

Become an event Photographer



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Chapter 1 Intro

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 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 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

Are you thinking about becoming an event photographer? This book will begin by giving you some insight into what the job entails and the beginning steps for getting started. By its end, you should have a fundamental roadmap for getting started.

What you'll learn:

- The fundamentals of great photography for events
- How to work most effectively as a professional photographer
- How to use pictures to get more jobs

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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.

The Fundamentals of Event Photography

Don't let lackluster images dull potential attendees' enthusiasm. To make your photography stand the test of time — and, more importantly, motivate website visitors to get out their wallet — you need to transport viewers to the live experience.

But the first step to differentiating your event's brand with photography is mastering the basics. Before picking up a camera — or the phone — you need to have a vision for your photographic style. To develop a style that reflects your brand, start by considering composition, perspective, lighting, and focus.

But you don't have to be a creative genius to articulate what you're looking for and make it reality. "With these basics, even the most amateur photographer can create nice images

Who is it For?

Event photography is well suited for a variety of personality types. Often a 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 fly on the wall and willing to work a crowd that excels.

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. Rather you work for yourself. Become the unofficial event photographer in your own life.

You do not need to be at an 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. For example: music festivals, art openings, concerts, and more are likely events you are already attending.

How to Become an Event Photographer

A career as an event photographer can be both rewarding and lucrative. It's important to start off on the right foot by learning the basics of photography, including how to use different types of cameras, lighting techniques, and editing software. You should also familiarize yourself with the industry standards for shooting events, such as weddings, corporate functions, and sporting events.

Once you have a solid foundation in photography, it's time to start building your portfolio. Start by volunteering at local events, and then move up to bigger gigs. Network with other photographers and videographers, and attend industry conferences and workshops. Finally, find ways to stand out from the crowd by offering unique services or creating memorable images that capture the spirit of the event.

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 and mitzvah photography became completely separate categories of photography on their own, due to the size of their niche. Thus, event photography usually covers typical events such as birthday celebrations, corporate activities, conferences, award ceremonies, and more. Moreover, event photography helps to create wedding books, birthday books, and brochures for other activities.

To become an event photographer, would require a particular set of skills, and once you gain competence, it would be easier for you to explore different sub-niches of event photography like corporate events or awarding ceremonies for example.

On the other hand, event photography does not require a certain type of character as it works for all photographers. The personality of a 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, remember to practice constantly and be prepared.

How to start being an event photographer?

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 in-house job.

If you can't decide between being a freelancer and an in-house event photographer, learning the differences will help you choose.

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. Once decided, continue working on the following preparations.

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, a 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'.

What does an event photographer do anyway?

Becoming an event photographer is an exciting dream for many people. If you are the type of person that loves a variety of experiences, then you may have all the characteristics necessary to become a successful event photographer. If you're wondering what an event photographer does, then you've come to the right place. We'll help you answer that question in detail.

What does an event photographer do anyway? Event photographers are hired to take pictures of memorable moments at gatherings like:

Weddings

Parties

Anniversaries

Shows, like fashion shows

Sporting events

Since there isn't much information available today on the Internet discussing the specific duties of an event photographer, we created this article to help you. Below we'll discuss everything you need to know about an event photographer's responsibilities, including

Chapter 2 Definition

What is Event Photography?

Event photography can be a wide category of professional photography. We often think of wedding and mitzvah photographers as their own genre of photography, so typically when referring to event photography we are talking about everything else such as birthday parties, corporate events, conferences, red carpets, award ceremonies, marketing events, etc.

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 ones that you might not expect. Once it's over, you won't be able to re-create it, so prepare 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.

What Does an Event Photographer Do?

Find out what an event photographer does, how to get this job, and what it takes to succeed as an event photographer.

Event photographers document a wide range of events, from weddings and birthday parties to corporate conferences and product launches. They are often hired by clients who want professional images of their special day or event.

Event photographers must be able to think on their feet and react quickly to changing circumstances. They may need to move around the venue to capture different angles or perspectives, interact with guests, or otherwise adapt to whatever is happening at the time.

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.

Event Photographer Trends

Here are three trends influencing how event photographers work. Event photographers will need to stay up-to-date on these developments to keep their skills relevant and maintain a competitive advantage in the workplace.

What trends are you seeing in event photography these days?

A big trend is clients experiment with new ideas.

- a video booth that they bring to their events. You walk into this booth and three questions come up on the screen. You read the question, it gives you a countdown and you have 60 seconds to answer the question
- Photo booths have been around a long time, but people are trying to find creative little gimmicks to make them more fun.

Event Photographer Work Environment

Event photographers work in a variety of settings, including weddings, birthday parties, corporate functions, and sporting events. They typically work long hours, including evenings and weekends, and may be on call for last-minute assignments. They may also travel to different locations to photograph events. Event photographers typically work in fast-paced environments and must be able to think quickly and take quality photos under pressure. They must also be able to deal with a variety of people, including uncooperative subjects and demanding clients.

Event Photography Style

When shooting a function as an event photographer, you'll be expected to utilize a certain stylistic approach when taking pictures. Event photographers typically avoid taking too many posed pictures. While some posing may be involved when the moment applies, like when somebody receives an award, often, you'll be using a documentary style that involves candid pictures.

Your clients will generally expect you to document the gathering with your camera as the event progresses.

Some event photographers also perform other types of jobs for extra money, including:

Taking crime scene photographs while working with law enforcement agencies

Snapping stills used for films

Snapping pictures for newspapers also called photojournalism

Most of the above forms of photography involve the photographer being hired on a freelance basis. Opening yourself up to the above forms of photography as event photography will bolster your portfolio and also allow you to earn an extra side income.

What changes have you seen 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 and photo booths.

How is shooting a trade show different from a corporate event and what are some things you keep in mind when photographing expos?

The photography needs of both trade shows and corporate events are similar depending on who is promoting the show.

Both are looking for high-quality marketing images that reflect a positive attendee experience

Chapter 3 Duties

Event Photographer Job Duties

Event photographers typically have a wide range of responsibilities, which can include:

- Working closely with event producers to create timeline for the event and determine the best locations for photographing certain aspects of the event
- Coordinating with other event staff, such as event managers and coordinators, to ensure that all aspects of the event are managed smoothly
- Shooting photos of guests arriving at the event, which can include capturing images of a bride walking down the aisle or a speaker addressing an audience
- Communicating with clients throughout the event to ensure that they are satisfied with the quality of their photos or videos
- Shooting pictures of speakers, performers, or other attendees who will be featured in a printed program or other printed materials for the event
- Capturing candid photos of attendees interacting with one another at social events such as weddings
- Shooting images of event decorations such as tables capes, floral arrangements, and lighting effects
- Using specialized equipment such as a camera with high resolution capabilities or a tripod to ensure crisp images with good focus
- Editing photos using computer software to adjust lighting, color, and contrast

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. Independently, 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.

Orchestrate regular internet uploads of photos from events.

Edit, process and retouch all wedding pictures, using Photoshop.

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 Photoshop 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.

Chapter 4 Qualifications

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.

Also, 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.

Get more bookings with the right tool for the job

Staying organized has never been easier.

You can now manage your business and grow your brand with a single, powerful software that keeps all of your appointments in line, your clients organized and your business booming.

Event Photographer (And Be Successful)

On the other hand, 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, remember to practice constantly and be prepared.

Event Photographer Job Requirements

Event photographers typically need to have the following qualifications:

Education: Event photographers need at least a high school diploma or GED. Some employers prefer an associate's or bachelor's degree in photography or a related field. Courses in photography, digital media and art can help you prepare for a career as an event photographer.

