



Peter Eastway's Photo Business Handbook

Professional Portrait Photography In Detail

PHOTO BUSINESS

BOOK

2

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Professional Portrait Photography In Detail

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Legal Stuff

The Photo Business series of publications is written by
Peter Eastway.

G.M Photog., FNZIPP, Hon. FAIPP, Hon. FNZIPP, FAIPP, B.Ec. CPA

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ABN 75 003 152 136, PO Box 351, Collaroy Beach, NSW 2097, Australia.

Phone: (02) 9971 6857; Fax (02) 9971 6641.

E-mail: eastway@betterphotography.com

Website: www.betterphotography.com

Peter Eastway is also the publisher of Better Photography magazine
and the Better Photography website.



Peter is a proud member of the Australian Institute of Professional Photography

Website: www.aipp.com.au

and the New Zealand Institute of Professional Photography

Website: www.nzipp.org.nz



INTRODUCTION

While the art of the portrait has been taken away from the professional photographer and given to anyone who owns a smart phone, situations like this have happened many times before.

History is littered with changes in technology that have challenged the professional photographer. So while in 2015 it might seem tough to begin life as a professional photographer, there are many opportunities just waiting to be discovered.

The fact is, people are prepared to pay a fair fee for a good quality service. It's up to us as professional photographers to create products and services that excite our clients.

Perhaps the biggest challenge comes from other photographers who don't value what they do highly enough, or simply don't think about the business side of photography! However, you'll never win if you compete on price.

I have bent your ear enough about this in the last book. In this shorter volume, let's look at professional portrait photography specifically and see how we can make it work.

Peter Eastway



P O R T R A I T U R E I N D E T A I L

Setting Up A Portraiture Business

On the following pages you'll find a checklist of decisions to make and issues to resolve in order to set up a profitable portraiture studio.

Professional Portrait Photographer Checklist

- ☐ Do you have the equipment needed?
- ☐ Do you have the photography skills?
- ☐ Do you have the lighting skills?
- ☐ Have you created a shoot list to follow?
- ☐ Have you worked out what products/services you want to sell?
- ☐ Have you done a business plan?
- ☐ Have you worked out how much you want to earn each year?
- ☐ Now, have you worked out your portrait prices?
- ☐ Do you have a client information pack or FAQ?
- ☐ Have you considered a money-back guarantee?
- ☐ How will you sell your photography after the shoot?

Other Issues

- ☐ How will you advertise your business?
- ☐ How will you get your first job?

The following ideas and suggestions are just one way you can run a portrait photography business. Some people will think the suggestions are excellent, others will think they have a better way.

That's fine!

The purpose of this publication is to show readers with minimal experience a process they can follow which, if done correctly, will produce a successful business structure.

Note, you still need selling and people skills to make it all happen. You still need to take great photographs that your clients love. But in addition to these skills, you need a structure to pull it all together.

This section of the book provides such a structure for a portrait photography business.

Please read this several times. You won't pick it all up in one read through. Well, I don't think you will!



P O R T R A I T U R E I N D E T A I L

Portraiture: Equipment Suggestions

As in all genres of photography, there is no single equipment outfit that works in all situations, but here are some suggestions.

How do we make our photographs different from what our clients can do themselves with their DSLR or their smartphone?

To be successful in portraiture, we not only need to know how to take amazing photographs in terms of timing, gesture and composition, we need to produce images that are distinctly different.

LIMITED DEPTH-OF-FIELD

One way to create a point of difference is to create limited depth-of-field, so our subject is sharply focused against a blurred background. You create this background with either a telephoto lens, or a lens with a wide maximum aperture.

For portrait photography, a 50mm f1.4 or f1.2 lens, and/or an 85mm f1.2, f1.4 or f1.8 lens will produce superb bokeh (out of focus areas) when used at the maximum aperture.

Of course, this can be difficult when shooting group portraits because your subjects' eyes can be at different distances and so some depth-of-field is required to keep them all reasonably sharp. But for a single portrait, the effect can be desirable.

An alternative to the wide aperture lens is a telephoto. A 70-200mm f2.8 zoom is a great all-round lens for portraiture and when used at a greater distance and at f2.8, can still

throw the background out of focus.

It can work quite well for groups as well, since there is usually sufficient depth-of-field at greater camera to subject distances.

STUDIO LIGHTING

A second way to create a point of difference is to use studio lighting.

