



Creative Shoot FAQ

The TF process can be fun and energetic but also hectic and confusing. Every participant may come with different expectations. I attempt to answer your questions in this document. An up-to-date version of this document, and other forms, can be found at www.lumondo.com/creative.

Sincerely,

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1. TF Shoots

1.1. What is a TF shoot?

The purpose of a TF (Trade For) shoot is to practice technical and creative skills, generate new concepts, and provide images for participants' portfolios. A TF shoot is sometimes called a "creative".

Photographers engage in TF shoots to develop new ideas, experiment with new approaches to lighting and posing, and to network with stylists, models and other members of the industry.

1.2. What are the different kinds of TF shoots?

The two main TF shoot types are TFCD and TFP. TFCD stands for "Time for CD" and TFP stands for "Time for Print". In a TFCD shoot, participants receive digital versions of shoot images. In a TFP shoot participants

receive prints but not digital versions of images.

TFCD is the most common TF shoot type, since digital files are more versatile and less labor intensive to produce than prints. Having the image files on disk, participants can choose to print the images at any time at a location and time convenient to them.

1.3. How can TF shoot images be used?

Images from a TF shoot are used for self-promotion of the services of each participant. Typically, images may be used in print or on-line portfolios. Additional promotional usage of the images such as for business cards, t-shirts, or other materials is not permitted. This kind of extended usage should be discussed with the photographer before the shoot.

Images from TF shoots should never be used for commercial or advertising purposes, or any other circumstance in which a usage fee applies. If one of the participants would like to extend their image usage rights, they must contact (and possibly negotiate fees) with (a) each person whose likeness appears in the image (b) each stylist whose work appears in the image, and (c) the photographer.

The ways in which images can be used by the photographer are stipulated in the model release (see 1.8). The ways in which images can be used by other participants are stipulated in the image release (see 1.10).

1.4. Does anyone get paid in a TF shoot?

Usually not. However, participants can agree on conditions that stipulate payment. It is not unusual for the MUA to ask for a kit fee (see 1.6) to cover the cost of consumables.

1.5. What is a test shoot?

A test shoot is the term used by model agencies, and broadly in the commercial modeling world, for creative and portfolio-building shoots. Depending on the arrangement, it is not uncommon for the photographer to pay for models to do a test shoot, such as in the case when a photographer would like to showcase their abilities to an agency, or for the model to pay the photographer to generate material for the model's portfolio. Agencies may book a test shoot for a candidate or newly signed model to evaluate their strengths in front of the camera.

The main difference between a test shoot and a TF shoot is that the former involves the agency in some way, whereas the latter is usually done out-of-band from the normal channels of booking and engaging models and other talent.

1.6. What is a kit fee?

Makeup artists (MUAs) and hair stylists may charge a kit fee, which is designed to cover the cost of their consumables. MUAs' kit fees vary, but are usually in the \$10-\$30 range. Hair stylists' kit fees are usually lower, \$10-\$15.

The amount charged varies and it is highly recommended that you discuss the kit fee with your stylist well ahead of the shoot.

I split the cost of the kit fee with the models (see 5.3).

Charging the kit fee is considered controversial by some. There are those that argue that everyone on the shoot incurs an expense, of one kind or another, and that it is unfair that only the stylist should be remunerated for their costs. Another argument against the kit fee is that the kit fee amount is typically fixed, regardless of the cost of the materials used, and therefore it is difficult to assess whether it is limited to a pure cost-recovery charge.

1.7. Are there any conventions or industry standards for TF shoots?

Specific conditions for a TF shoot vary. However, there are well-established

guidelines which serve to normalize expectations. For a list of these guidelines, see

http://en.wikipedia.org/wiki/Time_for_print

Some of these guidelines are firmer than others.

For example, regardless of the nature of the TF shoot, I strongly advise all participants to sign model and image releases, as appropriate, before the first shot is taken. It is vital that the photographer communicates image usage guidelines to everyone.

