even fly closer to you. A good place to start is to get your shutter speed to 1/60 of a second and use good panning technique. This shutter speed will typically result in a nice full round blur of the

propeller but it's only going to show up well when the light is hitting the propeller dead on. Acrobatic aircraft may be spinning the propeller faster, so you may be able to raise your shutter speed as high as 1/125 of a second. Your goal should be a photo that does not look like a scale model hanging on fishing line in your room.

Helicopters are particularly tough. They bounce around a lot so a high enough shutter speed to freeze the helicopter also freezes the rotors. A shutter speed low enough to show rotor movement often results in a blurry helicopter. Something challenging to practice.

General Settings Guidance for air Shows

. Choose Shutter Speed Priority so you have direct control over your shutter speed. Choose as low an ISO as you can to maximize colour and dynamic range. Always use a polarizer, as planes are highly reflective. Monopods and tripods may prove more cumbersome than you might hope; practice your breathing and your hand-held technique. practice on seagulls. They are everywhere and with a few crusts of bread, you will have practice subjects for a long time. To practice rapid changes in direction, use an orange peel. A single peel piece will be grabbed and dropped by a long progression of gulls giving you lots of practice time.

Keep your elbows tight against your body and make a lens cradle with your left hand, avoiding the “busted chicken wing” over-the-top lens hold.

Shoot in continuous burst mode, but don't spray and pray. Set your camera to continuous autofocus. It is recommended to use area focus rather than spot or single point focus because in most cases, the aircraft is closer than the background and has more contrast.

For statics, something in the 16–55mm range full-frame equivalent is a good choice as is the 70–200mm. For ground to air, the 100–400mm range is a good start, and adding a 1.4x tele converter can be beneficial. There are really nice lenses from both Tamron and Sigma in the 150–600mm zoom range that work very well.

If you are not using a polarizer, a protective filter is a good idea because there's a lot of debris being kicked up at an air show. Be sure to clean your camera at the end of the day as there is exhaust debris falling out of the sky all day long. Always use a lens hood; both for front end protection and also to control glare across the front element of the lens.

Taking Photos at The Fair

As convenient as smartphones may be, they still pale in comparison to cameras and continue to struggle with low-light performance and a lack of optical zoom.

If you plan to attend any upcoming fairs and what to capture the best images possible, look no further here are some of the easiest types of shots photograph at the fair

- **the food.** expect to see some sort of overindulgent carnival inspired concoction
- Avoid direct sunlight. Wait for the sun to go behind the clouds, or find a tent or form of shelter that will block or defuse the harsh sunlight that will likely over expose your food, or create harsh shadows.
- Use a wide aperture. Preferably below f/2.8, as this will help soften the background behind the subject, making the background less busy and distracting.
- **The rides.** Rides can be approached using two different methods.
- freezing the action, capturing a moment. Open the lens up to allow for the fastest possible shutter speed of approximately 1/250 and higher. This will completely freeze the action and motion in the moment. Ideal for capturing images of somebody on a ride, or their facial expression when they win a prize.
- Use a slower shutter speed producing powerful effects.
- to create blur in the background of an image to give a sense of depth and speed, to show the person or object is moving at a fast rate of speed.
- This can also be used to capture the lights at night, or capture the motion of a ride to give a slightly abstract look to the image.

Chapter 13 Types of events

Different Types of Event Photography

The event photography specialization that you're probably most familiar with is wedding photography.

This is a uniquely important and challenging kind of event photography. For most people, it's an incredibly significant day, and they want to be able to look back fondly at their photos for the rest of their lives.

We won't get into specific considerations for wedding photography here because it's such a vast subject, but all of the important tips and guidelines that apply to event photography in general are applicable to wedding photography too.

Other ways that you can specialize as a photographer for events include:

Corporate photography. This is a lucrative type of event photography, and often when people talk about event photography what they are really describing is corporate photography. Corporate event photography can include things like conferences and corporate gatherings, and it's great way to make money as a photographer.

Now we're going to dive into the different types of events where photography is needed. More importantly, we'll look at the specifics for each type of event so that you can go into them prepared.

Private event photography.

As a private special event photographer, you would shoot things like birthday parties, mitzvahs, baptisms, and family reunions.

Community event photography. This can include local meetings and gatherings, or even official city proceedings.

Event Photography for Private Corporate Functions

Sometimes executives like to throw parties at their personal residence that are closed to the public, so in order to give an inside look, they hire a photographer to capture these events.

Event Photography for Private Corporate Functions Challenges

Guests will behave differently if they realize a camera is pointed at them, so discretion is essential.

Lighting is usually lower in this type of setting, making it more difficult to get the best shots.

Wedding Photography

Let's start with the obvious choice and the most popular photography venue in the world. Weddings are a day that couples cherish for a long time, so it's no wonder they want the best photographer capturing those moments.

Challenges with Wedding Photography

Wedding photographers are expected to produce exceptional photos in a stressful environment.

Certain shots must be perfect the first time since they cannot be retaken. This includes vow exchanges, first kiss, and first dance moments.

You must be fully aware of what's going on around you.

Wedding photographers are expected to be discrete.

Corporate Event Photography

This is where things get a bit more complicated because of corporate event photography branches out into a lot of different paths. Corporate events can be anything from an evening cocktail party to a corporate anniversary party. The demand placed on the photographer is not quite as stressful as wedding photography since there are less spontaneous moments, but it's important that the important shots are planned.

Corporate Photography Tips

Conferences and tradeshows are a couple of powerful networking events for businesses, so they are always on the look for photographers to help show off these events by building their event photography portfolio. But as long as you plan ahead, there is not a whole lot of stress attached to photographing these events.

Challenges

Low lighting, but this can be avoided by making sure you bring flash to the event.

Photographs must be taken without disturbing the guests.

Capturing the perfect angles of both speakers and product prototypes without becoming a distraction.

Ensuring that you have the right camera and lens to capture the perfect shots.

Photography at Awards Presentations

It's essential that you plan out your photography shoot of an awards presentation in as much detail as possible. There are a lot of moving parts. As the photographer, you'll be expected to capture this essential moment without disrupting the ceremony.

Challenges Photography at Awards Presentations

Planning out awards ceremonies can be a real pain in the neck!
Make sure you get a copy of the schedule in advance to help.
With event photography, it's often a common courtesy to ask groups if you can photograph them before doing so.

Capturing the right angles can be a nightmare, so you will need to try getting as many angles as possible.

Event Photography at Product Launches and Brand Start-ups

Product and brand launches are important that businesses must get right. Businesses want these important milestones to be memorable, so they bring in a photographer to capture it. These pictures can be used as a promotional tool later down the road.

Challenges Event Photography at Product Launches

Product launches are usually focused on displays, so it might be difficult to find the right lighting when taking pictures of people.

Capturing the magic of new products can be a bit tricky, so you will need to plan ahead to make sure you are grabbing shots of the product in action.

Product launches tend to be quite busy, so you will need to make sure you're prepared to take photos in a busy, crowded area.

Techniques for Marketing Events and Press Meets

A marketing event or press meet presents an amazing opportunity that businesses can capitalize on for a long time. But in order to do so, they will need the event to be captured by a professional photographer.

Challenges Marketing Events

Photogenic moments are different depending on the business, which makes planning ahead more difficult.

These events are usually crowded and have a lot of moving parts.
Capturing abstract shots is important for this venue but can present a unique challenge.

Photography of Corporate Dinner and Business Parties

Parties present an amazing opportunity to grab some of the unique photos ever, but the process can be a bit tricky for a photographer.

Challenges Photography of Corporate Dinner and Business Parties

Lighting can be an issue at parties, so you'll need to find the best lens and angles to make the most out of what's available.

Getting group pictures at a party or dinner is tricky, mostly because, as a photographer, you want your presence to be unnoticeable.

People's attitudes change when they realize there is a photographer in the room, making it more difficult to grab candid shots.

Commercial Photography for Outdoor Tours

Outdoor tours are one of the tools that businesses use to promote their products and services, so they present a unique opportunity for photos that can be used in their marketing campaigns.

Commercial Photography for Outdoor Tours Challenges

Weather can be unpredictable and requires photographers to be ready to improvise for the best shots.

Capturing the scene as it's perceived can be a challenge due to so many random elements.

A photographer's patience is tested with outdoor photography due to everything mentioned above.