It's true that the best lighting is often natural light, especially if you learn how to find it and use it, but your clients don't always appreciate your genius. They just see you standing there with a camera in hand and think that they can do the same.

Contrast this with a large umbrella, softbox or beauty dish and suddenly your portrait sitting has become a fully-fledged production.

Of course, you may end up using two or three lights and one or two reflectors. You may even need an assistant to help you with the lights - and this is exactly what a lot of professional photographers do.

Sure, it's easier to just turn up with your camera, but by making the effort to use studio lighting, especially on location, you're not only creating images that are different from what your clients can create, you're creating an experience that will help them appreciate the value of what you provide. A lot of photography is also theatre.



P O R T R A I T U R E I N D E T A I L

Portraiture: Suggested Lighting Techniques

It's not possible to give detailed lighting instructions for portraiture in a book of this kind, but here are some suggestions for lighting styles to follow up on.

Don't automatically take your portraits where you find your subject. Spending a little time looking for the best locations or setting up the best lighting configurations, will be appreciated by your clients.

WINDOW LIGHTING

When shooting in a client's home, use window light. Note, this is not direct sunlight, rather reflected daylight on the shadow side of the house. Move your subject close to the window for a softer effect, or back away from the window for more contrast.

ADD IN A REFLECTOR

When shooting across the window, if the interior of the room is relatively dark, you can find the shadows on your subjects are too dark. The solution is a large white or silver reflector, bouncing light back into the shadows.

REFLECTORS OUTDOORS

Use a large white reflector on the ground to bounce light up into your subjects' faces, and perhaps a black 'subtractive' reflector to create shadows, and another above your subjects to control strong sunlight from above.

FLAT STUDIO LIGHTING

Use a white background, either in a studio or using a portable backdrop, and two broad lights using large umbrellas or softboxes. This

'magazine' style lighting is flat and even, but allows you to photograph groups without worrying too much about awkward shadows.

RATIO LIGHTING

Traditional portraiture uses four or more lights to create a range of ratios, creating beautiful modelling across the face. Start with a large fill light behind the camera, add in a key or main light to one side of the subject, and then finish off with a hair light and a background light for three-dimensionality.

THINGS TO AVOID

Try to avoid shooting in direct sunshine as it throws harsh, unsightly shadows.

If there is no alternative, then have your subjects turn their backs to the sun so that their faces are in shadow and expose appropriately.

Similarly, if you're using a speed light flash on your camera, don't! Take it off your camera or add a light shaper to soften the light.

Of course, you should never say never do something as there are always exceptions. However, generally speaking, you'll need to master some of the above lighting techniques before you can learn how to break them.

You'll also find professional photographers offering workshops on portraiture lighting and these are highly recommended.



P O R T R A I T U R E I N D E T A I L

Portraiture: Shoot List

Don't take just one angle, one pose, one location or one change of clothing. The trick to good sales is providing your client with variety.

If you shoot all your portraits in the one location with the one change of clothing and much the same camera angle, the client will simply pick the best photo and buy that. Why would they want to buy something that was second best as well?

In comparison, if you shoot a variety of angles, poses, locations and changes of clothing, your client now has a larger choice, including photographs that are distinctly different.

The shoot list you create will depend on the configuration of the family, so the following suggestions are just an aid to help you create a shoot list for each client. To begin, it's a good idea to write the list out and tick it off as the shoot progresses, but with practice, it will become automatic.

You also need to understand or work out what your clients want to buy. For instance, some families are not interested in large prints of individual family members on the wall, but they may buy a large print of the whole family in a location setting.

FAMILY SHOOT

Let's assume a family of four: mum, dad, son, daughter.

Location 1, Clothing 1

Family of four - full length standing

Family of four - head and shoulders

Mum and Dad - full length

Mum and Dad - head and shoulders

Mum - head and shoulders

Dad - head and shoulders

Son and daughter - full length

Son and daughter - head and shoulders

Son - head and shoulders

Daughter - head and shoulders

Location 2, Clothing 2

Family of four - full length sitting

Family of four - head and shoulders

Mum and Dad - full length sitting

Mum and Dad - head and shoulders

Mum - full length sitting

Dad - full length sitting

Son and daughter - full length sitting

Son and daughter - head and shoulders

Son - full length

Daughter - full length

As you can see, the first location has the family standing, at the second location they are sitting. Some images are full length, some are head and shoulders. At a real shoot, you might not have time to do all of these shots. You don't want to force the issue. Rather it's a matter of working quickly and politely, and getting as many different shots as you can.