Conversely, it is important that the models, and stylists as well (though less so, because their likeness does not appear in the images), understand each clause of the model release.

Working from these general guidelines, the participants of a TF shoot may draft an agreement that is appropriate for their project. This agreement takes the form of a model release and image release.

You should not hesitate to ask the photographer, who generally provides both the model release and image release forms, to explain any points on the forms. If you need to renegotiate any elements, you should do so before the first shot is taken.

It is appropriate to ask the photographer for a copy of their model and image release forms before the day of the shoot. This allows you time to review their clauses and ask any questions.

1.8. What is a model release?

A model release is a form signed by the model and kept on file by the photographer. Typically for a TF shoot the contents of the model release are negotiated between the model, photographer and, potentially, any stylists involved. The stylists may be interested in the model release to understand the scope of the project. For example, unusual clauses in the model release may influence a stylist's decision whether to participate in the shoot.

Through the model release, the model gives the photographer permission to use the

images for certain purposes, such as self-promotion, and explicitly forbid the images to be used for other purposes, such as commercial or adult-oriented use.

It is critical that every model read and sign a model release. Not doing so may limit their rights for formal intervention if the images are used inappropriately.

1.9. What does your model release state?

The core of my TF model release stipulates that I **have the right** to

- use the images for self-promotion, such as in my print or online portfolio, and
- modify the images to create composites or alternate forms, except in a manner that is defamatory, slanderous or pornographic

My release also stipulates that I **do not** have the right to

- use the image or a derivative for commercial or advertising use, where a usage fee would normally be charged
- use the image for adult-oriented web sites

I strongly advise that any model release you sign contains explicitly stated versions of these elements. Although it is highly unlikely that any commercial use of the images will be possible without the end-user (e.g. magazine) having an appropriate and signed model release, some publications are less diligent than others. You should not assume that you have any rights that have not been explicitly granted to you in the release.

My model release also includes a veto clause, which allows the model to remove photos from the shoot from public dissemination in certain cases (e.g. wardrobe malfunction, see 6.3 and 6.4).

1.10. What is an image release?

An image release is analogous to the model release and is a form in which the photographer gives the model, stylist and any other participant who is receiving images, permission to use the images for certain purposes. Generally the image release is drafted to correspond to the model

release and contains many of the same clauses.

1.11. What does your image release state?

My image release gives the same rights to the participant to use the image for self-promotion, in print and online. The image release, however, prohibits

- modification of the image beyond standard photographic adjustment for color, contrast and tone for the purpose of optimizing for print and online display

For example, you cannot crop the image and display it, since that would be considered modification. You also cannot make conversions to black-and-white or apply any tinting or duo/tri-toning (see 10.3).

In addition, you are also prohibited from

- submission of the images to any publication
- commercial, advertising or stock use of the image, or where a usage fee would normally be charged
- sale of the image for adult-oriented web sites

My image release also requires that any display of the image be accompanied by a credit to Lumondo Photography, with the sole exception when the image is used in a print portfolio.

2. Planning

2.1. How long does it take to plan a shoot?

Between two and three weeks is average from first contact. Usually a pre-shoot meet-up happens in the first week, other participants (like stylists or models) are recruited in the second and third week.

Some shoots can come together very quickly, in a matter of a few days, if styling, wardrobe and concept are well defined.

2.2. Who coordinates the planning process?

I consider the major part of this task to be the responsibility of the individual who initiated the shoot casting.

If I, as a photographer, contact you then I will do my best to provide sufficient information early on in the process for you to decide whether the project is appealing to you. I will provide you with sample images of styling, clothing and concept that I have in mind.

If you contact me, as a model or stylist, then I expect that you have put some thought into what you would like us to collaborate on. Sample images of other photographers that you like and would like to use as inspiration are very helpful. Photos of clothing and any accessories are also very useful at this stage.