Training & Experience: Event photographers often receive on-the-job training from their employers. This training may include learning the company's workflow and procedures, as well as the equipment and software they use.

Some event photographers may also receive training in photography and photo editing software.

Certifications & Licenses: Event photographers do not need to earn a certification or license to get started in this field. However, a certification can help you standout from other candidates when applying for a new job.

Event Photographer Skills

Event photographers need the following skills in order to be successful:

Composition: Composition refers to the arrangement of elements in a photograph. Event photographers often take pictures of large groups of people, so it's important for them to understand how to compose a shot that makes everyone in the image visible and appealing. Composition also refers to the arrangement of objects in a scene, so it's important for event photographers to understand how to arrange the elements of a scene to create a visually appealing image.

Lighting: Event photographers often work in dark spaces, so it's important for them to understand how to properly light an event space. They may need to set up lighting for a stage or a dance floor, so they need to know how to properly set up and adjust lighting to ensure the event space is visible. Event photographers also need to know how to use lighting to create different effects, like a dramatic lighting effect for a speaker or a softer lighting effect for a dance performance.

Editing: After an event, event photographers often need to edit their photos and videos to create cohesive story. This can include combining multiple images into one image, adjusting the color of the image and adding text. Event photographers often use software like Adobe Photoshop or Adobe Premiere to edit their images.

Marketing: Marketing skills allow you to promote events and sell tickets. Event photographers often have to market their work to attract clients. This can include creating a website, social media accounts and other marketing materials to promote your work. You can also use marketing skills to help clients understand the value of your work and encourage them to purchase it.

Public speaking: Public speaking is the ability to communicate with an audience. Event photographers often need to speak to clients, other event staff and other people involved in the event. This is especially true if the event photographer is working with a team.

Being able to speak to others in a professional and friendly manner is an important skill for event photographers to have.

Chapter 5 Equipment

Ready to invest in photography gear?

It may be worth investing in professional-level photography gear, especially if you're not hiring a professional photographer.

Lenses: It's more important to invest in a good lens than a good camera body. Bodies become outdated every two years, whereas a good lens can last a decade. Even the least expensive DSLR digital cameras these days are high quality, and should be able to handle your needs.

Off-camera flash: Flash can be a necessary evil in photography. Instead of using your camera's flash, consider investing in a hot shoe flash, which mounts to the camera and makes photos look way more professional than built-in flash.

If you're ready to make a bigger investment," a really nice piece of gear to have is an **off camera cable for your flash**, so you can hold your camera in one hand, and your flash in the other," Silverman says. "That way it's impossible to get red eye." Montana also recommends buying some sort of diffuser to spread the light out over your subject.

A wireless camera tether: If you want to get the photos you're taking out into the world as soon as possible, it's worth looking into a wireless camera tether. By plugging one of these into your camera and downloading their app, you can load the photos the photographer is taking onto your phone in real time. That way, you can post high quality images on social media without the wait. Cam Ranger is the tether Silverman used to get his Super bowl photos out into the world in real time. **Editing software:** Photoshop is the standard for editing photos on computers, but if you're on the go and need to get pictures ready to post, our photographers recommend the free mobile apps Snap seed and Photoshop Express.

Backups: “Don’t buy one, buy two,” Silverman says. “Anything can happen — somebody will spill a glass of wine on the camera, you name it — so have a spare.” Connell echoes Silverman’s advice. “At minimum, you need a backup of each piece of equipment,” Connell says. “At least two camera bodies, two lenses, two flashes and don’t forget backup camera cards and batteries.”

Pro photographer tips for the best shot at any event

Wondering why your photographers use flash in the middle of a sunny field, but don’t once the sun sets? Ready to take your photography skills to the next level? Here’s advice from our pro photographers for anyone looking to take professional-grade photos.

“The problem with direct sun is that it creates harsh shadows and people are very squinty. You need to use direct flash to fill in those shadows and a lower ISO [the sensitivity of your camera to light] with higher shutter speed and aperture to let in less light. Basically you need to make your lighting counteract the sun.”

— Christie Connell, owner of Azure Photo Studios

“Shoot with a flash and put subjects with the sun behind them so they are backlit.”

Buying Photography Gear

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.

Which lenses to buy

This is simple. 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 next lens to get would be on the wide end. a 17-40mm f/4 lens
Better lenses are made with wider apertures,

When making lens choices, remember that you're building a photography business and therefore it is helpful to think of purchases as business expenses in which cost vs benefit should be weighed.

Memory cards

You can save money by not buying memory cards with larger storage capacities. Two 32 gig cards for example typically cost far less than one 64 gig card. But be sure to buy quality memory cards with fast read/write speeds.

Do the research and make sure to buy the fastest memory cards recommended for your camera by its manufacturer. This will make a difference. Buying higher specked cards than what's recommended may not make a difference. It would be like putting premium gas in a car not designed for it.

What Is the Best Camera for Sports Photography?

We've compiled a few good cameras to consider to get you started as a sports photographer. If you are going to branch out from the specifics, the general tips on what to look for in a good camera to cover sports is one with good burst mode, a good buffer depth, fast autofocus, and a telephoto lens to be able to capture subjects far away.

Nikon D500 – A great option that is under \$2,000. It checks off a number of the important categories mentioned above including a solid autofocus system, good ergonomics, a fast continuous shooting speed at 10 FPS, and a large camera buffer. It also is a durable camera that can maintain itself through different types of weather and has solid battery life.

Canon 7D II – Another solid choice for a sports photographer and is very similar to the Nikon D500. It features an APS-C CMOS sensor with 20.2 MP resolution, top ergonomics, a good burst mode with a rate of up to 10 fps fine-tuned autofocus, excellent battery life, and is weather sealed. This camera can also perform well in low-light situations which will be very helpful for indoor sports that take place in arenas, pools, or gymnasiums.

What Is the Best Lens for Sports Photography?

Canon's 70-200mm lens is one of the most classic and famous lenses for shooting sports. These long lenses allow you to zoom very close to the subject without the image looking distorted and give very sharp photos. Since you won't always be close to the action, this lens will allow you to get a great shot of an athlete's face who is running or on the other side of the field. This lens has a full-frame sensor and mounts on a canon.

Another great lens that was built for sports photography is the Sigma 70-200mm f/2.8 DG OS HSM Sport. This is a durable lens made of Thermally Stable Composite, a mix between plastic and metal, which allows the lens to not overheat or freeze in extremely cold temperatures. The zoom lens allows for sharp photos to be taken in tight and also far away. This lens is perfect in allowing you to capture the perfect wide-angle shot and will also allow you to capture images with ease.

Since there are a number of solid lens options you can choose from, so here are some general tips on what to look for:

Shutter speed is a top priority whenever you are shooting action sports, which covers a lot of them. A faster shutter speed allows you to make sure your photos won't be overexposed and ensure that you can catch the fast moving subjects in sports. A wide aperture is important to get the fast shutter speed. Whether you are shooting outside in sun or if it is an overcast day or whether you are working with artificial lighting indoors will all be factors in the aperture you will need.

Making sure you get the focal length right is another important part to choosing the type of lens you will need. Most sports will require a wide angle lens to be able to capture the

full field or ice, but in individual sports you may be looking to shoot tighter pictures. In these circumstances a 400-600mm focal length angle of view will be ideal.