P O R T R A I T U R E I N D E T A I L

Portraiture: Can You Just Sell Digital Files?

Working out what type of photography you are going to produce and sell is the first step to creating a price list that works.

Let's break down the business of portrait photography into its basic products: exactly what do you have to sell? I suggest there are three products our clients are interested in:

1. Our digital files;

2. Digital files for social media;

3. Physical products, like prints.

Many photographers just sell digital files because they haven't thought enough about the business. Perhaps they just like taking photographs and once that's over, they're happy to hand the photos to the client.

There is nothing theoretically wrong with this approach as long as you charge enough for the files and you have enough work. In practice, for photographers wanting to work professionally full-time, getting enough clients to pay you enough to live on is difficult. And having gained a client's trust and confidence, letting them walk away with just a set of JPEGs may be a lost opportunity.

Clients buying JPEG files straight out of your camera are unlikely to pay a premium. However, if you have processed and edited the shoot, producing a series of first class portraits, you now have a reason to charge a premium for your digital files.

Let's do the maths. You want to earn \$150,000 gross a year, from which you will

have to deduct expenses, overheads and leave you with a net salary of, say, \$80,000. To reach \$150,000 means charging nearly \$3000 a week. If you charge \$300 for a portrait sitting, including the digital files, you need to do 10 sittings a week (or 500 portrait sittings a year). This is a large number and most photographers struggle to reach this.

On the other hand, if you charge \$750 for a portrait sitting and all the digital files, you only need 4 jobs a week. However, it will be harder to find clients prepared to pay \$750 for the digital files, unless you can show them why - which is why you need to do some post-production and turn the raw files into processed JPEGs ready for printing and social media.

Most clients won't pay \$750 up front for a portrait sitting that includes the digital files. The main reason is that they haven't yet seen the results. Many photographers offer portrait sittings for free, and then once the client has seen how good the photos are, offer them for sale. It is at this stage that clients may see value in buying the digital files.

However, once your clients have purchased the digital files from you, that's generally the end of the relationship. This is not good business.



P O R T R A I T U R E I N D E T A I L

Portraiture: Why Selling Physical Products Is Better

Even though you offer digital files for sale, having a range of physical products helps increase the amount you can charge for your work in two ways.

We have established that charging a high price for digital files can be challenging, especially when other photographers are offering a similar service for hundreds of dollars less. However, we have also established that we can't make a living if we sell our digital files for too little. How do we get our price up?

There are two ways: we can make the price of our digital files seem reasonable, or we can sell things in addition to the digital files.

PHYSICAL PRODUCTS

Most portrait photography is done on a speculative basis, meaning the clients don't have to pay much up front in the hope that once they see how good the photographs are, they will be prepared to buy more.

Photographers take the risk that their clients will, and given the subject matter (the client's family), clients are often prepared to spend more than a few hundred dollars. This is important because to be a full-time professional, your clients need to spend more.

In the last chapter we established our clients need to spend, say \$750 on average, for us to be successful (you will establish your own price - this is just an example, although probably a reasonable place to start). There are many products we can offer, such as

framed prints for the wall, desk prints, photo books, loose prints, greeting cards, calendars. Do a quick Google search of some established portrait photographers to see the huge range of products available.

COMPARISON PRICING

Now, if you have a range of wall prints from \$495 to \$995, then charging \$750 for all the digital files doesn't seem so expensive. If they can buy a package of prints and albums for \$1995, then \$750 doesn't seem so expensive. Even if they see a small desk print with one photograph costing \$275, then \$750 for all the digital files seems much more reasonable.

If you have done a great job creating some amazing family portraits, then \$750 for memories that will become a family treasure is very reasonable.

IGNORANCE PRICING

However, what is possibly the most surprising result of offering physical products is that many clients are very interested. Social media and forums have told everyone to get the digital files from the photographers because they can make their own prints, but the reality is many don't. And many are more than happy to pay a reasonable price for the photographer to produce a finished product for them.



P O R T R A I T U R E I N D E T A I L

Portraiture: Files For Social Media

Do our clients really want the full size digital files, or are they just wanting something to post on social media? Chances are it is the latter!

If we come up with interesting and attractive products at affordable prices, some of our clients will want to buy them. And if our clients want to buy products from us, it makes it much easier to reach our average \$750 sale.

SOCIAL MEDIA FILES

However, many clients will still ask for the digital files because they want to post the photos on social media. They don't understand you can't easily post a raw file or a large JPEG. All they know is that their friends and family have told them to get the digital files from the photographer.