Regardless who organizes the planning, everyone on the team has equal say into the creative direction of the project (see 2.4). Openness and creative freedom are essential to success of the TF shoot.

2.3. How do we communicate during the planning process?

Initially communication is done using the forums of the networking website (e.g. Model Mayhem, Facebook). To support exchange of attachments, I usually prefer if subsequent conversation is done via email. You can reach me at martin@lumondo.com.

2.4. Who decides the theme of the shoot?

Everyone has input and we collectively decide on the final details. It is very difficult to get people to do things they don't want to do (especially for free!), so you should absolutely not worry about being put in a position in which you're going to be asked to do something you're unhappy with.

Depending on who initiated the shoot casting, a strong concept may already be well formed by the time other members join the team. Minor creative tweaks are encouraged, especially with input from other team members, but it's also vital that the original vision is executed.

If you approach me with an idea that I like, then I am happy to work with you to explore it. I may offer suggestions, but I consider it a priority to achieve the vision you initially had.

If you approach me with an idea that does not fit with my style or goes outside of my shooting repertoire, then I will do my best to suggest a photographer for whom the project would be a better fit.

2.5. Can we meet before the shoot?

Yes. Except for the case when talent is brought in from out-of-town, I consider a pre-shoot meet mandatory. It not only serves as a great introduction, but any conversation about a creative process is best held in person.

2.6. What happens if I cannot meet with the team before the shoot?

If your schedule cannot accommodate a meeting, I only ask that you make sure you have the right address, time and shoot concept in mind.

2.7. What happens if the photographer has to cancel?

This hasn't happened yet, but it is only a matter of time before a crisis comes along and requires that the shoot be moved.

I will cover the stylists' kit fees (see 1.6) if I cancel within 48 hours and any travel and accommodation expenses incurred by the model.

2.8. What happens if the model has to cancel?

Again, it happens. I understand that life and other priorities get in the way of shoots. Jobs, family and school all take a chunk out of us and sometimes there isn't anything left for creative projects.

I ask that you contact me as soon as possible with the cancellation. If you can find a replacement for your role – terrific. If you cannot, I ask that you contact other members of the team and explain the situation.

At this point, the shoot can be canceled, reworked, or rescheduled, depending on the circumstances.

2.9. What happens if the MUA or stylist has to cancel?

This happens too. If you can provide me with a trusted alternative, I would be grateful. If not, I ask that you let me know right away so that we can find a replacement in time.

3. Location Scouting and Rental

3.1. How is the location chosen?

The location is intimately tied to the concept of the shoot. I have a variety of locations that I like to work at, so I may be able to suggest something if you approach me with a concept.

I am always looking for new locations to suit my style – if you approach me with a location and concept then I become a very happy person.

3.2. What happens if permits are required?

The person who selects the location is responsible for obtaining any permits. Permits are required for all private locations and some public ones. For shoots in protected nature reserves it is best to check with the park authority first. Some permits require a fee (see 3.3).

3.3. Who pays for location rental?

If the amount is less than \$50, and I determine the location, I cover the cost. If it is more but reasonable, the rental is split between the participants, if everyone agrees that the investment is worthwhile.

If the rental amount is very high (e.g. hotel room), then the breakdown is negotiated during the planning phase.

The individual who chose the location is responsible for reaching acceptable compromise with everyone. They may be required to cover the majority of the rental, with other members chipping in.

4. Wardrobe

4.1. How is the wardrobe chosen?

If you have an outfit in mind, send me a photo or bring it to the pre-shoot meet. This helps me conceptualize what it will appear like in the image and I can begin to think about complementary lighting and location.

If you are coming from out of town, or have a variety of outfits that you'd like to choose from, bring as much as you can with you. On the shoot, we can lay things out on the floor and use the collective creativity of the team to pick the style and clothes.

It is better to bring a lot of clothes and not use most, than to bring only a few and wish you had more to choose from.