The focus on your camera is another important thing to think about. While sometimes taking blurry images, or partly blurred, is a desired effect you should make sure your lens can autofocus. A continuous focus mode will help you take good photos as the subjects are running or skating by you and celebrating in dramatic fashion.

With your camera equipment ready to go, it's time to start shooting! Great photographs are yours for the taking, so shoot your shot.

Complete Guides to Get Started with Any Type of Photography and Profession

Necessary Equipment for Event Photographers

Event photography requires particular equipment, and much of that depends on what the client asks for before the event. So,

as an event photographer, you'll need to ask several important questions to understand what you'll need to bring. Still, there is a basic equipment list we can provide to you to help you get and started with your event photography necessities.

Recommended Cameras

As an event photographer, you won't need to worry about purchasing a ton of expensive, fancy equipment. Hopefully, that comes as a relief. To work as an event photographer, you'll need some type of DSLR or mirrorless camera that has interchangeable lenses. It's best if you have a zoom lens as well because it'll add more diversity to your shots. You should also consider purchasing a camera and lens that does well in lowlighting since you won't always be able to utilize your flash.

So, for most standard types of event photography, you'll need the following:

A DSLR or mirrorless camera that features interchangeable lenses

A back-up camera in a case your initial camera fails

Lenses for several angles

A telephoto zoom

A flash unit if you plan on taking posed pictures.

Extra batteries

You may also need to bring along step and repeat photography equipment depending on what types of photography you are performing. If the event requires you to have a photo backdrop and lighting for a step and repeat photo booth, then you'll need to bring along extra equipment. However, some clients will provide the backdrops for these

events. Either way, you'll need to communicate well with your client, so you can figure out his or her needs before you attend the event.

If you are required to use step and repeat photo booth equipment, then you'll need some of the following items:

Light stands

Flash triggers

Speedlight flashes

It's a good idea to bring along two of each item. That way, if one of your items fails to work properly, you have a back-up for the event. Remember, preparation is key when it comes to success as an event photographer, and back-up equipment is a must because you won't get a second chance to repeat that event and capture it with your photography.

Chapter 6 Type of events

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 a great way to make money as a photographer.

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.

Different Types of Event Photography

The Many Different Types of Event Photography

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.

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.

The Growth of Corporate Events

The growth of corporate events is a trend that is seeing increasing popularity among businesses. This is due to the fact that corporate events can be an effective way to build relationships with clients and potential customers.

As more and more businesses begin to realize the value of corporate events, Event photographers will need to develop skills in order to capture the best moments. They will also need to be able to work quickly and efficiently in order to meet the demands of these events.

Event Photography 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.

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

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.

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.

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.

Types of Event Photography

There are several different types of event photographers.

Below we'll cover some of the fields that you can get involved in as an event photographer. Remember, as an event photographer; you aren't limited to any one specific category unless you decide to place limits on your skills. The more types of event photography you specialize in, chances are, the more money you will make. As an event photographer, you can specialize in the following:

Fashion show photography

Wedding photography

Sports photography

Music festival photography

Fashion Show Photography

The responsibilities of a fashion photographer include:

Taking pictures of specific apparel

Photographing accessories

Shooting fashion models

Working with stylists and fashion designers

Fashion photographers can:

Perform freelance work

Be hired by a fashion designer

Be hired by a fashion publication

Work with a fashion magazine

When working as a fashion photographer, you'll want to achieve a certain aura with your pictures that represent the nature of beauty and style. When you work as a fashion photographer, your duties will include things like:

Wedding Photography

As a form of event photography, wedding photography tends to be very specialized. Since one's wedding day is one of the most important and most memorable times of a person's life,

wedding photographers have to respect the need to take wonderful pictures. That way, the couple can remember their special day years down the road. As a wedding photographer,

you'll need to capture important moments with innovative, candid shots during the wedding and reception.

Before taking any wedding pictures, you'll need to communicate with your clients for several months before the couple gets married. By knowing what your clients enjoy and comprehending their likes and interests, you'll gain a better perspective about the couple's vision as a team. By communicating well and comprehending what the couple wants, you'll be able to grasp the couple's ultimate vision on their wedding day. After you agree on the details with the couple, you'll need to sign an agreement between yourself and the couple.

Once the wedding day is finished, you'll need to process and produce your wedding pictures as rapidly as possible. After the event is done, you'll meet with the couple to discuss the images.

That way, you'll finalize all of the order details. As a wedding photographer, you'll have to offer an excessive amount of customer service and communication to succeed in this field.

You'll also need to learn how to understand the couple's wants and needs before the wedding day so that you can succeed each time you photograph a wedding.

Sports Photography

Sports photographers take pictures of both sporting events and the athletes that are present. Some sports photographers handle large events and obtain VIP access for their photography sessions. That typically provides the photographer with access to the best areas to see the action and capture the sporting event with their cameras.

Most sports photographers capture pictures for editorial reasons. That means many sports photographers work for places, including magazines and newspapers. Some sports photographers work for advertising agencies, however, that utilize athletes to promote a sport or an item. Most sports photographers are employed full-time to work with their porting teams. On the other hand, there are a few freelancers that work in sports photography, too.

Depending on what type of sport a sports

Some sports photography process different, working conditions. Some sports photographers will only take pictures of athletes, while others will only take pictures of games taking place. If you decide to get involved in taking pictures of live actions sports, then you'll need to develop a good deal of confidence and experience to become successful in this line of work.

Sports photographers must learn to adjust to series of items as they shoot photographs. So, becoming a sports photographer does require much experience and plenty of photographic knowledge. Since you'll most likely be shooting live events and live action shots, you'll need to know how to adjust your photos on the fly so that you can reproduce the moment effectively with your camera. You may also have specific limitations placed on you by the venue that you'll need to work around.

The size of the venue you are at as well as the enthusiasm of the crowd are other factors that can play into sports photography. You may need to adjust your style if you are shooting in a larger or smaller venue, for example. Also, if the crowd is overly excited and rowdy, you may need to adjust for their enthusiasm as you shoot, because they may push into your shots or distract from the main point of your photos.

Music Festival and Concert Photography

Many event photographers also take pictures at music festivals and concerts. Music festival and concert photography involves being confident when taking live action pictures. That means being confident when taking live action pictures. That means more experienced event photographers usually shoot at musical events, because more

knowledge and experience is required to produce excellent shots when photographing an event like this.

When it comes to shooting music festivals and concerts, you won't be able to use a one-size-fits-all approach to every shoot that you perform. How you should approach your photography can depend on many things, including:

The genre of music

The quality of the lighting at the venue

How large the venue is

How rowdy or excited the crowd acts

Possible photographic regulations that the band or venue puts on the photographer.

All of these above issues can vastly influence how you approach shooting the band and crowd during the event. So,

you'll need to utilize a good deal of communication prior to the event's occurrence. By doing that, you'll be able to gauge what the venue's expectations are, and what the band's expectations are for the photoshoot.

Becoming a live music photographer is an attractive and lucrative career, but it also means that you'll need to learn how-to adjust to things on the fly. While the profession is attractive,

no matter how much you prepare for your upcoming live music photoshoot, things can drastically change and vary. You'll need to learn how to adjust and adapt to a wide variety of difficult issues during the show, including:

Difficult lighting that can vary drastically with colour and brightness

Musicians that are moving rapidly around the stage

A large crowd of individuals pushing into the sightlines and winding up in the shots.

What Is Sports Photography?

Sports photography is a type of photography that covers every sport and sporting event, capturing the action of a game and behind the scenes of the players. This type of photography helps to promote brands, the players, as well as the sport.

