



Peter Eastway's Photo Business Handbook

Professional Wedding Photography In Detail

PHOTO BUSINESS

BOOK
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Professional Wedding 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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The Photo Business series is published by Pt 78 Pty Ltd,
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

Some wedding photographers used to earn a lot of money. What most people didn't see was that they also worked very hard to earn it.

A fee of \$5000 or more for a wedding sounds like great money for an afternoon's work, but there was much more to it. For \$5000, most photographers were providing a lot of other services, including photo selection and album design. It took their studio around 40 hours labour to produce a wedding and suddenly, \$5000 for a wedding didn't sound so much.

If \$5000 still sounds pretty good, don't forget that out of this comes rent, wages for staff and all the other overheads. Most people just look at the price and think it's the same as wages, but that is far from the truth.

In recent times, automatic cameras have made it very easy to become a wedding photographer. The market is flooded with people who will do a cheap job.

Fortunately for us, not many cheap photographers do a good job, and if cheap photographers are any good, they soon work out they can put up their prices.. There is still a market for photographers who can show their clients the quality and service difference. It's competitive, but there are photographers out there today earning a good living from weddings.

But you have to charge your clients appropriately to do it.

Peter Eastway



W E D D I N G S I N D E T A I L

Setting Up A Wedding Photography 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 wedding photography business.

Professional Wedding 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 form to fill in with clients?
- ☐ 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 print and service prices?
- ☐ Do you have a client information pack or FAQ?
- ☐ How will you sell your photography after the wedding?

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 wedding photography business. And as with portrait photography, some people will think the suggestions are excellent, others will think they have a better way.

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.

Unlike a portrait photography business where a money back guarantee can be useful in acquiring new clients, it's not appropriate for wedding clients! We have to produce the photographs no matter what happens.

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

Please read this several times.



W E D D I N G S I N D E T A I L

Weddings: Equipment Needs

With wedding photography, you can't afford to make any mistakes and you have to be ready for anything. Having the right equipment is essential.

Although most modern cameras will do a great job, think about your clients. You are photographing the most important day of their lives, so they want to see you there with a good camera.

Behind the scenes, you also need to ensure you can complete the job.

BACKUPS

A professional wedding photographer should always have at least two DSLR cameras, the second in case one malfunctions.

Similarly, cameras with two memory card slots are a great idea, backing up each image to both memory cards. If one card fails, the other card has the photos.

Next, you need extra batteries. While modern cameras can take perhaps 1000 shots on a single charge, two backup batteries per camera are useful. Plus, you require four times the memory card storage you think you will need, remembering that's really twice what you need as you are shooting everything to two cards.

LENSES

Unlike family portrait shoots where the situation can be orchestrated, wedding photographers need to deal with everything from wide-angles of the church interior to close-ups of the wedding ring. A 24-70mm or

24-105mm f2.8 or f4 constant aperture zoom is the ideal lens. It won't allow you to create the shallow depth-of-field effects as easily as a 50mm f1.4 lens, but it will allow you to react quickly to events as they unfold.

One camera will have this all-purpose zoom, the second camera a more specialised lens. Some wedding photographers opt for a 70-200mm zoom as this can work very well for portraits, while others go for a prime lens with a wide maximum aperture.

Of course, another one or two lenses may be taken in the camera bag.

LIGHTS

A flash with a softener/reflector is essential, just in case! However, other constant light sources like small LED panels and even torches can be used to create interesting lighting effects in otherwise dismal conditions.

CLOTHING

When everyone else is dressing up to attend an important event, the photographer needs to fit in. This may mean a suit for blokes, but these days a smart casual outfit with clean shoes (not runners) is probably appropriate. Check with your client if you're in doubt.

Similarly, try not to drive a car that looks like it might not make it to the reception - no point stressing the bride too much!



W E D D I N G S I N D E T A I L

Weddings: Post-Production

Although some photographers just hand over the digital files to their clients straight out of the camera, we suggest some post-production is much more professional.