College Event Photography

College is a huge milestone in life, so people hire professional photographers for big events, like graduation. But there are several unique challenges to this venue that photographers will need to keep in mind as they are snapping their shots.

College Event Photography Challenges

Telling the story that the clients want can be challenging because they are not always clear about it.

Capturing the emotions of a milestone event can be a difficult hurdle, but it's necessary because photographers are paid to do just that!

Event photography requires the theme to be captured in the shots, so ensuring that the college is featured in each shot can be demanding.

Capturing exact moments that only happen once (like the hat toss at graduation) is essential but can also be quite stressful.

Concert, dance, and theatre photography.

This type of creative event photography is a little bit different from the rest since your equipment requirements are not quite the same as standard event photography.

Sports photography. This type of event photography also requires specialized equipment, and your required shot list would look quite different from other types of event photography

There's really no limit to the different types of event photography you can specialize in, as long as you can find a market large enough to sustain your career.

Chapter 14 Hints

Acing your Shoot

Preparing your Event Photos for Delivery

What is Event Photography, Exactly?

Event photography is photography that captures any kind of group event or gathering.

There are different types of event photography that fall under this umbrella, but the key feature is that you'll be shooting candid events as they happen.

What makes event photography unique, the fact that it's all about capturing an event that's unfolding around you

Event photos aren't as forgiving as studio settings in that sense, but the unexpected element makes event photography interesting and rewarding.

Preparing for the Day of the Event

Taking the right steps to prepare to shoot the day is an essential part of learning how to photograph events.

Make sure you have a designated point of contact and that it is understood that they're responsible for communicating any important information to you. Ask your point of contact:

- What is the itinerary on the day of?
- Is there a printed itinerary you can have in advance to plan your shots?
- Are there key people you absolutely need to capture?
- Will they be wearing name tags, or is there another way to identify them?
- Are there key shots the client requires?
- Is there an opportunity to check out the venue in advance, with the same lighting set up as the day of the event?
- What delivery schedule do they expect?

Another preparation step is to create an equipment checklist for yourself well in advance and to look over its few times to make sure you're not missing anything. On the day of the event go through the checklist line by line and confirm you have that piece of equipment. It may seem like overkill, but successful event photography is all about preparedness and planning since the moments you're there to capture can't be recreated.

Preparing a shot list in advance that you can consult throughout the event will also ensure a happy client (and a happy client means more referrals and new photography clients!)

For most events, it's important to be friendly and event mingle with the crowd a little bit. You don't necessarily want to jump into long conversations with people since that's not what you're there for, but you do want to smile and make everyone feel comfortable.. Chatting a little bit might help you identify who's who so that you can make sure you're snapping pics of the right people

Since there's no way you'll know exactly who needs to be included in each group shot, make sure you have contact on the day of who is committed to helping you pull everyone together.

In addition to capturing people, look around and try to put yourself in the position of the event organizer.

Chances are, they spent a lot of time on the details of the event to make it just right. They'll be delighted to see that you noticed and that you captured those details.

While some posed photos are inevitable, there's nothing quite like a great, flattering candid. Your job as an event photographer is to be a fly on the wall who can capture those unposed moments, so on the day of the event make sure you're getting a good mix of posed group shots and candid photos.

Don't be afraid to approach your contact at the end of the event and ask them if they wouldn't mind being reference for you. You can create a formal request that you send them when you deliver the final images, but mentioning it at the event will mean they're more likely to take the time to write a testimonial. You can also give them an incentive to spread the word about you, such as a discount or additional photos delivered on subsequent shoots if they refer you to someone else.

Create a shot list but don't let it limit you.

After you talk with your client, you should be able to make a list of shots that they definitely want. You may add some other shots you think they'd like, if they're possible. But during the shoot, don't forget to look for unplanned moments outside your shot list..”

Establishing shots

You do not need many of these. A few wide shots are essential to give a sense of place. I will typically shoot these at 17mm with my 17-40mm lens. I try to get a shot from several different perspectives. Shots like these can be each corner of a banquet hall, a wide shot of a crowd from a stage, shots of several booths at a convention, etc.

What you can learn from Another Photographer

Shooting for a seasoned photographer is exciting experience it allows you to get practice everything about photography.

So much of photography is learned by doing and you get to do so without the pressure of being the main photographer. Understanding concepts of photography is one thing, but putting it into practice is another.

Shooting with seasoned professional, you will learn how to leverage that knowledge and put it into practice. Provided instruction for go to settings for different situations and teaching new techniques

You will have access to his gear

Your will be able to develop your own style and approach with a template to build off of to make your own.

Chapter 15 F A Q

What is event photography?

Event photography is a specialist genre that involves capturing images at an event. The event photographer could specialise in a single style such as weddings or a range including weddings, parties and corporate functions.

Be friendly.

It's easy to get in the zone and just start shooting; don't forget to take the time to be polite and friendly with the people you're photographing. When there's time, Bennett likes to show attendees the photos he snaps of them. "It's fun for people, and it gives them the chance to give you their input and joke around. And if they want you to shoot another one, do it again," he says. "As an event photographer, you have to be down for anything."

Bring help if you need names.

Some clients might require that you write down the names of everyone you photograph. For example, if you're shooting a party for a social page in a magazine, you may need to know who is in each photo. The best way to do this is to have a helper write down the file name of each photo on your camera along with the names of the people in the photo.

Be adaptable.

Unexpected shifts in lighting may occur, be prepared to change your camera settings, such as shutter speed, Aperture ISO Etc. This gets easier with practice. "Sometimes you have everything ready to go, and then a videographer comes in and brings in a video light, so you have to quickly change your settings," says High. "

How to Get Started Shooting Event Photos

Your portfolio is an important tool to help you land new event photography clients. So, how exactly do you land those first clients if you don't have a portfolio yet? You might want to offer your event photography services for free, just a few times, to get the hang of how to do event photography. To get some awesome shots that you can build an event photography portfolio with, consider offering your birthday event photography to friends and family, or event coverage photography to local businesses or organizations in your community. Think of this as a training ground: since they're not forking over any cash for you to shoot their event, the stress level isn't as high as it would before a large, expensive occasion.

This will allow you to refine your event photography process and get comfortable with all of the different aspects required to have a successful day. to build your online portfolio, filled with shots you can be proud of.

Chapter 16 Etiquette:

Event Photography Etiquette: Avoid Embarrassment with These Dos and Don'ts

Maybe you're already a seasoned event photographer interested in improving your business, or perhaps you're reading this because you're about to photograph your first event and want some pointers. As a photographer, you want to be keenly aware of your image as well as behavior when working on-site with clients. A superior professional image shows the world that you're both competent and worth the cost of your services for event photography.

This article provides recommendations on how to appropriately conduct yourself before and during an event photography shoot. Positioning yourself to land assignments and inspire confidence in your clients starts with your demeanor and presence.

DO's

Wear Appropriate Clothing

Your apparel says a lot about you, always ask your client about the dress code ahead of the event. Did you forget to ask? Play it safe and dress your best. It's better to be the sharpest dressed person in the crowd than the jeans-and-t-shirt person in a sea of tuxedos.

Respect Privacy

Not everyone likes being photographed, much less by a stranger. In order to make guests feel at ease, introduce yourself, "Hi, my name is John/Jane Doe and I'm here Photograph the event

Guests might ask for further info, such as where the photos will be displayed. It's wise to gather this info with your client ahead of time. Sometimes an introduction isn't necessary. Once guests see you making the rounds with your camera, they might just grab you for a quick shot, no questions asked.

To avoid liability/privacy concerns, you can specify in your contract that it's the client's duty to inform guests of a photographer's presence for the event.

Show up Early

Showing up early allows you to familiarize yourself with the venue and points of contact, and shows your professionalism. Take precautions: Leave extra time in case of traffic, car troubles, or those dreaded wardrobe or equipment malfunctions. Plus, when you arrive early you can grab some preliminary test images of the venue/rooms as well as important detail shots.

Learn People's Names

If you sometimes have trouble remembering names, as most of us do, take care to write down all client names (in BIG letters on your notes sheet for the event. Add a small detail to help

Everyone likes hearing their name, and a prospective client will subconsciously be more impressed if you can end the conversation with a friendly, greeting, I'm glad we talked and I'm looking forward to working with you."