The industry of sports photography can be a highly appealing one – the ability to take in sporting events or the potential of being a part of professional sport is a dream to many, but the competitiveness of the industry and the challenge of shooting moving subjects can feel daunting. If you have an interest in doing a deeper dive into the world of sports photography and getting more involved in action photography, then look no further. We've compiled a guide to get started as a sports photographer – from breaking down the way to gain experience and break into the industry, to the technical aspects you'll need, right up to the equipment.

Sports aren't the only type of photography that requires photographers to tap into the ability to capture subjects who are in motion – live motion, dance, sports, etc. all fall into the same category.

While your research will help you get started, your online portfolio will help you grow your sports photography business. It's where you will showcase your work, network with other photographers, and land new gigs. Your online portfolio will be an essential part of your photography business, but before you get going – here are all the sports photography tips you'll need.

Sports photography includes all types of photography that cover every sport and sporting event. This ranges from local and regional sports, high school athletics, all the way to the national and international sport, as well as a professional sport.

When people think of sports photographers, it is sometimes easy to only think about the most popular professional sports – like basketball, football, basketball, soccer, and hockey. But truthfully, sports photographers are needed in so many more areas – like swimming, running, water polo, paddling, martial arts, lacrosse, track and field, etc. The list can go on for days.

If you want to photograph sports as a hobby or as a career, there are many opportunities. The need for photographers to cover youth sports and local sports does not go unnoticed. Sports photographers are vital at all levels of competition. The shots you take will matter just as much as the ones of the athletes on the field.

Sports photography is about telling stories. With the advent of social media, the need for up-to-date photos to help tell a story has grown exponentially. Sports photographers need to capture the game's intensity and competitiveness. Amateur or professional athletes are now growing their brand in new ways with their own sponsorship and social media channels that require them to grow their own portfolio.

What Do Sports Photographers Do?

A sports photographer's job is to capture and tell the story of athletic events. They capture the game's raw emotion and help fans connect with it. They must be able to convey the event's essence – the athletes' successes and failures – to viewers at home and abroad.

Sports photographers are able to capture moving objects and cover any fast-paced sporting event. They have the technical skills required to think and move quickly – with the unpredictability of the match or the event – while also knowing their camera well enough to ensure they can get the shots they need.

Sports photographers face unique challenges with moving objects and unpredictable lighting at indoor sports. Like the athletes, the more sporting events you cover, the better your shots will become.

Photographers are now needed to cover community events for athletes and teams to help expand their media coverage. They are also involved in the sponsorship and branding of athletes – athletes looking to sign with a professional team or collegiate sport will use their online platform as a way to build their brand and often will hire photographers specifically to help build their portfolio.

Working with athletes one-on-one to capture their sport and personality can be very rewarding and allow you some creativity in figuring out how to share that expression. The sports industry is continuing to grow and with that, the opportunities for photographers will too.

Is It Hard To Become a Sports Photographer?

Becoming a sports photographer is a highly competitive landscape. While most sports photographers may never cover the professional sport for a living, sports culture is continuing to grow and there are lots of room in a wide range of different leagues.

While getting into sports photography can be difficult, it can also be hugely rewarding and fun. No one has a better seat to the magic within sport. You get to bring to life incredible moments of victory and heartbreak.

If you have a passion for sports then you'll be able to carve yourself a space in the industry. Finding ways to start small and build your online portfolio and experience will help you gain more work.

Networking is largely important for your career. Don't be afraid to reach out to different sports coaches, managers, leagues, etc. to get your foot in the door. Reach out to other sports photographers to get advice on how they got their start.

Don't feel intimidated by setting big goals and remember that you'll need to start small. Get involved in your community and get your name out there. And if your focus is to use

this platform as a hobby, you will also find the role to be incredibly rewarding as you share local sports with your community.

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.

A photographer that shoots live musical events needs to convey the massive unfiltered energy that both the band and crowd produce during a live performance. As a music photographer, you'll want to grasp the character and personality of the band's live performance as they depict their music on stage. Your shots should be able to reproduce and represent what it would have been like to be a member of the crowd for those that were not able to attend the show.

Live music event photographers wind up shooting pictures at various venues, including places like:

Basements

Stadiums

Concert venues

Dive bars

Because the nature of musical venues themselves can vary so dramatically, so can the way you shoot particular events to capture the band's character. Live music photography requires the ability to think on the fly and problem solve quickly. Plus, you'll need to have a good deal of creativity and a solid understanding of how to use your photography skills to capture the best shots.

Chapter 7 *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. On one event photoshoot, 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

As a photographer, you're probably familiar with the fact that 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 Photographing for XYZ Media."

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. In my experience, clients have no issue with this.

Show up Early

Showing up early not only allows you to familiarize yourself with the venue and points of contact, but also 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 (especially new clients) in BIG letters on your notes sheet for the event.

Everyone likes hearing their name, and a prospective client will subconsciously be more impressed if you can end the conversation with a friendly, "Well Kathy, I'm glad we talked and I'm looking forward to working with you." Re-read that sentence in your head but without the name this time. It sounds a bit cold and dry, right?

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, however, 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! Shooting around such non-cooperation will be necessary.

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

I recall reading a one-star review of a wedding photographer who acted completely inappropriately on a job and it stuck with me. Not only did that photographer allegedly flirt with the bridesmaids but he tried handing a business card to the groom during the cake-cutting ceremony instead of photographing his client's special moment.

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 8 Hints

Additional Ways to Make Money as an Event Photographer

In addition to your event photographer rates, you can make extra money by: creating 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.

Create print packages that your clients can select from at an extra cost.

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 unposted 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 9 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 at 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 10 Techniques

Helpful tips for event photography

.Arrive Early

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.

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 stat 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.

Do Not Fear Using 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.

Exploiting Drama in nature

Some of natures 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

Exploiting Drama in nature

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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.

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 as hot 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!

How to 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

Be Punctual

Close up wedding portrait of the groom holding the bride's hand - event photography guide

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

I suggest arriving 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

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.

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.

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.

Photographers capturing candid shots of people is important at events.

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.

Shoot in RAW

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.

I recommend getting 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 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.

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.

How to 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.

Composition

Keep the composition of photos simple to avoid distractions. “Consider before you shoot: what is the key message you want to convey?” Beaver says. “Then be really deliberate and intentional as you frame the photo. Remove anything extraneous that might conflict or compete with your main message.”

Beaver recommends you follow what’s known in photography as the “rule of thirds.” Divide a frame into thirds both horizontally and vertically, and align the focal point of the photo at a third of the way into the frame. “The rule of thirds is a simple, useful compositional technique to make photos that are more compelling,” Beaver says. Following this rule helps you create more dynamic images. For example, by placing the “horizon” at the upper or lower third of the image, it creates a composition that is more interesting to the eye.

If you’re hosting a business event or dinner where everyone is seated, you may have to get creative with composition to get a variety of images. “To keep the photos interesting, keep angles interesting,” says Christie Connell, the owner of Azure Photo Studio who shoots countless events of all kinds every year. “if there are floral arrangements, you can shoot between them. If it’s at a restaurant, go outside and take a picture looking in through the window. Look at the event not just as a participant, but from an outsider’s perspective, to get a broader sense of the day.”

Perspective

“In event photography, the objective is generally to give prospective attendees the feeling or vibe, and allow them to imagine being at your event,” beaver says. “Their minds don’t have to make that leap if you show the event from the attendee’s perspective. Pull the viewer into the action, so they’re an active participant and not a passive observer.”