Whether you're selling the digital files or creating an album full of prints, you have a lot of files to process.

Many photographers shoot 2000 to 3000 images at a wedding, but perhaps a range of 500 to 1500 is more appropriate. And generally, you only want to show 200 or so images to your clients.

If you give them too many images, it can be difficult for everyone to make a choice.

EDITING

So, the first role of the professional wedding photographer is to edit the shoot.

This means removing all images that are out-of-focus or where the subject has a poor expression. Often you will take a dozen images of the one subject - pick the best one. The exception is if you are showing a series of different expressions or poses.

It won't take you too long to work out that shooting 3000 images means you have a lot of editing to bring the shoot down to 200 good ones. If you can, limit the number of images you take at the wedding to make the editing job easier. This will come with experience as you don't want to miss out on important shots either.

PROCESSING

Although some high profile photographers

claim to shoot JPEGs, there's no doubt in my mind that a professional will shoot raw files, especially since the post-production processes are no more difficult with raw files than JPEGs. Yes, the raw files take up more disk space, but this is not a valid obstacle these days.

Of course, you won't be giving your clients raw files. Each image needs to be processed for exposure, contrast and colour balance. You may also choose to crop the image further.

This can generally be done automatically or with very little input. Software like Adobe Lightroom and Phase One Capture One will let you quickly and efficiently process the files. You should aim to do this in less than half a day. This assumes no major facial retouching is required.

OUTPUT

At this stage, you should have 200 (or whatever number of raw images you choose to provide) in good order. If you are providing the files on a DVD or USB, you would generally output these as full size JPEG files, Adobe RGB colour space, compression setting 8 or higher.

For album and photo book production, you now have the images ready for layout.

This is a simplified workflow.

Wedding Photography Shoot List

Bride Getting Ready

- ☐ Bride in dressing room
- ☐ Bride with father
- ☐ Bride with mother
- ☐ Bride with father & mother
- ☐ Bridesmaids - together
- ☐ Bridesmaids - with bride
- ☐ Bridesmaids - individually

Groom Getting Ready

- ☐ Groom getting dressed
- ☐ Groom with mother
- ☐ Groom with father
- ☐ Groom with mother & father
- ☐ Groomsmen - together
- ☐ Groomsmen - with groom
- ☐ Groomsmen - individually

Bride Arriving At

Church/Venue

- ☐ Car arriving
- ☐ Father helping bride from car
- ☐ Walking to the ceremony

Church/Venue Ceremony

(Not all venues will allow photography during the ceremony)

- ☐ Bride walking down aisle
- ☐ Groom waiting expectantly
- ☐ Photographs of ceremony
- ☐ Overview of congregation
- ☐ Signing of the register
- ☐ B&G walking down aisle

After Ceremony

- ☐ Bride and groom interacting with guests

Family Portraits

- ☐ Bride and groom
- ☐ B&G with bridal party
- ☐ B&G with bride's family
- ☐ B&G with bride's parents
- ☐ B&G with B&G's parents
- ☐ B&G with groom's parents
- ☐ B&G with groom's family
- ☐ B&G with special people

Bridal Party Portraits

- ☐ Single portraits of bride
- ☐ Single portraits of groom
- ☐ Portraits of B&G
- ☐ Portraits with bridal party

Reception

- ☐ B&G arriving at reception
- ☐ B&G at head table
- ☐ Overview of venue
- ☐ Table shots of guests
- ☐ Details of reception venue
- ☐ Speech makers
- ☐ Cutting of the cake
- ☐ Throwing of the flowers
- ☐ B&G leaving reception

This is a simplified list.

Different religions and nationalities may have specific requirements. Clients may not be engaging you to shoot all these aspects - each wedding will have a different shoot list.

W E D D I N G S I N D E T A I L

Weddings: The Shoot List

Before shooting a wedding, you need to sit down with your clients to work out what parts of the wedding day are important to them.

One of the worst things you can do is miss important people at a wedding. Often relatives travel great distances and indeed may never be seen again, so you should ensure you have a list of people to shoot or a family member help you to ensure everyone is photographed.