It's worth mentioning that not all photography studios are reputable. Some engage in high pressure sales techniques to encourage clients to buy lots of prints, and while this strategy may have worked on some clients, the bad press created from "buyers' remorse" affects all photographers. Disgruntled clients have reported their experience widely on social media.

No matter how much or how little you charge for your photography, someone will think it's too much and criticise you for it. The solution, these people will suggest, is to obtain the digital files so you can have your own prints made at a cheaper price.

So, there are a number of reasons

why clients are asking for the digital files.

And with so many new photographers entering the profession without undertaking tertiary education or working for another photographer, providing digital files seems to be the most obvious thing to do. Obvious, but probably not profitable.

MAKE IT AN INCENTIVE

Offering a collection of social media files is an alternative to selling the digital files. The small file size means large prints of good quality cannot be made, so we can feel comfortable about letting these files out into the world at large. And if we watermark or sign our studio name on all these files, it can help in our marketing as well. Clients might not appreciate a large "Get Your Photography Shoot At Mary's" splashed across the photo, but a stylish and legible signature can work wonders.

It is also something we can offer our clients for free if they purchase a minimum number of other products - it can be used as an incentive.

Our clients are just like us. They don't want to be ripped off, but they are prepared to pay a reasonable fee for a good product. And they like a bargain or a free gift - social media files are a perfect fit.

Mary Smith Portrait Photographer

Price List - January 2015

Photography Session on location or in studio \$300

Refundable against your print orders below.

Desk Portrait

- 8x10" / 20x25 cm frame \$275

- 11x14" / 27x35 cm frame \$350

Wall Portraits - includes 1 to 4 images in a single frame

16x20" / 40x50 cm frame \$495

20x24" / 50x60 cm frame \$595

24x30" / 60x75 cm frame \$795

30x40" / 75x100 cm frame \$995

Photo Book Albums

A4, 12 pages / 24 sides \$495

A3, 12 pages / 24 sides \$795

Loose Album Prints

Set of 10 prints - 8x10"/20x25 cm \$995

Heirloom Package

Wall portrait - 30x40" / 75x100 cm frame

Desk portrait - 8x10" / 20x25 cm frame

Set of 10 Loose Album Prints \$1995

Family Package

Wall portrait - 24x30" / 60x75 cm frame

Set of 10 Album Prints \$1495

High Resolution Digital Files

Retouched & resized for social media - up to 20 images \$750

P O R T R A I T U R E I N D E T A I L

Portraiture: Price List

Creating an effective price list is part art and part science. You want to offer your clients variety, but you don't want to have so many products it's confusing.

Keeping your price list simple and easy to understand is essential, but you also want your price list to work in conjunction with your business plan.

For instance, let's say your business plan says you need to shoot four portrait sittings a week at an average of \$750 per customer. What are you going to sell your clients and how much are they going to pay?

Some portrait photographers aim to sell only wall prints and won't sell digital files. One reason for this is because clients who only want to buy digital files are less likely to pay the photographer enough income to meet her goals. So rather than doing the shoot for a customer like this, the photographer is better off looking for clients who will spend more.

Either that or charge a reasonable amount for the digital files, or offer something else that interests the client.

The price list opposite offers a range of products. Some professionals offer many more products, some offer fewer.

The prices will make it easy for clients to buy products that meet your business plan budget. If clients aren't prepared to spend this amount (you should show them your price list before they book you), then there's not much

point doing the job!

Please note these are just suggestions for what you could include on your price list. You should research what is available and produce a series of products that work for you and what you want to offer. And the actual prices are up to you, of course.

REFUNDABLE AGAINST ORDERS

You'll note that the \$300 sitting fee says it is refundable against print orders. What this means is that having paid you \$300 for the portraiture sitting, the client now has a \$300 credit with which to purchase prints.

This effectively means the portraiture sitting is provided free, but we are happy to do this because we know once the client sees our amazing photography, they will want to buy lots of products. At least, this is our hope.

Of course, the only item the client can buy for less than \$300 is a small desk portrait, and this is intentional.

Remember, in our example, we need to average \$750 per client. Some clients will spend more, some less. So, for the clients who don't want to spend more than the \$300 sitting fee, they can still walk away with a very handsome desk portrait and for some people, (but hopefully not too many), this will be enough.