In event photography, the objective is to allow prospective attendees to imagine being at your event.

For instance, if you’re hosting a cooking class, it may be more valuable to show bowls of ingredients from a top-down first-person perspective, rather than just wide shots of people enjoying class. Put yourself in the attendee’s shoes, so that potential attendees can do the same.

That said, don’t be afraid to mix up your shots to reveal the backstage experience.

“It’s really important to shoot from the point of view of the participant, but also to bring somebody into an experience they wouldn’t ordinarily see,”

Focus

While most events will want a variety of shots of attendees — both candid and posed (or “grip and grin” shots, as photographers call them) — challenge yourself to get more creative.

“Often event organizers just want the ‘grip and grin,’” “That works with interesting or famous people, but when you’re doing a dinner or a speaking engagement or a fashion show, it gets repetitive.

Trust your photographer’s creativity, and you’ll get images that will endure and stand alone on Instagram.”

Another note: while it’s important to get shots of attendees having fun, it’s also important to get more abstract shots that aren’t focused on individuals.

“As people we focus on faces.” “That can be positive and powerful — but it can also be a distraction. So if you’re trying to portray a professional networking event, it may be easier for the attendee to imagine themselves within the scene of an abstract image with a slight blur.”

Lighting and editing

“If you’re not a photographer, don’t worry about the setting on your camera,” advises Joe Montana, a freelance photographer in San Francisco. “The most important thing is to capture great moments. Focus on finding that decisive moment and capturing it.”

In the process, try to take advantage of the natural lighting in your venue, and avoid using flash(especially on-camera flash). “Where possible, capture natural lighting, and avoid artificial lighting and flashes, “Unnatural light makes your image inherently feel like a photograph, and takes viewers out of the moment.”

Unnatural effects on photos make it harder for prospective attendees to imagine themselves at your event.

If you do need flash and are taking shots of attendees, have them turn an eighth of an inch to the side so they’re not facing the camera head-on. “This will reduce red eye in your pictures, because that’s caused when light enters the subject’s eyes at a right angle,” says David Silverman, owner of David Silverman Photography. Silverman earned his event chops photographing events like galas and Brown and Yale University athletic games, and most recently photographed the 2017 Super Bowl.

Once you've gotten a great shot, make minor improvements — but be sure not to let post-production effects disconnect viewers from the moment.

A shot list

“Usually people planning the party don’t think about the important shots they need until the night of. Push for this ahead of time so you can be prepped and have the proper kind of gear.”

A shot list is a list of the pictures you want at the end of the night — a picture of the stage empty, a picture of people coming in with tickets, a picture of people dancing, a picture of each beer vendor, and so on.

“You may make different choices depending on if your event is a onetime event or repeating. “If your event repeats, you want to make your photos as evergreen as possible, avoiding anything in them that might feel dated or like a uniquely identifiable time or location. If you have repeating classes, and only pictures of people bundled up in January, that may hurt your marketing in the summer.”

Depending on our payment arrangement, “a very tightly prescribed shot list really helps you only pay for what you need,”

Strategic photo storage tips for after the event

“Put specific keywords and sentences in the file metadata [the title and text description of the file],” it takes longer in the beginning, but is a massive time saver later when searching.” Put in a simple caption as well: three keywords that are relevant to the photo, that are either emotive or descriptive. Include the date of the event as well. Not only will this help you find photos quickly later, it will also help optimize your images for search on Google Images and other platforms once you upload them to your site. If you’re not sure how to do this, ask your photographer most are willing to do so if you pay them for their time.

Main Shot Types when Shooting an Event

Establishing shots

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

Detail shots

There are many ways to shoot detail shots. shoot t with a 24-70mm lens, 70-200mm lens, 50mm vintage lenses, 135mm lens and more. These shots will compliment your wider establishing shots to tell a story.

Close candid's

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.

Posed

Sometimes you will shoot posed portraits of an individual, but most of the time 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, “hey 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.

Chapter 11 Customer Care

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.

Finding an event photographer

Trying to find a photographer to partner with? Across the board, our photographers named word of mouth as their main driver of business. Talk to fellow organizers for recommendations, or look at the photo credits on other event websites.

If you're stuck, a simple Google search, or perusal of the app Thumbtack, could get you some promising leads — just be sure to vet that they are a professional photographer, and not just someone with a camera and free time! All professional and freelance photographers will have some type of portfolio or website, so check out their past work to see if they've shot similar events and to make sure their style fits the look you're going for.

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 presents in Light room (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.

Negotiating a fair rate

Photographers' rates vary greatly based on location, experience, and the difficulty of shooting the event. Expect a rate somewhere between \$200 and \$500 per hour.

"Keep in mind, the photographer is usually putting in time before and after the event too, so the associated cost encompasses all of that."

"You're paying for the professional to come out with equipment, lighting, back up equipment, and more," Keep in mind, the photographer is usually putting in time before and after the event too, so the associated cost encompasses all of that."

In addition, photographers will often request an assistant. Silverman says to think of it as hiring a sous chef for your chef. "There's a crazy list of requirements to hit as a photographer, and assistants can be the glue it takes to keep everything running," Silverman says. This is especially true if you want photos to be uploaded to Instagram or other platforms during the event, and don't have a dedicated team member for that work.

To start off on the best foot, give your photographer detailed information about your expectations so they can factor that into their quote.

"It's helpful to know exactly how many images you expect to get from the photographer, how fast the turnaround time you'll need is, and the amount of retouching and color grading you'll want from the photographer," Montana says. "These three factors add the most amount of time to a photographer's workload."

In addition, establish up front if you're paying for the memory card full of photos, or per image. "More junior photographers will give you all the files on the card, whereas more experienced ones may charge you by the image that you license," Beaver says. You also should be sure to specify whether you're getting raw (unedited) images from the photographer, or if you expect them to retouch them before delivery, as that will affect costs as well.

Not in your budget? "There are ways to subsidize the photographer,". "Put the photos on a gallery on your website that gets a lot of views, and get a brand to sponsor that page. Or, if your Instagram has amazing photographers and followers, brands may give you money to be featured."

You could also ask your venue if they have an in-house photographer. They may be willing to shoot the event in exchange for tagging the venue and photographer in your social promotion. Even if you have to pay them, venue photographers will know the space best.

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
- 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

A timeline of the day and layout of the venue

Make sure photographers know what will be happening when — and where. Silverman requests a list of all the access points of the event, including any restricted areas the photographer shouldn't go, and doors people will be using to enter and exit the event.

"The photographer will want to know what the room layout is, and it's a great idea for them to go and check out the venue two or three days before," Silverman says. "Call the venue manager to ask if the photographer can go in, and maybe even put their lighting in in advance so they don't have to worry about it later."

Touring the venue beforehand will also give the photographer the ability to point out any issues with the decor — for example, a flower stem that looks like it's coming out of the speaker's head in photos.

On the day of your first shoot

leaving early for an event. figure out how long it will take to get to the job on Google Maps, and I double it.

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

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

Personally, I either wear black or grey.

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

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.

Delivering Your Images

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

Client Expectations

If you are hired as a part-time or freelance photographer by client, then you'll need to make sure you respect the client 'swishes and pay attention to everything that your client wants.

That means you'll need to be able to effectively communicate and understand the client and create a business model that's

and understand the client, and create a business model that transparent to those who are hiring you.

Some event photographers also work in studios to earn a side income. Working in a studio means you'll snap pictures in an environment that is controlled and typically work with models.