4.2. Who owns clothes that are bought for the shoot?

Whoever paid for the clothes, owns the clothes. In other words, if you bought fresh undies, I won't ask you for them. At the same time, if I have a new pair, you can't have them either.

If I buy a piece for you to wear and it is an undergarment, then I don't ask for it back. This hasn't happened yet, since I don't shoot nudes or glamour.

If we split on the clothes, then the person who wore the outfit keeps it. If multiple models wore the outfit, then it becomes complicated and if it ever happens, I promise to be very reasonable. No fighting on set, please.

4.3. Who attends fittings?

If a fitting is required, such as for custom pieces (e.g., if local designers are involved), then I may be present to take test shots to see how the piece fits.

If I am not there during the fitting, please be nice to the designer/fitter. And, as a bonus, if you get stuck with a pin, we all chip in for a beverage of your choice.

4.4. What happens if clothing is damaged?

Everyone behaves like an adult and works the situation out. Blood is shed only on the rarest occasions.

5. Makeup and Hair

5.1. When is a MUA required?

If I approach a model, then I will assume that the model will want a makeup artist (MUA) unless stated otherwise. Some models are very happy doing their own makeup and if an uncomplicated look is

desired, then we may choose to go without a MUA.

If you approach me, then I will assume that if you want a MUA, you will book one. If you would like me to book one for you, let me know.

5.2. What does the MUA do?

The MUA designs, applies and retouches makeup. I expect that the MUA participates in other aspects of the shoot. Specifically, I count on the MUA to provide suggestions and alternatives to any ideas that are being considered.

Therefore, even if the shoot calls for uncomplicated makeup, if the concept is strong I like to recruit a MUA for the benefit of having an additional creative eye on the set.

I generally won't ask the MUA to play as a photographer's assistant. I prefer that they monitor the makeup for any retouching.

5.3. Who pays the MUA kit fee?

I split the kit fee with the models. The kit fee is generally \$10-\$30. Hair kit fees are typically lower, \$5-\$10.

5.4. When is a hair stylist required?

When the styling is uncomplicated, it can be very efficient if the MUA can double up as a hair stylist. However, if a specific style is required that calls for the skills of a specialist, a hair stylist is recruited.

If the shoot involves significant investment of money or time, such as travel, location fee/rental and/or wardrobe purchase, then I like to have both MUA and hair stylists on board to maximize the number of people that will benefit from the investment.

6. Styling

6.1. When is a stylist required?

If the shoot calls for specific wardrobe that is not easily accessible, a stylist will be recruited. In this case, since the stylist brings the wardrobe, it is up to the person who initiated the concept to find the stylist and with their help select appropriate wardrobe.

6.2. Who monitors the clothes during the shoot?

A lot of times this job falls naturally to the MUA, since neither the model nor I can effectively keep an eye on the clothing and posing or shooting at the same time.

Keep in mind that some things can be easily retouched, while others are notoriously difficult to deal with. A clip or tag can be removed in a matter of seconds in post-processing, but a long crease which casts a shadow can take much longer. It is therefore more important to shoot slowly, but carefully, than to flail your arms about, causing creases everywhere.

6.3. What is a wardrobe malfunction?

Well, you only need to Google "Janet Jackson superbowl" to learn about this term. When a strap fails, or something is shed or tears, it's possible that the result is caught on one or more frames. You can choose to remove any images that capture this from the shoot (see 6.4).

6.4. What happens to undesired images?

I give the model complete veto rights to every image. This is clearly stated in both my model release.

As a model, if you see anything in an image that you are not comfortable with, regardless of whether you thought it was a good idea at the time, the image is tossed. No questions asked what-so-ever.

It is much more important to me to maintain a good working relationship with the team members, than to use the image. I can always reshoot the concept with another team.

7. Shoot

7.1. Will there be food or drink?

I will make sure that everyone has access to water, tea or coffee. If the shoot is very long (>6 hours), I will have snacks like fruits or energy bars.