Interrupt as Politely as Possible

As you make your rounds during a networking or cocktail hour, many people will be engaged in conversation. When it's unavoidable interrupting a conversation, approach by making eye contact. Typically someone in the group will notice you and your camera

and know what you want. If nobody notices you, don't be too shy or just stand there awkwardly. A gentle tap on the shoulder might be in order.

Don'ts

Photograph People Eating

For most events over two hours in length, there will be a portion where guests are treated to a meal or hors-d'oeuvres. Photos of people eating should be avoided, so this is your chance for a work break.

Pay attention, because you can get some great candid photos of tables at the tail end of a meal when the satisfied diners are typically in a good mood.

Be Pushy With Public Figures or Celebrities

You might be excited to learn that someone notable, a political figure or even your favorite musician will be attending an event. Thanks to the bad behavior of so many paparazzi over the years, many public figures dislike or distrust photographers. Can you blame them?

Keep this in mind as well: most celebrities dislike being told what to do. If you're photographing a meet-and-greet situation and it's not an intimate portrait session, be careful about asking a celebrity to strike a pose or shift position, regardless of whether or not it would help the photo. Try to gauge the individual's temperament and mood. If he or she ignores your question or reacts badly, don't persist!

Show Alcohol or People Drinking

Not everyone cares if they're photographed holding a beverage; in fact, some people like that image. Regardless, as a courtesy to guests, it's best not to show them drinking alcohol. When photographing a group of guests standing around a table, it's a good precaution to ask whether any of them would prefer to set their drinks down first.

Drink Alcohol While Working

Quite often you'll find alcohol flowing freely at events and parties, including even the high-level corporate get-togethers. You may be tempted to join in on the fun. If you are, wait until your job is done and your camera gear is safely stashed away before indulging.

You wouldn't want your client to give you the okay, only to have the CEO of the company or the bride's father spotting you with a tall glass of whiskey in one hand and a camera in the other. You're a professional, and that's not a good look for you.

Make Sales Pitches to Attendees

Take note: Bad timing and poor social awareness could land you poor reviews and do harm to your business and reputation.

That's not to say that your conversations with attendees couldn't turn out to be productive, just remember that your paid job at the event is to photograph. Assuming that you're maxing out your assignment, it's fine to chat with guests here and there. But let the subject of your services arise from their questions, not from your self-promotion.

Neglect the Legalities

If you're doing any form of paid work or setting off as a professional event photographer, invest some time into understanding the legalities.

This is especially important when dealing with high-stakes events such as weddings, business functions and parties. The last thing you want is a client taking you to court because you lost all of their images (it has happened).

The best defence against this occurring is to have a strategy in place. Begin by hiring a lawyer who specialises in contracts – they'll support you to create a standard contractor use with any event jobs.

Chapter 17 Holiday events

Take the Best Halloween Photos

At festive events, you are bound to see people with their camera or smartphone capturing memories. This is true even at a Halloween gathering, whether you're at a party with friends or out with the children collecting candy.

Although smartphone cameras have advanced significantly, you will notice that the images will tend to blur due to slow shutter speeds.

Cameras do not struggle or have these issues as the larger sensor surfaces allow the camera to perform exceptionally better in low light conditions. This also means you can capture more detail in costumes, the natural glow of a pumpkin, and the real ambiance of a dimly lit room.

Pumpkins

Set your camera to a low ISO, say 100 or 200

Ensure your camera is secured on a tripod

No flash needed

Set your camera to aperture preferred mode and a middle aperture, say f/8.

Set your camera white balance to AWB (auto white balance).

Compose the image so it focuses attention on the pumpkin without a lot of extraneous background. Rule of thirds is a great rule to follow for composition.

Use a cable release or the self-timer. The longer exposure will prevent blur.

Things to keep in mind:

The AWB white balance setting will compensate a bit for the very yellow light of a candlelight pumpkin. If you are using a battery operated light or flashlight inside the pumpkin instead of a candle, you might want to try the white balance setting at Shade to make the image warmer and more evocative of an old style candle lit pumpkin.

If you find the pumpkin a bit dark, set your exposure compensation to +1 and shoot again. Any shapes in the carving such as the eyes and mouth should be very bright and glowing.

Children and their Costumes

When it comes to children, the right costume can make all the difference for a “Happy” Halloween.

Get images before they head out on the streets trick-or-treating. Collecting candy is hard work and you don't want to miss out on capturing the costume when costumes are disheveled or children are excited to empty their candy bags at the end of a long trick or treating trek

The person taking the photo should be level with the height of the children.

Shoot from their level. You want the camera lens to be at their eye level

Set your camera ISO such as 100 or 200

Ideally put your hot shoe flash on your camera, and point the bounce head at a white ceiling, otherwise use the popup and move the children forward from the background.

Set the flash mode to TTL

Frame the image tightly without extraneous or distracting background

Make light of it! Take a number of pictures coaching the children to make different fun and goofy expressions that you'll want to document and remember

Scene modes

Portrait

Favours shallow depth of field to isolate the person from the background

This is ideal for taking photos of children in costumes as it allows the camera to isolate them from the background to really show the detail of the costumes and the expression on their faces.

Close Up

Is designed to give as much depth of field as possible while minimizing camera shake and capturing a steady still shot

This is ideal for shots of pumpkins, candy, detailed decorations or even infants dressed up for Halloween.

Children

Gives a higher shutter speed to freeze children at play

Likely to be used most of all scene modes this time of year as Halloween is all about capturing the excitement of children and having fun!

Candlelight

Gives a more dramatic look to your shot if captured by candlelight, perhaps at a special themed dinner, party or scary haunted house

This is the perfect setting for capturing the ambiance of Halloween and the spooky, dark scenes, or simply capturing images of pumpkins lit up at night.

Capturing the joys of the season

The Christmas season is my favorite time of year. Family and friends come together. The colourful lights and the massive feast enough food to feed an army.

- Charge up your camera batteries
- Put fresh batteries in your flash
- Put in a fresh memory card
- Have a tripod handy
- Stick with a single lens

Prepare the camera the night before to capture the joy on the child's face in the morning after Santa's arrival.

The event will only happen once no time to fiddle with the camera settings.

Turn on the "anti-shake or Anti-vibration mode to allow for slower shutter speeds

Manually focus as the low light situations will not allow the auto focus to work properly

Always try to get the best angle – it is easier for you as a photographer to move than it is to get every in a formation.

When shooting children get down to their level- you will get more of the reaction and the child's delight.

If using flash aim it towards the ceiling to get a more uniformed light.

Since Christmas is about family and friends keep your camera ready and handy but put it down occasionally so you can enjoy the festivities as well

Before or After the festivities is the time to experiment and have fun with your camera.

- The lights with special effects of a starburst filter will produce interesting shots.
- Close ups of the decorations and add special effects later.
- Take time to enjoy the festivities,
- Capture the moment on Auto Mode.
- experiment with the lights and ornaments

Christmas Photo Shoot Ideas

Christmas photo shoots provides photographers the opportunity to capture the happiest memories of the holiday. Starting Mid November many people start to prepare their greeting cards and take Christmas-themed photos

In this article, Casual and Action Photography will share the best Christmas photo opportunities that you can implement when taking photos of family and friends

1. Magical Love Story

For newlyweds, their first Christmas card is important. Capture the enchanting atmosphere by.

- Scheduling a day when you can go on a walk
- Wear Christmas outfits and have fun

2. Warm and Cozy Blanket

As you venture outdoors, take a soft, cozy blanket to keep warm

Take a Christmas themed picture that will evoke fond memories of this day for years to come.

3. Christmas Gifts

It's impossible to imagine Christmas without gifts. Make sure to include them in the Image to recreate the happy atmosphere of this holiday.

You might want to use a photo editing software to give them an extra magical feel.

4. Take a Studio Photo

These photos will allow you to capture the atmosphere of this special holiday. By using a Christmas tree in the background.

5. Wear Matching Pajamas

To take funny pics and capture a relaxed atmosphere of a Christmas morning, ask your family members to wear matching family pajamas.

6. Hilarious Christmas Greeting Card

Instead of taking a traditional family photo, try playing games with your children or experimenting with various funny ideas that will help you capture how you are having fun together. Later, you can use these images to create a greeting card.

7. Use a Christmas Wreath

To draw the viewer's attention on a specific part of the Image, try holding a well decorated wreath to attract more interest.