Of course, if you're providing a short two-hour photography service for a fixed sum, there may be no time for a preliminary meeting. Nevertheless, a quick question or two when you first meet the bride or groom on the day, will enable you to photograph the people and events that are important to them.

TIMING

One of the main problems for wedding photographers is the clock - the photographer is always the last person to be given time. When the bride is getting ready, gently let the hairdresser and make-up artist be aware of the time schedule. You need time to get all the photographs taken and photographs with the bride's parents are generally very important.

DURING THE CEREMONY

If the ceremony is at a church, it can be useful to make contact with the minister (etc.) before the wedding to ascertain where and when you can take photographs. Optionally,

a telephone call, or if possible, arriving early on the day and touching base will help. Or you may need to ask the bride and groom for instructions.

As a professional, it is important to be respectful of the ceremony and be inconspicuous. Sometimes you are not allowed to photograph during the ceremony. A flash firing is generally seen as poor form, but then again, you can find yourself shooting with bright lights from the videographer. With good manners, everything should work out.

PORTRAITS

Photographers who are providing an album as part of their service usually like to take an hour or so between the ceremony and the reception, so they can create some great portraits of the bridal party - and hopefully sell a larger album as well.

However, for lower budget wedding shoots, there may not be the scope to do too much in the way of individual portraits. You may find shooting around the church after the congregation has moved onto the reception is your best option.

There are so many variables at a wedding these days that it's important to ask the bride and groom as many questions as possible about their expectations and what is required.



W E D D I N G S I N D E T A I L

Weddings: What Are You Selling?

Some photographers sell the digital files, others offer wedding albums or lavish AV productions. What are you going to offer your clients?

Once your clients have the digital files of their wedding, they no longer need the photographer.

On the other hand, if the photographer retains ownership of the digital files, then the only way the bride and groom can access their photographs is by buying products from the photographer.

Both are legitimate ways of working, but these days, many wedding photographers seem to offer a hybrid service, tailoring the product to the client.

DIGITAL FILES

If you sell the digital files, your clients can make their own wedding album and wall prints.

Two things happen - or don't happen.

The majority of clients never do anything with their digital files, they just sit on a DVD or USB stick in a drawer.

There is very little chance these files in their unprinted format will ever become a family heirloom like their parents' or grandparents' wedding albums - and this is a good reason for photographers to promote their services further.

By all means, provide all the digital files, but package them up with a wedding album or photo book as well.

If the bride and groom do use the digital files, they are rarely printed to professional standards and so they are not getting the most out of the professional service they have purchased.

This is another reason for us to promote our products.

Of course, we have to ensure the quality of what we provide is top notch - there are a lot of picky brides who complain on social media about the quality of their album or photo book.

Many wedding couples will insist on having the digital files because they have been told how wedding photographers are a rip-off, or because they want files for social media.

It is up to us to show them what the alternatives are and that we are reasonably priced for what we offer.

No, we're not as cheap as some other services, but this is their wedding and, being such an important event, doesn't it deserve a high quality product and service?

You won't always win this argument, but successful wedding photographers have a good conversion rate.

It's a matter of providing a professional calibre product and being confident in the way you sell it.



W E D D I N G S I N D E T A I L

Weddings: Can You Make Money Selling Digital Files?

Wedding photographers used to earn a large proportion of their income producing albums, but today's shoot-and-burn approach challenges this model. Can it work?

A shoot-and-burn wedding is where after the wedding shoot, the photographer burns the photos onto a DVD (or USB, etc.) for the client. There are different levels of service, but at its most basic, the photographer just shoots JPEGs and hands them over, straight out of the camera. It's up to the bride and groom to edit, process and print the photos as required.

These inexpensive shoot-and-burn services cost as little as \$500, which compares very favourably to the wedding album model which can start at \$2000 and cost as much as \$10,000.