Please make sure that you pack enough food for yourself to avoid passing out or, worse, succumbing into a hypoglycemic drool state.

7.2. Will there be music?

If shooting indoors – yes. If shooting outdoors – generally no, unless facilities are already in place.

Please let me know what your favourites are, or bring them on a CD or MP3 player. If you choose to go with my choices you will be listening to, among others, Claude Challe (Buddha Bar), Stephane Pompougnac (Hotel Costes), Fila Brazilia, Hed Kandi, Craberries, Delerium, Gotan Project, Kashtin, Mike Oldfield, T.A.T.U., Thievery Corporation, Metric, and European pop.

7.3. Will there be breaks?

Yes, I'm not a slave driver. If you need a break, take a break.

7.4. Can I bring an escort?

Of course. The escort should be well behaved and remain as an observer. The escort may not take any photos.

7.5. Can I bring a pet?

Sure, but promise to clean up if anything comes out of the pet. I, on the other hand, will promise not to pay more attention to your pet than to you.

7.6. How long is a typical shoot?

The shortest worthwhile shoot is ½ hour. It's possible to shoot quickly if the model arrives fully styled. If styling is done on scene, allow at least 30-45 minutes for styling each change and for 30 minutes of shooting. Depending on the number of looks per style, I may be adjusting the lighting to give you a greater variety of images.

7.7. What equipment do you use?

Canon 5D with 24-70L, 70-200 2.8L IS, 135L and Sigma 150 macro. For lighting, I use Hensel. I always shoot RAW and process in either Capture One or Lightroom.

8. Retouching

8.1. What is your retouching process?

After a shoot, I perform initial editing by checking images for sharpness, exposure and composition. Images that are inferior are removed from further consideration. Similar

images from a series are culled to keep only the best ones. These initial selections are presented to the participants using a web gallery (see 8.9). Images that fall under the veto clause (see 6.4) of my model release (see 1.8 and 1.9) are exempted and are removed from this set.

Each participant reviews the images and make selections for retouching. Once images are retouched, the results are posted in another web gallery.

8.2. How long does retouching take?

Some images can be handled quickly, in as little as 5-10 minutes, while others may take an hour or even longer. The complexity of the retouching depends on the desired look and the number of creative adjustments the image requires. Typically, cosmetic/beauty shots take a long time to retouch (>30 minutes each), while editorial fashion take less (5-10 minutes). The overall length of the process is also dependent on how many images are selected for retouching (see 8.3).

For example, the first image in Figure 1 required each about 30 minutes of retouching, whereas the third image took only about 5 minutes. In this shoot, the desire was to have an illustrative and painterly feel to the images.

I will keep you updated on the progress of the retouching process and post retouched images as I complete them.

8.3. How many images do you retouch?

This varies too, but it is usually 1-3 per outfit and look combination. A 4-6 hour shoot can easily produce 15-30 candidate images for retouching, which could take 2-3 weeks to complete.

I don't impose a hard limit on the number of images you can select for retouching. At the same time, remember that the more you choose the longer it takes me to get through it. I don't retouch full-time and fit it between other tasks.

Remember, as a model or stylist you really need just one strong image from a series for your portfolio. There is therefore usually no need to retouch a large number. In fact, the

fewer images I retouch the more careful and attentive I tend to be with each one. I enjoy the process, but after 30 images it can be somewhat numbing.

8.4. What happens during retouching?

Retouching is an activity that can quick and simple or long and complicated. Sometimes the concept can be captured entirely in camera, and little post-processing is required. When the concept calls for an effect that is difficult to achieve, the retouching process can take a life of its own.

Retouching is generally divided up into two categories: global and local transformation.

Global transformations include overall color and contrast control and are used to change the look of the entire image. Global alternations also include simulating grain or tonal remapping, such as for black-and-white or duotone versions.