8. Add Enchanting Sparkles

In order to create a magical atmosphere add sparkles to the Image. Ask your subjects to gather in front of a Christmas tree with sparkling ornaments in the background. You can also select outfits with sparkling elements.

9. Capture Happy Moments

Instead of trying to come up with unusual ideas for Christmas photoshoots, just take a photo of your family and friends enjoying the time they spend together.

10. Fun Activities

When taking photos of children you need to create a more relaxed atmosphere. Offer them to take part in a fun activity.

- playing games
- eating Christmas treats
- Snooping under the tree.

If they are having fun, you obtain many fantastic shots

Set up lighting beforehand, so there are no darkened areas in the Image.

11. Ornaments & Children

Most photos taken during Christmas holidays have a Christmas tree in the background. Add some special Christmas ornaments to emphasize the main theme of your photos.

12. Photos with Pets

There is no need to attempt to put your pet in a costume to obtain a fancy Christmas picture you can always opt for an easier approach. By using a single Christmas-themed prop in a soft-colored background, such as the wreath, include the pet in the Image. use a step stool for small children to ensure that everyone is visible in the Image.

13. Tender Moments between Family Members

When taking pictures for a greeting card, it's better to avoid staged poses. Candid pictures are better, you can capture the tender moments between parents and their children to emphasize the strong bond they share.

4. Baby's First Christmas Stocking

Children enjoy finding gifts in Christmas stockings, use the stocking as a prop for your photo shoot. Hang the stocking on the fireplace Have the child stand or sit beside it. Thus producing a memorable picture with little to no effort.

15. Putting Heads Together

To capture warm feelings shared by the members of your family and show how close you are to each other, you can lie down head-to-head on the floor or sit on a single sofa and take the picture by pressing the remote shutter button or using timed shutter release.

16. Cooking Christmas Dishes

To engage your children offer them to assist with cooking the Christmas dinner together. Many children enjoy helping their parents in the kitchen as they consider this a game. There is no guarantee that they will cook something edible, you will have a lot of fun.

17. Christmas Morning

Everyone loves opening presents on Christmas morning. Take a photo before to create a nice story line for the day that will put smiles on the faces of your family and friends. Then take the photos of your children opening Christmas gifts and be sure to capture their emotions.

18. Create a Postcard

Do not use a lot of props. Take a photo of a single object shoot against a Christmas-themed background. Focus on a specific detail, such as a Christmas cup or stockings.

19. Photos of Decor Elements

Select matching pajamas for your children and ask them to help decorate the Christmas tree with the ornaments

With these family Christmas photo shoots pay attention to lighting. Set up lighting so that there is soft light in the room. It will create a magical atmosphere of a winter holiday and allow you to take mesmerizing photos with twinkling lights.

20. A winter Forest Scene

Venture outside. Go to the forest and take photos in a picturesque location with snow on the ground. Wear warm clothing, sit around a fire, and add eye-catching details to the image to make your photo more attention-grabbing.

21. Pictures in the Snow

Weather permitting, you can take wonderful Christmas pics when it's snowing. The snowflakes will add a magical feel to your photos.

22. Find Eye-Catching Hats

One of the most popular Christmas photo ideas involves using a [Santa hat](#) as an accessory. You can wear it yourself or put it on your Child creating a cozy atmosphere, add a warm blanket and take a photo with a Christmas tree in the background.

23. Focus on a Vehicle

If you own a reliable vehicle, drive to a location you like and take stunning photos with the vehicle in the background. The best situation to take these photos is on a day when there is a lot of snow to capture a beautiful winter atmosphere. Adjust the white balance to achieve "white Snow"

24. Candies

Christmas candies evoke beautiful memories about the Christmas holiday, You can also use them as props for your Photo shoots or special effects. you can add other treats such as cookies, lollipops, and gingerbread houses. For a more appealing shot

25. Using Fun Props

Take memorable photos, and have fun doing it use unusual props, such as candy canes, Santa's hats, or reindeer antlers that will help you create a warm Christmas atmosphere.

26. On Santa's Lap

Young children don't think about who the person is playing the part of Santa since they believe in the story of this character. You can use it when taking Christmas photos. Rent a Santa's costume and ask someone to wear it during a photo shoot. This person may give gifts to your children, decorate the Christmas tree, or simply smile to the camera.

27. Fairy-Tale Lights

Everyone enjoys a beautiful Christmas photo with perfect lighting and stunning backgrounds. Take pics with a wide aperture. When a lens lets in more light, it allows you to capture soft light with a beautiful background effect.

28. Soft Tones

If you don't like photos with bright colors, use shades of brown and ivory colors to give a soft feel to your images pay attention to the color tones when selecting matching outfits. Add props of complementing colours, Experiment with different poses and props select the ones that allow you to portray the image in the proper atmosphere

29. Formal Photo Shoot

This idea is perfect for those who love wearing fancy clothes. Take pictures of a family wearing formal outfits and looking stylish.

30. Bedtime Story

It's one of the most popular family Christmas photoshoot ideas since as it allows you to show how siblings interact with each other. Ask the oldest child to read a storybook to their siblings. There is no need to stage anything, just take photos of the children as the story goes. Even if one of them falls asleep, don't worry,

31. Watch a Christmas Movie Together

Everyone loves popular Christmas movies everybody has their favorite Take a photo of them watching the movie together and showing a festive holiday atmosphere.

32. Christmas Cookies

Capture photos of the cookies you baked before Christmas and send them to your Guest family and friends to show that you celebrate your traditions.

33. Christmas Kiss

When taking photos of a romantic couple, you may ask them to kiss in front of a Christmas tree. Make sure to learn how to take pics with string lights in the background.

34. Try Being the Grinch

It's one of the funniest Christmas photoshoot ideas after the movie was released, many family photographers started taking photos inspired by its main character.

35. Show Your Personality

It's never a good idea to stage your photos Instead, try capturing images candidly that show the true personalities invite your friends over to take part in the photo shoot.

Chapter 18 Special events

Simple Steps to Great Fireworks Photos

All across this great country, we will be celebrating the anniversary of Confederation and the founding of Canada. One of the great things that comes with Canada Day are tremendous fireworks shows.

Wherever you're going to be on Canada Day, there is probably going to be a fireworks display, even if it is one that you do yourself.

If the show is advertised as going on at 10pm, don't plan on arriving at 9:30pm to find your vantage point. Do your research well in advance, and look at past images of shows from the location to try to find your best viewpoint.

Look for locations that are higher than the launch point, like a hill or mound, or even the highest level of a park

Look for a place that will have some interesting foreground. Fireworks are bright and long exposures will illuminate the foreground. You want it to be interesting, not the town dump or a sea of parked cars.

Big event fireworks are big, so you may not want to be right underneath them. You'll be doing long exposures and you might want to capture the device going up before it explodes.

Once you've found your spot, arrange your schedule to arrive at least two hours early to get yourself established. Folding chairs are a good idea, and cooler with some sodas and snacks are good ideas. If the kids are coming with you, bring some toys for them to play with.

Photographing Fireworks

When you see the arc of the fireworks going up, press and hold the release button on your remote release, and hold it until the burst is finished.

Check the image on your LCD and reframe and zoom as necessary.

Repeat for each burst. The time that the shutter is open will vary and that's ok.

For multiple bursts on a single frame get your hat ready. Keep the shutter open between bursts, but cover the front of the lens with the hat. This is called The Hat Trick and it blocks incoming light between bursts. It's really easy and produces some really cool results.

Shoot a lot. No two bursts are going to be alike. There's no need for continuous mode, because the exposures are long. Some shots will not work out, that's normal so over shoot and you'll come away with great images.

Check the LCD during lulls in the action to make sure that the focus hasn't moved and that you are getting the images that you like.

Explosions in the Sky

How do you photograph an explosion? When it comes to a fireworks show, it takes plenty of planning and anticipation of what you will need. Despite the fact that a fireworks display is a preplanned event, that spectacular moment when the fireworks explode in the sky is still a split second when everything has to work right for you to get the perfect photograph.

Obviously, there are some equipment issues that need to be prepared. Have your camera set up and ready at the proper settings to capture that moment when all glory cuts loose in the sky.

- A tripod. The activity of the fireworks is so dramatic that unless you stabilize your camera, the shot will be blurred and unacceptable to you and to whoever you may wish to sell it to. The tripod should be easily transportable and adjustable so you can make adjustments on the fly.
- A shutter release that functions externally.
- Equipment to work at night as that is when your subject is going to occur. You can get a head mounted flashlight at any camping store so you can direct the light at the camera and still have both hands free to handle your equipment.
- A portable chair as there will be some waiting. Anything else that will help you ride out the wait such as food, water, music etc. should also be part of your preparations.