P O R T R A I T U R E I N D E T A I L

Portraiture: Client Information Pack

What do clients want from you? They want professional quality portraits and they want to look good. All the systems in your business should start with this thought in mind.

So, to give your clients the best results and to give yourself the best opportunity to sell more photographs, provide them with some information about the shoot. What is obvious to you can be quite unfamiliar to your clients. Many of your clients may not have had a professional portrait taken before, so this information pack should explain all the basics and aim to put them at ease.

The information pack can be as simple as a list of FAQ (Frequently Asked Questions) on your website, or a nicely designed brochure that can be printed or emailed out. If you're not good at writing, present the information as a checklist. Here are some suggested FAQs to begin your own information pack.

WHAT HAPPENS AT THE SHOOT?

Explain what you propose to do and roughly how long it will take. Explain that you may take hundreds of photographs to get just the right expression and pose, but you will only present them with the very best. This means they can relax and be themselves, knowing you will only use photographs in which they and their family look great.

HAIR AND MAKEUP

Suggesting your clients comb their hair (assuming they have some) before the shoot means they won't (or are less likely to)

complain about their portrait because their hair was messed up. It doesn't matter how good your photography is if your subjects don't think they look great in the photograph.

High end portrait photography studios have a make-up artist or at least a dressing room for clients to get ready in, including basics such as combs, spray and make-up. If you're photographing at the clients' home, then all these necessities should be on hand.

CLOTHING

For family shoots, it's good to suggest someone co-ordinates the clothing. Generally speaking, you don't want one member in bright colours if everyone else is in white - unless that family member is very special.

Most portrait photographers recommend clothes that do not have logos or artwork on them and that are plain instead of striped or checked. Depending on the size and physique of your subject, you may suggest loose clothing. Many photographers warn sleeveless shirts and tops are not the best idea.

As you gain experience, you'll discover all the little things that hinder a client from enjoying the photography session or purchasing portraits afterwards. The information pack should provide them with solutions.

Mary Smith Portrait Photographer
PORTRAIT BOOKING FORM

Client Name: _____

Time and Date of Photography Session: _____ Location: _____

Photograph Session Booking Fee: \$ _____

- 1. To ensure the photography session runs smoothly, please try to be ready 15 minutes before our appointment.
- 2. If we haven't already given you our price list, please contact us immediately and we will provide you with one. Our prices are guaranteed for a period of one month after our photography session.
- 3. If you are unhappy with the photographs we produce, we will refund your Booking Fee in full. No photographs will be provided to you and the digital files will be destroyed.
- 4. To allow us to obtain the best results, photography by other people or family members during our photography session is not permitted.
- 5. You agree that the Studio owns the copyright in the photographs. This means that you cannot make copies or

- reproductions of the provided images without our permission. This does not apply if you purchase the High Resolution Digital Files, in which case you are licensed to make prints and reproductions for your own purposes only.
- 6. You agree that we may use the photos we take of you for promotional purposes on our website, as entries in professional photography competitions and associated publicity if we win, and as sample photographs in our studio. Any other use of the images taken by us must be with your consent.
- 7. The photographs taken will be held by us for a period of five years, after which time they may be destroyed. Should you wish to purchase the files, please contact us before then.

Client Signature: _____ Date: _____

P O R T R A I T U R E I N D E T A I L

Portraiture: Money Back Guarantee?

How do you give clients confidence that you're not going to rip them off? One approach is to offer a money back guarantee if they are not completely happy!

A good business is all about trust. If you do the right thing by your clients, they will do the right thing by you, generally. Yes, there are always a few people in the world who will try to take an unfair advantage of you, but setting up a business to deal with them at the expense of the honest majority is not recommended.

BOOKING FORM

One of the ways you can ensure you and your clients get on well is to clearly communicate your terms and conditions. Provide them with lots of information (we have already discussed the information pack or the FAQ on the website) so they know what's involved.

You should ensure your prospective client has seen your price list before they book you. There's no point spending an hour or so shooting portraits for a family that has no intention of buying your photographs.

Why don't people buy? Sometimes it's because they don't value photography highly enough, or they simply can't afford it. Provide clients with your price list up front and be proud of your offering.

A booking form is a great way to show clients that you are serious about your business. It formalises the business process.

The example opposite is provided to give

you an idea of what such a form could look like. It only includes a small number of clauses, whereas a legally drafted agreement prepared by a solicitor would have many more.

The AIPP has a sample portraiture booking form available for its members, but in any event, you should talk to a solicitor for advice that covers your specific circumstances.