Local transformations include cloning, air brushing, and dodging/burning specific areas of the image and are used to correct issues with backgrounds (removing extraneous elements from the scene), wardrobe (removing clips or creases in clothing), hair (removing stray hairs), makeup (attenuating shine and skin blemishes). Local transformations are also used to draw the eye to certain parts of the image, such as the face.

In practice, most images receive a combination of global and local adjustments. Retouching with a lot of local adjustments takes more time.

8.5. What is your retouching philosophy?

Retouching can elevate a great image to be a superlative image. A mediocre image can rarely be rescued. If the lighting itself is unflattering, or the background is distracting, correcting it in post-processing is extremely time consuming and rarely worth the effort.

Therefore, I always try to capture as quality an image as I can to avoid having to correct mistakes later. It's much easier to move a

light or two during the shoot, then to make corresponding adjustments to the image later.

However, some things are easier to do in post-processing than in real life (e.g. shaping light fall-off, or locally adjusting contrast), and I shoot with this in mind.

The purpose of retouching is to enhance the visual impact of the image. Consider the fact that when shooting film (I don't), you can adjust the look of your image by simply loading a different film. Each film offers its own color, saturation and grain structure which can greatly impact the final image. When shooting digital, however, there is no option to adjust the response of the camera's sensor. Therefore, global adjustments are nearly always required to images captured digitally in order to match the final result with the desired color, contrast and grain levels.

8.6. Do you retouch skin?

Generally yes. I will retouch minor blemishes and things that won't be there in a couple of weeks, like a pimple or a bruise. This is a common procedure and it doesn't hurt a bit. I typically don't retouching features of the face, such as making a nose thinner or elevating the cheekbones, unless this is specifically required and has been discussed.

As with all retouching, but for skin especially, "less is more" applies in strength. Skin retouching requires time and diligence, because maintaining the natural texture of the skin is a top priority. A quick heavy-handed job can leave the image with blurry skin that is robbed of its texture – an unattractive look. Image Delivery

8.7. How are images delivered to me?

Within 3-5 days after the shoot, I will put all images that made the initial selection phase (see 8.1) in a web gallery (see 8.9). These images are of sufficient resolution for you to use immediately (see 8.10) for online portfolios, but I encourage you to wait until the retouching is done.

After images are selected by you and other participants for retouching (see 8.1 and 8.3), I create another web gallery with the retouched images.

Once all retouching is done, I send all hi-resolution images (both original and retouched versions) to each participant on a disk. You receive a DVD of the files. If you need them on a CD, let me know. Typically the directory structure of the disk is as follows

```
/hires  
  /original-color  
  /retouched-color  
  /retouched-bw  
/lowres  
  /original-color  
  /retouched-color  
  /retouched-bw
```

All initial non-retouched images and all retouched images are included. The resolution of these images is 12 MP (4368 x 2912 px), before cropping. If I crop some of the images during editing, the pixel count is reduced.

If you require certain high-resolution images before you receive the disk, I am happy to accommodate you. I can put an image archive online for you to download. These archives can be large, since each high-resolution image (JPEG) is 2-6 Mb.

8.8. What is the format of images delivered to me?

All images on the disk you receive (see 8.7) are JPEGs. If you need any other format, let me know.

Images are saved in sRGB color space. If you require Adobe RGB, let me know.

For the retouched set, each image has a color and black-and-white version. The nature of the black and white conversion is individual to each image.

8.9. What is a web gallery?

It is a collection of images that can be accessed using your web browser. Images from the shoot can be browsed by their thumbnails.

Each image can also be viewed at higher resolution (typically 400 x 600px), as shown below. You can right-click on each image and save it to your computer.

8.10. What is the resolution of images in the web gallery?

The full image is 400 x 600 px and thumbnails are 67 x 100 px. The full images are of sufficient resolution to post in online portfolios. Images in galleries are in sRGB color space.