Because the fireworks explosion is sudden and fast, you need to be able to adjust the shutter speed and have the camera set up to react to manual focus so you can use your eyes and ears to know exactly when to snap that shot.

The key to a great or a series of great fireworks photographs is location. You want a location that has an outstanding vantage point view of the piece of sky where the most action will take place. This means you may need to take a position on a bridge, on top of a building or on a hill away from the crowds that come to see the show. This is not going to be easy to find so start early. It is not out of line to “scope out” your location days in advance and arrive hours in advance to secure that spot as yours.

Experience is going to be one of your best teachers as to not only the right location but how to set your camera focus and shutter speeds and how to position the view from the secured location so you can capture the rocket at the moment of explosion. So find ways to do some practice shoots at other fireworks displays before you set out to do the “keeper” shot. Many times minor league baseball clubs have fireworks shows and they would happily let you take photographs of the show in exchange for a few free shots. Here you can experiment with your equipment and get your bearings before setting up for a larger show.

Once the show gets underway, anticipate the explosion that you want to capture. Don’t snap the first five minutes of the show but use that time to confirm that you have the

right sky location scouted. The best times to capture the shot are right before the explosion which you can time by the sound of the rocket going up and the expected time before eruption.

With experience you will get your sixth sense about where and when to snap that perfect photo and when you are done, you will have some spectacular shots to include with your portfolio or to display proudly. And this will lead to even more work photographing explosions in the sky.

Photo Gear for Fireworks

A fireworks show doesn't need a ton of gear, but there are some essentials. You will need a camera that can be set to Manual mode and that has a B or bulb setting.

A versatile lens really works best here, something like an 18-250mm on a crop sensor or 28-300mm on a full-frame. These are perfect walk-around lenses in general and ideal for fireworks. You do not need super long or super-fast lenses. Fireworks are very bright.

You will need a good tripod, because you won't be doing the majority of your shots handheld. In fact, a tripod really isn't optional. If you don't have a tripod, now's the time to get one with carbon fibre legs and a good ball head.

You should also have a simple remote release to trigger the shutter. You can go all high-tech with a wireless release or one that you operate from your smartphone. All these things can die or go wrong. Get a wired, battery free cable release. You will thank me later.

Charge your main battery and take a fully charged spare.

Make sure that you have a freshly formatted memory card in the camera, and a spare just in case.

You don't need all kinds of filters and other detritus unless you are planted under the launch point, and that's pretty dumb so don't do that.

Don't even think about putting a drone in the air. It's illegal to fly drones at night, and it's illegal to fly them in fireworks shows, and it's illegal to fly them over crowds. Drones are awesome, but the local fireworks show is not the place for one.

Practical Prep

Dress comfortably, don't forget the bug spray, and wear closed-toe shoes since the odds of getting stepped on or dropping something heavy go up. The ground will get slippery as well. Bring a cap. You will need it.

Take a white towel to put underneath your tripod. It will help you find anything that you drop in the dark.

Get a little head mounted flashlight that is red. Red will let you see, won't ruin your night vision, and won't ruin the night vision of everyone around you. You will need this to play with your camera settings.

Be prepared to get down low because the fireworks will be going up. Consider something to kneel or sit on. If your camera has a tilting rear LCD, that's a real bonus, but remember that shooting in Live View is harder on the batteries.

Tips for Stellar Photography

If you enjoy the stars at all, or are simply just fascinated by them and the beauty they possess, If you have not captured the stars before, or tried with limited success, in this article there will be a few useful tips to help you make the most of it. The meteor shower is said to peak between August 11-13th, so you will have a few shots at getting some results! This is also an annual meteor shower, so if you miss out on it or are unable to get any results, mark your calendar for next year!

Regardless of how expensive or how good you may think your phone may be, they are not capable of capturing images of the night sky due to the small size of their sensor, the limited ISO range, and lack of full manual controls. Even if you have an app or alternate method of capturing long exposure images with your phone, the noise will be beyond use or the exposure will have to be so long that you will begin to see star trails.

Time to get down to business:

Know how to manually adjust your camera settings. In automatic or any other pre-sets, the camera will want to raise the flash, and use a shutter speed that it believes is capable of being handheld, this means that your images will be pitch black dark, and useless. Even in Program, Aperture Priority or Shutter Priority, your camera will want to alter the settings for what it thinks are the best results. You need to know the settings, and force the camera to shoot the exposure that you want it to.

Slow things down. This speaks to two different points, the key to good star photos is using a very slow shutter speed. The other is in your actions. If you rush yourself, you will not get the results you want. Sit down, look at the stars, watch and decide which direction you want to aim the camera.

Make sure you get or have a good tripod that can securely and safely support the weight of your camera. The last thing you want is for your camera to fall over and smash. A sturdy tripod will also prevent motion blur from any wind that may cause your tripod to vibrate during the long exposures your camera will be capturing.

Avoid star trails. Star trails may be cool, and it could be the look you are going for, however, if you wish to capture an image of the meteor shower, while also still being able to see the Milky Way, you need to watch how long you make your exposure. A good way to avoid star trails and get the results you want is by following the “500 rule”. The simplest explanation of this if you take 500, divided by the focal length of your lens, and the result is the longest exposure you can achieve before getting star trails.

Forget everything you learned about adjusting the aperture of your lens to get the most depth of field possible. When you are shooting the stars at night, you want the maximum amount of light possible to reach the sensor. In order to do this, you need to open up your aperture as wide as possible. Once you have done so, set the lens to “infinity” focus and leave it there in manual focus. This will ensure that your lens will capture “infinity” and the stars should be perfectly focused in your images.

The next thing you want to address is your ISO. If you set it too low, your camera will not pick up enough light to capture any detail out of the sky. Too high, and you will create so much noise, there will be 10x more “stars” than what you actually saw while you were out. Depending on the camera you are using, you may be able to get a bit more out of your camera’s ISO capabilities than others. The safest place is often about ISO 1600, however, if you are on a full-frame platform, or a specialized low-light camera, you may be able to get away with up to ISO 6400 or higher!

Once you have a wide lens, with a fast aperture, understand your cameras manual setting and capabilities and a sturdy tripod you are basically ready to go!

A couple extras that are optional:

Bug Spray

A remote shutter release (reduces the risk of motion blur)

Water Bottles (need to stay hydrated depending how long you will stay out)

Snacks (if you plan to be out for a while)

Flashlight (to see where you are going and see camera buttons and dials)

Bring a Friend

Remember to stay safe and use common sense

Stay vigilant of any wildlife that could possibly be in the area.

When out shooting the stars, a useful lens to consider is a 10-20 f/3.5. Not only is this a useful lens for star and night photos, it is also a very useful landscape and general purpose wide angle lens for anybody looking to expand their kit.

Chapter 19 Client Care

Work on Client Communication

Client communication is an important part of event photography services.

Regardless of whether you're photographing a birthday party for a friend or corporate event for a client, communication is critical.

Well before the event, you must establish rapport with the client and ensure you have complete understanding of their needs. Show them examples of your past work and get a feel for what they do and don't like.

To make this process easier, here's a checklist of questions to ask:

What is the purpose of the event and what is the mood likely to be?

What is the goal of the photos?

Where and when will the event take place, and how do I gain early access to scout the location?

What and when are the crucial moments (e.g. speeches, meals, cake, dances)?

What style of photographs are you after (candid, portraits, groups)?

Who are the key people you want me to capture?

Who or what should I not photograph?

What sort of compositions do you like and not like?

At the event, make yourself available to any client requests that may pop up from time to time. Maintaining a strong line of communication ensures success and client satisfaction.

Maintaining Your Clients

Your relationship with your client should not stop after delivering your images. If you did a great job, they will want to use you again. However,

It's not a bad idea to periodically remind them that you exist. Newsletter services like Awber are a great way to maintain mailing lists to keep your clients up to date with what you've been up to. I recommend sending something out monthly or bi-monthly. You do not want to spam your clients.

Set clear expectations with your client.