For this type of work, you may be hired by a fashion company or magazine. However, this is an exception to the rule, and much of the work you'll do as an event photographer won't involve working in a controlled setting; More often than not, you won't be able to control your environment.

Once you are hired as an event photographer, you'll also need to take control of the digital or physical creation of your pictures by developing them. You might also need to perform some editing when it comes to finishing the pictures.

When you need to edit pictures digitally, you'll be doing things like

Changing color schemes

Cropping

Improving the lighting

Adding or deleting objects in the picture

If you use physical prints, then you'll need to know how to develop your film well, or you may need to hire somebody else to help you.

Some clients will tell you that they would prefer to edit their pictures. However, more often than not, the client will expect the photographer to clean up the pictures.

Now that you understand what the expectations are when you become an event photographer, we'll discuss types of event photography below.

Communicating with stylists

Working with fashion designers to represent their brand

Setting up a photoshoot

Running the photoshoot

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.

How to Manage Your Client's Expectations and Needs

Two cute dogs in party hats posing at the beach

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.

What Should Your Turnover Time Be

A group pose for special event photography

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*.

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.

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.

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!)

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

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.'"

Chapter 12 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

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.

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.

Streamline Your Editing Workflow

For the last of our photography tips, we're obliged to acknowledge that much of the photographer's work happens after the event has ended. Your editing workflow is going to take a little bit of time for a couple of critical reasons. 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. 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.

Setting Your Rates

There are lots of articles out there on how to set your rates, most of them focusing on itemizing your time and charging appropriately for it. But the brutal truth is that nobody cares about how you value your time. 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.

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? These...

Event Photography Pricing

Is the thought of splashing out on new equipment making you wonder how much you can actually make as an event photographer? Fair enough! Of course, like all types of photography, there is a wide range of potential event photography rates that you can charge.

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.

Event Photography Price Packages

Many professional event photographers charge anywhere 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 a 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.

Chapter 13 the event

Preparing photographers before the event

To get the shots you want, you need to be as clear as possible with your photographer. The best way to do that is with a photographer brief. Be sure to include:

What you hope to accomplish and where the photos will be used

To get the most value possible, let the photographer know where exactly you plan on using these images: on your event page? In a Flickr gallery? In social media posts? A banner ad or physical posters?

“It’s tempting to say you’ll use them anywhere, so consider where you get the most value out of photos now,”, “If it’s Instagram first and foremost, you will need to know to shoot wider so they can crop in. If it’s for long narrow posters or web banners, that’s more restrictive so I’ll compose accordingly.”

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.

What to Wear for Event Photography

Sweet event photography shot of a wedding couple making their vows
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.

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

A live concert shot of a singer onstage - event photography tips

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!

Any key people at the event

“Are there key people at the event that I need to follow?”. “If so, the event organizer should point them out or have a staff member help me.”

If people are speaking, note where in the venue people will be coming from and walking to. If there are key stakeholders who must be photographed, ask a staff member to point them out and get their names. And if there's anyone who would prefer not to be photographed, make sure the photographer is aware of that as well.

Headshots are popular at events

People want actual images that are personal to them. Traditionally, headshots took a significant amount of time. Shoot the pictures as people walk capturing the person's badge to identify who is in each photo take them back to the studio to do post-production. to, then pick the best shot, put it on a download site and send a link to everybody to download their pictures. Then we'd give everything to the client via a thumb drive.

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.."

How to 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.

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.

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.

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.

Be Punctual (Arrive Early!)

Close up wedding portrait of the groom holding the bride's hand - event photography guide

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

I suggest arriving 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.

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

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

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. Do wear comfortable shoes.

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 Mail Chimp 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.

How to Manage Your Client's Expectations and Needs

Two cute dogs in party hats posing at the beach

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.

After gathering the essential photos, you may 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.

Chapter 14 Training

How to Work Most Effectively With Professional Photographers

For most events, trusting your photography — and by extension, your ticket sales — to an amateur is too big a risk to take. If you work with a professional photographer, you're drastically increasing your chances of telling the story of your event in a compelling way. But if you don't clearly explain your expectations beforehand, a simple miscommunication could leave both parties disappointed.

Follow these steps to make sure you're getting the most out of your investment in photography.

How Do I Get Into Sports Photography?

Picking up a camera is the first place to start when you are looking to become a sports photographer!

If you are interested in getting into sports then starting in your community is the best place to begin. Getting involved in the local channels of social media and your local newspapers to find out when the next upcoming sports game is and getting out for experience will help you build your portfolio.

By gaining experience in your community, you'll become more comfortable with knowing how to shoot different sports and gain an understanding of the game. While you don't have to be an expert in any particular sport, having at least an understanding will help you anticipate the kind of photographs you'll need to be looking to capture.

Starting at the local level will also help you get comfortable with more of the technical aspects of your camera – such as your shutter speed, different lenses or settings, maneuvering your camera body, and focusing on moving objects.

If you are looking to move into the realm of professional sport and become a professional photographer, building a base that includes a wide range of experience will give you some great sports photos to add to your online portfolio. Your ability to network will be important in helping you get to the next step. You never know who you will meet at different amateur sporting events, so make sure to leave a good impression every time and keep working towards your goals one sports photo at a time.

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

My personal opinion on working for free is this: 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 tries to convince you to do something free, never do it. 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. many would be happy to have an assistant volunteering their time. Even if they do not train you, you can learn a lot by observing.

What You can Learn from Another Photographer

shooting for a seasoned photographer is an exciting experience. You will get to practice everything you know about photography. So much of photography is learned by doing and getting 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.

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. being a second photographer for events, 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. Rather work for yourself. Become the unofficial event photographer in your own life.

You do not need to be at a bonfire 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. For example: music festivals, art openings, concerts, and more are likely events you are already attending.

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 tries to convince you to do something free, never do it. If an organization has no budget for photography but you decide to volunteer your time, that's ok.

Practice Directing People

Practice Directing People

One of the specific skills to learn successful event photography is how to direct people. The key here is a thorough practice. There is always a degree of unpredictability during actual events. There will betimes 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, and pay close attention to the flow of the event. Most importantly, event photographers must be able to capture the best moments of the event.

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.

Get more bookings with the right tool for the job

Chapter 20 How to Do

Chapter 15 How To-do

Sports

Learning the rules of the game is one of the top tips to help you get started as a sports photographer. Some of the best shots you will take will be in the heat of the moment – completely unpredictable – so having an understanding of the sport itself will give you a good idea of what to look for.

It is also important for safety in some of the more action-happening sports that could get intense. You always need to pay attention to what is going on around you and follow the ball. Depending on where you are, you also may need to be cognizant of the fans or spectators in your area.

Having a strong understanding of the camera equipment you have and the settings on it is another really important skill for a sports photographer to have. Since the game is moving so quickly, you need to be able to adapt to be able to capture the best images. If you are spending time fiddling or adjusting settings you could miss a big goal or moment of the game that you can never get back. You just don't have the time. Just like the athletes, practice will help you improve those technical skills.

Chapter 16 Promotions

How to Work With Photographers & Use Photos to Promote Your Event

A picture is worth a thousand words... and countless ticket sales.

You already know the saying — but are you confident your photos are telling a compelling story about your event? If the photos on your event page or in your Promotions aren't captivating — or worse, aren't there at all — it's not just potential attendees' curiosity that will be let down. Your ticket sales will suffer too.