Whether the booking form is legally valid is often not the issue. More important is the fact you have communicated your terms and conditions and, by signing, the client accepts them. This prevents most disputes up front.

Note that the form grants you the copyright in the photographs. Without this form being signed before the shoot, the clients will own the copyright.

MONEY BACK GUARANTEE

Finally, take the risk for your clients. Offering them a money back guarantee if they don't like the photographs makes it easier for them to hire you in the first place.

What happens if someone doesn't like the photographs? Answer: you give him his money back! You certainly don't want someone telling the whole world on social media about his poor experience with you.

A guarantee gives clients confidence, but in practice it is very rarely used.



P O R T R A I T U R E I N D E T A I L

Portraiture: The Sales Process

What happens after the shoot? How does your client buy more photographs? You need to organise a purchasing appointment where the sales are made.

Beyond the scope of this book is how to make sales. However, it's true that the most successful professional photographers are those who are good at sales, or who hire someone who is.

PURCHASING APPOINTMENT

After the shoot, clients are invited back to the studio to view the results.

- If you don't have a studio, you can visit clients in their home;
- Hold the purchasing appointment shortly after the shoot - some photographers do it immediately, others within a week or so;
- Don't call it a viewing session, call it a purchasing session (or something similar) so the client knows what is expected of them;
- Ensure the key decision maker is there - often this is dad as he needs to confirm larger family purchases. You need to enthuse him as much as mum as to the value of the images.

SELLING ENVIRONMENT

Many portrait studios have comfortable rooms for the purchasing session and on the walls and tables are samples of the types of products clients can purchase.

If your clients have been well informed about your prices and you have captured some great portraits, the purchasing

appointment is often very easy. Clients don't usually get this far unless they are interested in buying something.

Clients will often want to buy something smaller because it is less expensive, so showing them how a wall print will look in their home is important.

SALES AIDS

There are several applications that will let you photograph a client's walls at their home and superimpose your portraits in a frame.

Highly recommended for portraiture is ProSelect (www.timeexposure.com) which allows you to show all the photos from the shoot, put them into mattes and frames, categorise them into 'keep' or 'discard', and even superimpose them onto background photographs of your client's home. It is a complete package.

To display the photographs, many people use their laptop screen. Larger screens are better, but standard televisions might not provide the quality you need. A large Eizo monitor is perfect, but expensive.

Photographers will also put the portrait images into a slide show with emotive music to put the clients into the right buying mood – or so they hope. It is certainly effective.

There's a lot to the sales process!



P O R T R A I T U R E I N D E T A I L

Portraiture: Benchmark Prices

How much is your competition charging for a similar product or service? Knowing what the market is doing is yet another key to a profitable business.

How much do you charge for a framed 8x10" (20x25 cm) desk print? In our sample price list, we have suggested the price is \$275, but is this reasonable?

In past years I have run benchmarking surveys about professional photography services. Here are the results for the above question in two prior years:

	2007	2004
Minimum	\$55	\$40
Maximum	\$650	\$550
Average	\$190	\$178
Median	\$160	\$160

I realise these surveys are old. That is intentional because there are some photographers who will think it isn't possible to charge the example prices suggested in this book.

Our example is suggesting \$275 in 2015 figures. Ten years ago, photographers were charging \$178 on average, which in today's dollars is easily \$275. I know for a fact that a lot of portrait photographers are charging \$275 or more. I also know for a fact that the majority of photographers charge far less, but these same photographers are struggling to make a living.

Very few photographers earn a good living from photography alone and the main reason is that they don't charge enough. It's not that

their photography isn't good enough, nor is it that their clients won't pay them more. They simply aren't asking for the right prices.

What about a larger framed print - say a 16x20" (40x50 cm)?

	2007	2004
Minimum	\$108	\$85
Maximum	\$1790	\$1320
Average	\$505	\$429
Median	\$450	\$380

The price in our example is exactly the same as it was in 2007. If they could charge \$505 on average eight or more years ago, why can't we charge this today?

It's true the market has changed. It's true lots of people have their own cameras and can make their own prints, but very few produce a professional standard.

That's why at the core of this book I am emphasising the need to produce a professional standard of work, with a professional approach to business.

If you don't charge enough, you will never earn a living as a professional photographer. You will get work, of course, but you won't earn a living. If you can't convince yourself to charge enough, perhaps you should look for another job that pays you properly, and keep photography as a passion and hobby.