Once you know what's going to happen at the event and how the physical setup will look, check in with the person who hired you to make sure you're on the same page about what you'll deliver. If it might be a challenge to get the images the client wants in the available space and environment, voice that concern. Let your client know how many final images you expect to create and never over-promise. A reasonable offer might be about 50 to 75 images for an hour-long event. "You want to under-sell Andover deliver," says High. "I want my clients to think, 'Oh, I got even more than she said I would.'"

When should clients expect to receive their photos, post-event?

Turn your deliverables around in a day, even on complicated shows.. Some clients want press or media shots for the next morning, so get that done first. Create a folder for the designated media person who can decide what's going to go out and what's not.

What delivery schedule do they expect?

Another preparation step is to create an equipment checklist for yourself well in advance and to look over it a few times to make sure you're not missing anything.

On the day of the shoot, go through the checklist line by line and confirm you have that piece of equipment. It may seem like overkill, but successful event photography is all about preparedness and planning since the moments you're there to capture can't be recreated.

Preparing a shot list in advance that you can consult throughout the event will also ensure a happy client (and a happy client means more referrals and new photography clients!)

How to Manage Your Client's Expectations and Needs

This is a fundamental skill for all professional photographers. Having an open dialogue between yourself and your client is key to getting the best shots.

You need to ask your clients important questions such as these:

What event is this?

What kind of images do you want from this event? Are you looking for headshots?

What are the most important moments?

What style of photography do you like?

What do you not like?

No one wants a disappointing event photography shoot because there was miscommunication. By speaking to your client, you can make sure that your client is well aware of the limits of the photo session.

Make sure that they understand what to expect from your services. If your client has hired an event organizer, speak to them about expectations.

Be Punctual (Arrive Early!)

As they say, if you're on time- you're late! With event photography, always ensure that you put your professional foot forward.

arrive approximately a half hour early. This should be enough time for parking, unloading equipment, surveying the space once more, and checking in with your client. This applies to client consultation meetings as well. If your first impression is punctuality, you're off to a good start.

How to Photograph Events without Bothering the Guests

You are there to do an event photography job and capture images that your client wants. But keep in mind that the guests are there to enjoy themselves and not adhere to your whims.

Aim to work around the guests who are just there to have a good time, and keep interruptions to a minimum.

The key rules for event photography are:

Don't obstruct views unless there is absolutely no other choice;

Don't interrupt guests for a photograph;

Always be polite;

Don't photograph guests that ask to not be photographed. Respect their wishes.

Lingering in One Spot for Two Long Can Cause You to Miss Other Pictures

On the notion of not obstructing views, try not to linger in one spot for too long. Be fast and precise at what you do and move on.

This does take some know-how and over time you will gain experience – but in the meantime, practice!

What to Wear for Event Photography

Although we are photographers and not guests, that doesn't mean we get a free pass on doing whatever we want.

There are many ways to show your professionalism. One of which is dressing appropriately for the event you are photographing.

If you are photographing a wedding, dress nicer for the occasion. This doesn't mean sacrificing comfort or convenience. But dressing a little bit more formal makes all of the difference.

Don't show up in an old ripped shirt and blue jeans.

For a birthday, or holiday, or corporate event, put on clothing that reflects the event you are working at. Even a live concert still requires a certain aesthetic if you're representing the band or a commercial client.

This is a sign of respect for the client and their event. You also never know who you may meet working at an event.

What Should Your Turnover Time Be

The timing of the final images is very important to the subjects you are photographing. Events lose their sentimentality, relevance, and importance over a period of time. You want your client to still be emotionally invested in these event photography images when you deliver them.

This is especially true if you are an IPS photographer, which means 'in person sales'. IPS photographers rely on selling prints for the bulk of their event photography income. The best way to sell prints is directly after the event. The client is still very emotionally invested in the photographs.

A good turnover for proofs is a week, I would say. A month or two is already too long.

A good turnover for proofs is a week, I would say. A month or two is already too *long*.

Tips to Deliver Amazing Event Photographs

Here are some tips to help you deliver the most amazing event photograph sessions and impress your clients!

Preparation for the shoot always plans a photoshoot in advance. Create timelines and factor in everything possible. It's always important to align the event timelines to your shoot plans before the shoot based on the uncontrolled factors (example – weather, the objective of the shoot, etc.).

Having the right gear and settings Make sure you have the right equipment for the specific type of event. For example, your tool bag should be customized with the right camera, lenses, and other gadgets needed based on the type of shoot – interior, exterior, light conditions, etc.

Pre-event shoot Set up and start early to take some pre-event photos that will tell the before and after story of the event.

How to Choose Which Images to Deliver

It is your job to cull your images. Do not put the burden of this on your client.

People that hire you to photograph a private event do not want to sort through a dozen images of the same thing. Every image should offer something distinct. If you do a burst shot of an expression, deliver only the best one in color but consider using a second one for a black and white conversion.

Sometimes you are hired solely to document an event and your images will end up in a corporate black hole never to be seen. But most often you are creating content for marketing purposes or the client's website.

When making photographs your goal should be on capturing images that can be used for that purpose. When editing down your images, make it easier for your client to find these images by editing out bad and mediocre work.

No one wants a disappointing event photography shoot because there was miscommunication. By speaking to your client, you can make sure that your client is well aware of the limits of the photo session.

Make sure that they understand what to expect from your services. If your client has hired an event organizer, speak to them about expectations.

Preparing your Event Photos for Delivery

There's a good chance that you'll have hundreds, if not thousands, of images to go through after shooting a big event. Light room's star rating system makes it among the best event photography software options out there because you can easily go through a huge catalog and quickly assign ratings to each photo. Hopefully, once you look at just the five-star photos, the total number of shots will be much more manageable.

Once you have a manageable number, add your watermark and post them to a client proofing gallery on your website. This is the easiest way to have your clients make their selections, and they'll love the fact that they don't have to download any big files to their own computer.

If you have go-to pre-sets in Lightroom (or your editing software of choice), see if they work for your photos. If not, you might want to edit one photo and then apply that batch-edit to the rest of the photos for a consistent look.

You usually don't have to edit people as carefully as you would for, say, an editorial photoshoot, but it's a good idea to go through and make sure things like skin tone look natural and flattering since you want to make sure you're presenting your clients photos they'll be happy to look back on.

Once you have some shoots under your belt, you can add them to your photography website. Don't have one yet? No worries! With a website builder, you can have one up and running in no time. Make sure to choose a builder that offers a free trial so that you can play around with the themes and make sure you can create a look that works for you.

Now that you have all the information you need to get started as an event photographer, it's time to get behind that camera and start shooting.

Delivering Your Images

Delivery time should be discussed prior to booking. It is always better to under-promise and over-deliver. I personally tell my clients it will take about a week and work hard to complete my edits before then.

There are several photo hosting sites available to you

Don't Neglect the Legalities

Another essential consideration is liability insurance. A comprehensive policy provides cover for legal liability for property damage and/or bodily injury to a third party.

Creating a Contract

As little fun as they are to create, putting together a contract is absolutely essential. Look for free templates online to get you started, and make sure you include:

Price and payment terms, including the deposit amount and when the deposit and final payment are due
Date and time that you are expected to be there
Rates for additional unexpected hours
Details of how the images will be delivered

Have a Solid Contract (Written By a Lawyer)

Event photography is not something to mess around with. And event photographers find themselves in hot water at an unfortunate rate.

This can be disgruntled brides wanting a refund because they overspent on their wedding. Or angry parents upset at you for a circumstance beyond your control. One of the best things you can do for your business is hiring a good contract lawyer. A contract lawyer will ensure that you cannot be sued or held accountable for situations that are far beyond your control. And they won't let clients request deceptive refunds. Make sure that all your paperwork is either written by or approved by a contract lawyer. If you operate a photography business, it is good practice in general to have your favorite lawyer on retainer. If a not-so-fun circumstance arises, they're there to help.

Copyright details (in most cases, you retain copyright while your client has permission to use and share the images as outlined in the contract)

If necessary, a model release form

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Chapter 20 How to become an event Photographer

By becoming a professional event photographer you can get a piece of the piece with a lot less stress.

If you wish to become a professional event photographer, keep these tips in mind, and they can serve as a guide towards your successful journey. Remember, nothing beats experience as a teacher, so take a lot of gigs and learn from them.

No matter how rough the situation is, live through it with a positive attitude. These experiences will help refine and improve your skills and personality as an event photographer.