Photographs are vital to marketing your event and building your brand. The popularity of visual social networks like Instagram and Snapchat is skyrocketing. But you can't differentiate your event if your photos look like the pictures of every other event out there.

No matter where you use them, finding great shots to promote your event is a key way to spark interest with potential attendees. In fact, photography can do more than spark interest — images are essential in getting potential attendees to commit to your event.

According to our research, Google's image search is one of the top two sites potential attendees bounce to after visiting event pages. Why? Because people rely on photos to help them understand what to expect from your event.

Potential attendees use images to validate their desire to attend your event — and past attendees use images to relive the experience and spread the word. Don't let your photos send the wrong message.

So how can you make sure your photos are saying what you want them to? Find out in this guide packed with insights from seven professional event photographers and designers.

How to Use Photography to Sell More Tickets

As you've learned, potential attendees use photos to decide if your event is worth their time and money. As you've also learned, Google Images is one of the top sites potential attendees bounce to after visiting event pages.

Consumers rely on photos to show them what to expect from your event, wherever they are. But you can make your marketing more effective by targeting which images you show them — whether they're already on your event website, have just seen an advertisement, or are on social media.

No matter what your copy is, "you need a great image to really entice somebody,"

On your event website

By the time potential attendees are on your event website or ticketing page, they're already interested in your event. Now is the time to use photography to convince them to make the purchase.

Display photos that answer the questions about the event before they ask them — or leave your page to find the answer. They want to get a sense of your event's vibe: does the venue have an upscale atmosphere, or more of a hipster feel? What are people wearing in the pictures? Keep people on the page — not going to Google — by embedding photos that show people what to expect.

After all, the more confident potential attendees feel about the experience they're considering, the more likely they will be to complete the purchase.

First-time event? You can still find compelling photography.

"It's a quintessential problem: How do you get photos of an event that hasn't happened yet?". Luckily, there are some good sources for authentic, believable stock photography.

However, you may be able to get the pictures you need without resorting to stock photos. "You might not have to get new photos, because you can get photos from the artists and the space," If it's a speaking engagement, get some new headshots. Request original content from the performers.

Rely on performers and speakers for headshots and pictures of them at previous events. Ask the venue for pictures of the space, to illustrate the vibe. And if your event features food, drink, or consumer goods, take pictures highlighting meals prepared by the chefs or jewelry from a vendor.

In advertisements

In advertisements — whether online or posters on the street — your goal is to attract people's attention. Use the most shocking or compelling photo you have to catch their eye, and avoid using images of attendees' faces unless you have a legal release. Use the design around the photo to reflect your brand, and lean into the "perspective of the attendee" to give them a sense of FOMO (fear of missing out) if they close the window instead of learning more.

Using photos in marketing? You may need a release form.

PRO When it comes to event photography with individuals in it, there are legal restrictions about how you can use it. You need to be especially cautious if:

- The photos feature children
- There are trademarks in the background of photos

- You're using the photos for advertisements

If you're doing any of the above, you need to be sure to get a release.

Many events put a notice in the entryway that says that by walking into the event you acknowledge and consent to your image being used on camera. Take into account if attendees would have a reasonable expectation of privacy, and if they're identifiable or just a member of a crowd, before deciding on your approach.

However, even in the above circumstances there still many instances especially if you're a big brand or company when it is helpful to get an explicit release to protect yourself against legal challenges.

It's always better to be safe than sorry, so check with your legal expert to see what the right approach is for your business.

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

Remember 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.

On social media

All those “grip and grin” photos you got at your last event? Social media is the place to use them. “You can honor people’s vanity in the right way,” People seethe were having fun, they tag themselves or comment, and then their friends see.”

Not only will they spread the word about your event, but great photos will motivate past attendees to come back next time.

Photos are an incredibly important way for people to remember that memory, to want to go again, Add your more artistic shots to any social media posts year-round. Including images in your posts is an easy way to increase their reach on any social network.

Of course, if you really want to focus on photography, you’ll also want to start using Instagram, the photo-based social network. Post to Instagram on a weekly or daily basis to get the most out of your photos year-round. (Even better, use Instagram to post directly to Facebook as well.

Instagram users love interacting with photos and videos by commenting, liking, and sharing them with their friends. This is great news for your event — and for your ticket sales. Post the right photo and you could be reaching some of your most vocal and engaged attendees! Instagram users search the app for specific hashtags to find content that aligns with their interests. To capture the attention of event-goers, add relevant hashtags in the captions of your photos.

Do you host a recurring event? On Thursdays, use the “Throwback Thursday” hashtag or #tbt on images from previous years to establish your brand, generate hype, and get attendees excited for this year’s event. Hosting an event for the first time? You can still get creative on Thursdays and post #tbt pictures of speakers or performers from childhood as a fun way to promote your upcoming event. Every other day of the week, use Instagram to post photos of your event planning and prep to give attendees a backstage look at your process.

Encourage attendees to share photos at the event

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 my advice is to 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.

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'.

More Focus on Branding

Branding is becoming increasingly important for businesses, as it helps them to stand out from the competition. Event photographers can capitalize on this trend by focusing on capturing images that showcase the company's products or services in the best possible light.

In addition, event photographers should focus on developing relationships with the people who are responsible for branding at their company. This will allow them to get access to information about upcoming projects and opportunities to shoot photos that will help promote the company's products and services.

Greater Use of Video Content

Video content is becoming increasingly popular, as more and more people are turning to social media platforms to get their news and entertainment. As a result, event photographers will need to learn how to shoot video content in addition to still photographs.

This trend presents a great opportunity for event photographers, as they will be able to offer their clients' wider range of services. In addition, they will be able to create videos that are more engaging and interesting than traditional still photographs.

Advancement Prospects

Event photographers may find advancement opportunities by working for a larger photography company or by starting their own business. Those who work for a company may be able to move into a management position, while those who own their own business may be able to expand their business by hiring additional photographers. In addition, event photographers who have a strong online presence maybe able to attract more clients through social media and other online marketing tools.

Similar Jobs

Videographer
Photojournalist
Real Estate Photographer
Commercial Photographer
Portrait Photographer
Wedding Photographer

Additional Ways to Make Money as an Event Photographer

In addition to your event photographer rates, you can make extra money by: creating 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.

Create print packages that your clients can select from at an extra cost.

Chapter 17 Quiz

1. Can you make a list of the essential photography and electronic equipment you will need to go on a trip?
2. How many memory cards will you take and how will you take care of them on a trip?
3. What equipment do you need each time you go out to take photos?
4. . What opportunities will you have to take photographs, even if you are in a group travel situation?
5. True or False: Outdoors, I'm using natural light, so I don't need to worry about the lighting, and I should concentrate on my posing and expressions.
6. . When shooting portraits outdoors, is a light overcast sky a good or a bad thing?
7. True or False: In order for a reflector to provide professional results, it must be purchased from a camera store.
8. True or False: When mixing natural light and artificial light in a portrait situation, balancing those light sources isn't really that important, like when shooting a product.
9. If I use an electronic flash to light up my subject in the foreground so that the background doesn't overexpose, this is called __ flash.
10. What type of lens can obliterate the background through the use of aperture?
- 11.. What unattractive lighting (for portraiture) can occur in a forest?
12. What does the Ephemeris do?
13. What can the change of seasons provide for your outdoor portrait efforts?
14. True or False: Outdoors, I'm using natural light, so I don't need to worry about the lighting, and I should concentrate on my posing and expressions. When shooting portraits outdoors, is a light overcast sky a good or a bad thing?
15. What can the change of seasons provide for your outdoor portrait efforts?