9. Prints

9.1. Can you provide me with prints?

Yes. I can provide prints up to 13x17 on a variety of papers (Epson, Ilford, Hahnemuhle, MOAB) and finishes (glossy, luster, pearl, matte). My prices are

- 8x10 \$10
- 9x12 \$15
- 11x14 \$15
- 11x17 \$25
- 13x19 \$35

I print on the Epson R2400.

You can also take the high-resolution images I provide you to a lab and have them printed. I can suggest trying

- The Lab – www.thelabvancouver.com
- GKing – www.gkingphoto.com
- Costco – www.costcophotocenter.com

Costco quality is surprisingly good and the prints are not expensive. Many labs will provide you their color profiles so that you can soft-proof the images at home, if you have a calibrated monitor.

9.2. Where can I frame my prints?

Inexpensive frames can be purchased at IKEA or Opus. At custom framing outlets, such as Quadro Framing (www.quadroframing.ca), you can have a frame constructed to your specifications. (mounting method, frame color and material, glass type).

10. Legal

10.1. Can I download your release forms?

Yes, at www.lumondo.com/creative.

10.2. Is there anything special about your forms that I should know?

My model release form is fairly standard for the industry.

My photo veto clause is unique and designed to put the model in a creative shoot more at ease. This clause allows the model to select and remove photos from the shoot that they do not wish to be publicly circulated.

10.3. Once I receive my images on disk, can I make changes to them?

No. The only changes you can apply are global color and contrast adjustments and only them for the purpose of printing. Depending on the output device, you may wish to brighten/darken some images, for example, or adjust colors that are close to the gamut boundary.

The reason why I do not allow my images to be altered (this restriction is standard in the industry) is to prevent my work from being altered under someone else's creative license. If anything about the image is changed, even cropping, for better or worse, it is no longer as I created it and to continue to associate my name with them is delusory.

10.4. How can the images be used?

My image release describes precisely the manner in which you can use the images. You can use the images for self-promotion (in online or printed portfolios), but not editorially or commercially (you cannot sell them or submit them to magazines).

My limitations in the way I use the images are similar and described in the model release. I have more creative license in the image, since I have the copyright, but I still cannot use them commercially.

10.5. Are there any circumstances in which the images could be used commercially?

In order for the images to be used commercially, every team member must give consent for commercial use.

Since commercial use is associated with a usage fee, we must also successfully negotiate a fair fee. Both the model(s) and photographer receive a usage fee.

Although stylists do not receive usage fees, for my creative shoots if there were any stylists on the set, I insist that they receive fair compensation commensurate with the industry average. This compensation is distributed from the usage fees.

10.6. Can the images be used editorially?

Yes, but only when they are submitted by me and only with permission of the models involved.

Editorial submissions do not yield a usage fee, but generally a one-time lump payment (typically quite small, on the order of \$200-\$500). If I receive a payment for an editorial submission, it is distributed evenly among everyone involved in creating the image, including stylists.

10.7. What is the difference between commercial and editorial usage?

When an image is used editorially, it is usually part of written text (newspaper or magazine article or feature) and always accompanied by a photo credit to the photographer. The image is used to show the recording of a person or event. Generally, the image is used once.

Commercial use is very different. First, the image can be used for any purpose, such as advertising a product or service which may have nothing to do with what the image actually contains. Second, since image is used usually within an advertising context (i.e. the end-user of the image is a corporation which potentially stands to benefit economically from the image), the photographer and model are paid a usage fee which is based on the medium in which the image appears (e.g. online, billboard, magazine, TV, etc), the circulation, the period of time over which the image is used, and whether the license is exclusive (nobody else can use the image for a time).

If you open up a magazine like TIME or Maclean's, images associated with stories

(e.g. pictures of people, places, or events)
are editorial images. Pictures in
advertisements are commercial images.

11. Contact Information

The best way to contact me is at
martin@lumondo.com or 604.782.1024.