Once you've had a variety of experiences in event photography, determine which niche you prefer and work on that. Focusing on the niche you love will make your job as an event photographer more rewarding.

Event Photographer (And Be Successful)

Event photography does not require a certain type of character as it works for all photographers. The personality of photographer is often reflected in their work.

Being an event photographer requires flexibility and some degree of agility, to adapt to various situations. For example, transferring from a wide-open area to indoor spaces, taking photos of subjects aside from people like animals, cars, products, food, and more. To become a successful event photographer, practice constantly and be prepared.

Booking a Job

Congratulations on your first booking! The following will prepare you for what to expect prior to the day of a job and how to conduct yourself on the day of it.

Except for mitzvahs and weddings, it is very unlikely your client will want to meet in person. They will however likely want to go over details regarding the event prior to the day of shooting. These details may include:

- A discussion on the timeline of the event.
- Must have detail shots.
- VIPs to look for.
- Types of shots they would like to see.
- Point person(s) and their contact info.

Create a Portfolio

A portfolio is one of the key tools a photographer needs to get hired. Whether it be online or printed, a good portfolio should contain at least three important elements: an album of best images, short biography with a photo of your smiling face, and contact details.

You must offer a variety of types of shots. Include formal and candid group photos, set up shots, photos of the corporate sponsor branding, and photos of people having fun at the event.

Always keep in mind that it is the job of an event photographer to visually show the success of an event. Start creating a portfolio if you don't have one. Event photography is actually general and not limited to formal events and celebrations. Any kind of gathering can be considered as an 'event'.

Advertise Yourself

After creating a portfolio, the next step is to market yourself and spread your work around.

Marketing your photography services is a challenge because clients often look for someone with abundant experience.

With a good portfolio, it will be easier to promote your name. A portfolio provides an opportunity for potential clients to get to know you as a photographer.

You are a business entity, thus your marketing presentation should indicate capability, effectiveness, great passion and attention to quality. If you consistently deliver these qualities to your work, your clients will appreciate you more and with word of mouth, and you will easily attract more clients.

One of the most effective ways to market your services and exhibit your work is through online advertising. A website and social media accounts are great platforms to showcase those compelling photos. Creating a website helps potential clients to know more about you as an event photographer and it will also serve as a point of contact for future gigs.

Be a ninja

As an event photographer, you are there to capture the event without distracting the guests. To do this, be like a ninja not the paparazzi. Move slyly around the event space to avoid disrupting the event. Try not to obstruct the view of guests while shooting.

Of course, this does not mean to stay put. Shooting from one, safe position will result in a lack of variety in your shots. Read the room and be aware of moments when you can move quietly and slyly. When guests are moving about freely, join the action without causing any disruptions.

Finding a balance between moving freely and being a ninja will help you get the best shots in the least disruptive way.

Shadow another event photographer to get started.

“Second shooting” is a great way to learn the art of event photography. As the second photographer on the scene, just there to help, you’ll feel less pressure to get everything right. You’ll have the opportunity to play around, take artistic shots, and practice shooting. If you can find a photographer to let you shoot with them, you will learn more than you can learn anywhere else

Getting Started

Getting started can be tough. It is your classic situation in which you need a portfolio to get work, but you need work to build a portfolio. So how do you get started?

You don’t need to work for free to get started

Work for yourself. Become the unofficial event photographer in your own life.

You do not need to be at an official event to practice and start building an “event” photography portfolio.

There are many events you may already be going to that you can begin documenting for practice.

- music festivals,
- art openings,
- concerts,
- and more

Are You Hungry? Should You Work for Free?

Just because you want something and it is beneficial to you, does not mean you should do it for free.

If you are doing something that would normally be paid for, do not do it for free. If an organization that can afford a photographer and tries to convince you to do something free, never do it. I

If an organization has no budget for photography but you decide to volunteer your time, that's ok.

Should You Work for Another Photographer for Free?

That depends.

Most photographers would be happy to have an assistant volunteering their time. Even if they do not train you, you can learn a lot by observing.

Leverage Your Connections

Perhaps you know someone who is or knows a photographer or maybe you know an event planner. But if that is not the case just let people know you are a photographer so that they will think of you when they need one. Do not ignore social media either. If you are not a fan of social media you should at least be asking clients to review you on review sites.

Chapter 21 Post Processing

How to Select the Images to give to Your Client

A photographer can easily generate thousands of photos in a single event alone, but not all of those photos will be submitted to the clients. Client's donot want to look at several photos of the same subject. Every photo should be different. Select the best image out of a burst shot, one with the best color and exposure.

You can provide them with raw shots and processed shots. An important reminder for processing raw photos is to not alter the images too much. Do basic adjustments as much as possible like increasing or decreasing exposure saturation, vibrancy, shadows, and contrast.

Avoid putting heavy filters unless your clients instructed you to apply blur on some photos. Ask your clients if they wish to particularly edit some parts of the photo. Keep in mind that clients pay you to deliver what they require of you so it is important to ask them if they prefer something for the photos.

How to edit event photography.

Back up your images.

Back up your images in more than one location. "I don't delete a memory card until a client has their images," says High. "Hard drives give out. It happens. I lost one client's images back when I first started and I never did it again. It's the worst feeling in the world."

Make selections and batch edit.

First and select the ones you think are worthy of showing the client," "Nobody wants to go through 2000 photos." Once you've selected the best photos from your shoot, look at how you might tweak things like white balance, shadows, highlights, and sharpening. With Adobe Photoshop Light room, you can create your own custom present to apply the same changes to all your photoset once.

Create a custom vignette: Fade certain elements of photo into the background.

Editing and photo post-processing Edit

All photos that you send to the client for consistency.

Partnering with an experienced image editing company Consider partnering with an experienced image editing provider to truly impress your clients.

How to cut and select images

The first thing to do is go through the images in Light room and mark bad images for deletion. By using the hotkey “x” on the keyboard.

Set Light room to filter out images marked this way so that you do not have to see them. Because you have no use for them, once finished selecting every image do not set the filters so that only these images are visible, select them all (with CTRL+A on PC or CMND+A on a Mac) and delete them. With practice, it will become much easier to select images you definitely do not want to deliver in one pass, but initially and for a while, you will likely have to make several passes to mark them all.

Partly this is because we are more attached to our images when they are fresh. Additionally, mediocre images might seem pretty good when next to a bad one, but once you remove all the really bad images, it will become more apparent to you that some are mediocre. Take a break for a while after you've completed your editing process to make one more pass to see if you can edit your work down further.

Rating your photos

Lightroom gives you several ways to rate your photos other than rejecting them or selecting them. There are also color labels and star ratings available to you. Everyone has a different way of utilizing these rating methods.

5 Stars = Excellent image worthy of being in a portfolio

4 Stars = Very good image. Perfect for posting to social media or your own marketing. Worthy of being posted in your portfolio if it is important subject matter: a presidential candidate or celebrity for example.

3 Stars = a good image. These will likely be the bulk of what you deliver.

2 Stars = Not worth delivering to your client except for special circumstances. For example: the only shot of an important person at an event or an important family member at a private party. Of course, you should avoid letting this happen in the first place by knowing who to photograph.

Chapter 22 Pricing

Event Photography Pricing and the Event Photography Contract

Event photography pricing is a little art and a little science. You need to do the math for your business. Calculate all of your fixed and variable costs going into the event. You need to cover your transportation, equipment, and time for both being there and also the post-processing required.

Figure out how much it's going to cost you to be there, and then you'll have a rough idea of your break-even point. You need to know this in advance in case the client wants to negotiate the rate

It's up to you whether you want to charge by the hour or by the event. Charging by the event is sure to be less of a headache since events often take longer than planned. Every event is a little different, so whatever photography pricing plan you work out, you should build in some flexibility.

Don't pigeon hole yourself into doing an event photo session for a set price? Instead, provide a rate table based on the number of photos taken or hours of photo services needed.

Event photography contracts are one of the most critical aspects of doing this type of work. Yes, a good contract protects you against disgruntled or unhappy clients. But a good contract goes a long way to preventing disappointed customers by laying out the exact terms of your agreement.

Have your contract written for you, or at least reviewed, by a contract lawyer.

Set your Price

The simplest way to set your rates is to charge what you think you can get based off the market.

Figure out the range in photography rates in your area. Starting out, price your services on the lower, gradually raising them as you gain more work and build your portfolio. When you see a reduction in how much work you are getting, you will know you've gone too far.