Chapter 18 Tips

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.

PRO TIPS

“You don’t want to use a lot of flash, because it may detract from the event itself. If the lighting there is minimal — like a candlelit dinner use a higher ISO or a wider aperture. This will create a more shallow depth of field, meaning not everything will be in focus, but that’s the best way to convey the feeling and mood of the event without being too intrusive.”

“Jack up your ISO and use as little flash as possible. Match the colour balance of the lights in the space with a gel on your flash.”

“Show the beautiful finished product the beautiful tarts they couldn’t have dreamt of making on their own.”

“Fluorescent lighting makes for a colour balance challenge. The main thing you have to pay attention to is the colour use a custom white balance to even out the fluorescent tone you get. By correcting for that while you’re shooting, you avoid that jaundice skin tone colour that can be created from that lighting situation. If you’re inside, you can bounce light off the walls or ceiling to make for a more natural feel.”

“If you need group photos, do it quickly with a clean background, and reassure people it won’t take very long.”

“Utilize interesting angles and perspectives so the shot isn’t so utilitarian.”

“The number one confusion people have is that they need flash in the dark but people lose their detail flooded in light. If you’re shooting the actual band, just use the stage lights you don’t need flash. Work with the lights that are already there, keeping your shutter speed high for the motion and aperture smaller based on the amount of light on stage. If you’re shooting people dancing, try to work with the lights from the stage to illuminate them.”

“If you’re shooting an event that has a lot of environmental lighting (like at a club that has spot lights, lasers, strobes, etc.) then employ the method of “dragging the shutter”. Your flash unit is going to get your foreground subjects to stay sharp and in focus, so keep your shutter open for longer than you typically would it will allow some of that

environmental light to enter the frame, colour the image, and add cool-looking streaks and effects to the image.”

“Typically, the most important thing is who’s in the picture. If attendees drop a lot of money to be there, they want visual proof next to the celebrity guest. If a brand is hosting, you want a shot of somebody with a local hook (like the town mayor) with the celebrity guest and a corporate logo in the background.”

“Get the interaction between guests and artists. Shoot the fun. Turn around and capture the reaction on peoples’ faces. Be in front of the crowd or looking back at the crowd. If it’s a quieter event with an orchestra, noise can be a big issue, so choose a quieter camera and keep out of the way of people enjoying the night. Be very respectful and find out where you can’t go.”

With everything else going on, it’s likely you’ll get the most use out of your photos after the event. But there are easy investments you can make to encourage attendees to share their own pictures from the event with their friends.

Your number one priority should be to have very visible and fun signage around the event that includes your branded hashtag, and ideally your social media handles too. It’s a reminder for attendees to post, and to include your brand if they were already planning on using social media.

Encourage attendees to spread photos by installing a social media wall at your event, where pictures using your event hashtag on Instagram and Twitter are displayed in real time. Attendees love to see themselves on the big screen, and this encouragement to post the photos in real time will give your event a better shot at going viral.

Even if you don’t have a Snapchat account for your event, you can still encourage attendees to use it to share photos with friends. By designing a geo-filter (an illustration or “filter” for Snapchat photos that can only be used within your event grounds), you can get attendees excited about sharing photos with your design. Snapchat users can send images and videos directly to friends, or post to their own Stories for all their followers to see. Either way, a branded geo-filter is a great way to encourage attendees to post as well as get your brand in front of new audiences. Plus, Snap chatters can download their own images or screenshot others, so it’s not unusual to see photos with Snapchat filters pop up on other platforms like Twitter or Instagram. That means bonus views for you!

To capture the most attendees possible, you have to capture pictures that bring the experience to life. But if the photos in your ads or on your event page are lackluster (or, worse, not present), it’s not just potential attendees who will suffer — your bottom line will too.

But prioritizing photography will pay off. By understanding the fundamentals of design and communicating effectively with your photographer, you're setting yourself up to sell more tickets.

Of course, great photography is just one step to convincing a prospective attendee to buy tickets. Find out what else it takes to sell more tickets in this guide to turning more website visitors into attendees.

Chapter 19 Salary

Event Photographer Salary & Outlook

Event photographers' salaries vary depending on their level of education, years of experience, and the type of event they are photographing.

Median Annual Salary: \$82,500 (\$39.66/hour)

Top 10% Annual Salary: \$445,000 (\$213.94/hour)

The employment of event photographers is expected to grow at an average rate over the next decade.

Demand for wedding and event photographers will continue to come from couples planning weddings and other special events. However, the increasing popularity of social media may limit the demand for these workers. As more couples post photos on social media, fewer people may feel the need to hire a photographer.

Making Money with Event Photography

There are plenty of opportunities available to make money as an event photographer. That means it is easy to become a full-time event photographer if you use the right amount of professionalism and develop an awesome portfolio. Your location may also factor in how many events photography opportunities you have. For instance, if you live in a small town, it may be harder to find gigs.

To become successful in this industry, you'll want to develop a great reputation since word-of-mouth is often key to achievement. Knowing how to advertise well can also help you.

It's a good idea to approach event coordinators to see if they need photographers. Networking will be key to developing your opportunities as an event photographer.

Event photographers make decent money. Most of them make about:

\$100 to \$250 per hour

\$25 per \$100 per final edited image

For an average birthday party, event photographers make \$300 to \$500.

For an average wedding, event photographers make \$1,000 to \$3,000.

Yearly, event photographers make between \$17,000 and \$78,000.

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. Obviously, more experienced photographers will reach the higher end of that scale.

What Is the Average Salary for a Sports Photographer?

The range of an average salary for a sports photographer changes depending on the size and scale of the sports you are covering. There are some photographers who are working freelance to cover sport, while others have been hired by a team or league with a more extensive workload that can include travel to road games.

On average, the salary of a sports photographer can range from \$102,000 to as low as \$19,500, but the average salary is around \$49,047. For freelance work, sports photographers should make somewhere between \$50-\$300 as an hourly rate and earn between \$500-\$3,000 for a flat rate for an event you are covering (between four to eight hours of coverage).

The range is quite extensive as some photographers are shooting sports events as a hobby, while others are doing so as a career. The bigger or better your online portfolio is, the more opportunities you will have to land more photography gigs and negotiate more money.

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 20 Post Processing

Examples of photos you like

“Photographers are visual creatures, so the more you can provide example images you like, the better,” illustrate the right tone, or focus, or subject matter. Images are a powerful shortcut to get photographers to deliver what you’re asking for.”

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 do not 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 colour 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 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 colour 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.

Rating your photos

Lightroom gives you several ways to rate your photos other than rejecting them or selecting them. There are also colour 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 own marketing. Worthy of being posted in a portfolio if it is important subject matter: a presidential candidate or celebrity.

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

2 Stars = Not worth delivering to my 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.

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 plan 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.

Chapter 21 Conclusion

Conclusion

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.

P.S. Are you interested in knowing what event planners may be looking for when hiring photographers? Check out my article I wrote on hiring an event photographer.

If you're thinking about becoming an event photographer, then you've learned that you have several options to choose from, including:

Sports Photography

Fashion Photography

Music Photography

Wedding Photography

Depending on your interests and your photographic style, you'll be able to find the right type of event photography for yourself.

Plus, becoming an event photographer can be a very lucrative and intrinsically rewarding career, making this a very attractive career.

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.

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.

Also, no matter how rough the situation is, live through it with a positive attitude. These

Chapter 22 LEGAL NOTICE

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Chapter 23 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