It can be a challenge for photographers to charge their clients an appropriate rate . The rate of an event photographer usually depends on the type and size of the event, and its location, factoring in their years of working experience.

The average rate of experienced professional photographers ranges from \$200 to \$500 per hour. It is best to set your rates low at the beginning then increase them over time but it also doesn't mean setting your price so low that you make no profit. Remember you are a professional.

If you set your price a bit higher, make sure to deliver matching quality services. It's important to match your price with your value.

To give you an idea of how much the value should be, do research and find out the rates of photographers in your area.

When pricing your photography, experience level and the type of event are important variables. Small event photography pricing won't be quite as high as special event photography pricing or corporate event photography pricing.

How to Price Photography Prints

Whether you are a professional photographer or a hobbyist, wouldn't it be nice to make some money from your images by selling photography prints?

Event Photography Price Packages

Many professional event photographers charge between \$100-\$250 hourly, with skilled and in-demand photographers charging even more. When you're just starting out, you might set your rate a bit lower than this, but keep in mind that for every hour that you are actually at the event shooting, you'll also be spending time on planning and editing.

A great way to offer your clients some options is to have set of event photography packages that they can choose from. Your packages should define how many hours you will shoot for and how many images will be delivered, as well as pre-shoot meetings or discussions to make sure that your client feels confident that you understand their needs.

A good place to start when coming up with your event photographer pricing is to create a quarter-day, half-day, and full-day package. The hourly rate can be slightly higher for the quarter day package, with the full day package having the most appealing hourly rate.

Your packages should also define how the client will be charged for things like extra hours added on the day-of or additional final images so that there is some flexibility. It's always a good idea to search "what do event photographers near me charge" too, just to get an idea of rates in your area.

Show Me the Money

It's vital to ensure that final images are ready for your client as soon as possible. Preferably before the due or agreed date.

This is both as a professional courtesy and to capitalise on the memory of the event. The client and the guests are still abuzz with energy and gossip about the event and all those cherished moments.

Striking while the iron is hot will elevate your sales of additional prints beyond what you originally agreed to with the client.

With a reduced collection of the best images, you can start the editing workflow. A good idea is to play around with the colour and exposure and then apply this to the whole collection.

How much do College Event Photographers Make?

While there are no pay scale numbers available specifically for college events, professional freelance photographers generally earn approximately \$94 an hour.

How much do Party Event Photographers Make?

Like other types of professional event photographers, private event photographers earn \$175 an hour.

How much do Wedding Photographers Make?

On average, a wedding photographer earns approximately \$100 to \$250 an hour, but this rate tends to fluctuate quite a bit.

Corporate Photography Has a Highly Sporadic Pay Scale

Salaries can reach upwards of \$117,000 per year. It's a pay scale that's highly in flux and depends on a number of factors.

Streamline Your Editing Workflow

Much of the photographer's work happens after the event has ended. Your editing workflow is going to take time

Chances are, you took hundreds of photos at the event. Your first job is to sort them into categories based on the moments of the event and the image quality.

Editing software like Adobe Lightroom allow you to label photos (or groups of photos) with a particular colour. Then, you can use the star ranking to assign a quality rank. That way, you'll quickly eliminate the unwanted images from your collection well before you touch an editing tool.

Additional Ways to Make Money as an Event Photographer

In addition to your event photographer rates, you can make extra money by:

If your client allows it, you can create a gallery that event attendees can download from. You can charge a fee to license the photos for private use or have a simple download fee.

Chapter 23 Conclusion

Conclusion

In conclusion by practicing these simple techniques you are well on the way to gain perfection in your photography journey

Event photo sessions can be a lot of fun. They are varied and different, And you get to interact with different people and businesses that you might not normally get to meet. Mastering your event photography techniques and getting a proper event photography contract set up is easy. But best of all, for the working photographer, they are an easy sell and can be made a profitable part of your business.

At this point, you should have both a roadmap for getting into professional event photography as well as have a general idea of what you are getting into. Remember that professional photography is an increasingly competitive field which will take hard work, time, and perseverance to succeed at.

Finally, don't forget to take care of yourself. Event photography is a demanding, All-day-on-your 'feet kind of job. And there's no guarantee the client will provide refreshments or food for you too.

Pack water and snacks along with your event photography equipment. And now that you have this nifty guide under your belt, go out and rock those events! Do you want to be a professional portrait photographer? With a steady income and repeat business?

Whether you shoot headshots, weddings, families or newborns... this guide will show you the fastest way to establish yourself.

Everyone is thinking about how to make money by hosting events, however, there are simpler ways to get something out of this niche without actually going through all the hassle of actually hosting an event.

Event photography is one of those genres that you'll easily base a professional career on. For example, shooting wedding photography could see your weekends booked out in no time.

If you land a job doing photography for events in the corporate sector, try to build a good relationship with the event planner – it may land you more gigs in the future. Just make sure that before you step foot in a function centre you do your homework and build your skillset to ensure you master the craft and exceed your client's expectations.

In summary, there are many precautions to consider in order to come off as a professional at an event. Whether it's a wedding, party or corporate engagement, self-awareness is key, and a little preparation can go a long way in demonstrating your competency and professionalism.

If you follow these tips and do your best work, your clients will undoubtedly be satisfied

Chapter 24 Why you need a professional photographer at your next event

Good event photography is something that lives on well past the event. The photos give attendees an opportunity to reflect on the event once it's done and show others what they missed out on. They can be used to advertise the next event, or to liven up your social media channels.

While many people take photos on their smartphones, chances are these aren't of the highest quality.

When you want to ensure you have captured your event well, you need to hire a professional photographer.

A professional photographer will expertly document important event moments such as capturing the guests as they arrive, speeches, ceremonies, or other important interactions.

Here are some reasons why hiring a professional photographer is the best choice for your event:

They are committed to the event

A professional photographer isn't there to enjoy themselves like everyone else is, and they likely don't know any other guests, so their focus is solely on your event and capturing it from every angle.

They are experienced

Professional photographers have years of experience under their belt, along with an assortment of high quality equipment.

This means they know exactly how to shoot in various lighting conditions, weather or locations, and it also means they won't waste time on the job figuring it out.

Good photos speak volumes

If a picture says a thousand words, you can imagine what that means for a bad photo. Good photos are crucial for representing your brand well. Event photos can be used on social media, in marketing collateral, or to advertise your next event – all places that showcase how professional your brand is...or not.

With the world becoming more and more reliant on visuals to inform us, it's now more important than ever to ensure you're visually representing your brand to the highest quality.

So, how do you choose a photographer for your next event?

There are many different types of photographers out there, each with their own style and approach. To make sure you're hiring the right photographer for your needs, consider the following:

View their portfolio

A professional photographer will have a portfolio or gallery of past events and shoots. This will give you an idea of the quality of their work and their range. Often you'll find this on their website and social media channels. You'll quickly be able to see whether they are good at capturing moments from different angles, or whether they just offer the usual same old photos.

Ask questions

If you don't ask, you won't know, so don't be shy when it comes to finding out as much as possible about your potential photographer and their suitability for your event. Who are some of their past clients? How will photos be given to you after the event, and will they be edited? What are the costs involved? How long will they be at the event?

Meet with them

It's a good idea to meet the photographer prior to the event.

This way you'll be able to ask them questions directly, and see how they interact with you and your team. This is important as it'll give you an insight into how they handle other people and how they will act at the event. A photographer needs to be professional, approachable and friendly, as they will be approaching your guests throughout the event.

Chapter 25 Legal notice

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Chapter 26 Bio

My name is David Wright.

I have many years' experience writing procedures on how to test high tech electronic equipment. Re wrote technical manuals so that the average person could understand them.

Set up numerous training programs to train junior techs.

My documenting skills are excellent paying attention to details satisfying the toughest ISO auditors.

I have enhanced my writing skills by successfully completing a course in Writing for Children's literature.

Completed course from AWAI in Copy writing service, B2B copy writing, Seo management , Email marketing and web design

This has helped me write how to articles and Information Books that you will find on my website Discount E Books <http://www.discount-ebook-s.com/>

I have had a Camera in my Hand since 1965 gone pro in 1999

Took the course from ICS in Photography

I am now at a point in life I would like to share my knowledge with the world and the best way I know how is by Print either electronically or Hard copy paper.

David Wright

Electronic service technician

Professional Photographer

Experience writer