The wedding album model starts with the bridal couple hiring the photographer for, say, \$2000 and this includes his or her photography services and an album of, say, 20 pages (called 'sides'). The photographer will work very hard to create so many amazing images that they won't fit into 20 pages and the couple will need a bigger album - which costs more. The couple may spend \$4000 in total, considerably more than they started with. However, ethical photographers would explain the system up front, pointing out to their clients that they were sharing the risk. The real price of the album was \$4000, but it's tough to expect a client to pay so much for a product they haven't yet seen. This way they

only pay full price if the photos are worth it.

A shoot-and-burn photographer, in comparison, has no incentive to take better photographs. In fact, he or she can leave the wedding early or take very poor photographs and there is nothing the couple can do. Getting their money back doesn't work because the wedding is over.

With so many newcomers to wedding photography and many never taking courses in wedding photography practices, the new 'norm' is the shoot-and-burn service, but can you make money out of it?

Wedding Price	\$500
Weddings per year	50
Income	\$25,000

If you want to be a full-time photographer, shooting weddings alone at this price is not going to earn you a living, but it might be very nice as supplementary income for another job.

To be financially successful, you need to charge more and you can do this by offering more with the shoot-and-burn service.

Wedding Price	\$2000
Weddings per year	50
Income	\$100,000

The trick is creating extra value for the \$2000 fee, which we will cover next.



W E D D I N G S I N D E T A I L

Weddings: Making Shoot-And-Burn Work

If clients demand digital files, then that's what we have to provide them. However, we can provide options that give them what they want and also allow us to earn a living.

Shooting 50 weddings at \$500, in addition to shooting portrait or commercial photography, can certainly work.

Most photographers shoot a bit of everything, but even so, if you could charge \$2000 for a shoot-and-burn wedding, why wouldn't you?

GIVING CLIENTS OPTIONS

When someone makes an inquiry for a wedding photographer, they generally know very little about the different services.

They have read information on the internet and often it is biased or incorrect.

Our challenge is to engage with these prospective clients, but we will find this difficult if we are priced so much higher than everyone else because the client simply won't bother to talk to us. As soon as we say we charge \$2000 when the rest of the market is charging \$500, we've lost them.

One solution is to offer a range of shoot-and-burn options.

For instance, your price list could include a two-hour coverage for \$500 or \$750. The point to note is that your price list shows you have products that are similar in price to the rest of the market. (You should research your competition to ensure they are charging \$500 - the figures being used here are just

examples, although at the time of writing they are correct in some markets.)

When prospective clients see you offering products for the same price as others, they are more likely to engage with you and ask more questions. It is at this stage you can explain to them the differences in the products you offer.

For instance, you may have \$500, \$1000, \$1500 and \$2000 shoot-and-burn packages. The more you spend, the longer the photographer attends the wedding and the more photographs they get.

Or, the more the client spends, the more editing and post-production is provided. The \$2000 shoot-and-burn package could include 200 images edited in Lightroom (or equivalent) and output in different sizes for social media or printing. Or it could include a photo album layout ready for printing.

The point to note is that you need to offer options. When you buy a car, you aren't offered a single model. There are a number of sizes to choose from, and each size has a range of features with different price points.

Photographers should offer the same, but not with as many options. Don't confuse your clients - perhaps four different shoot-and-burn products is enough.



W E D D I N G S I N D E T A I L

Weddings: Offering More Than Shoot-And-Burn

Many clients think they want the digital files because they don't know about the other options. So why not tell them? There will be clients who are very happy to upgrade.

When a couple hires a shoot-and-burn wedding photographer, sometimes the first time they meet is at the wedding. The photographer isn't really charging enough to include a consultation as well.

Or is she?

Rather than looking at a pre-wedding meeting as part of the photography work, consider it a part of the sales process.

By meeting the couple before the wedding, they can work out what you're like and, hopefully, they will trust you to do a good job.

If they trust you, you are in a very good position to show them what else is possible. You must be up front that these options are more expensive, but isn't wedding photography really important as a record of their special day?

With a soft-sell approach, you can introduce them to photo albums and photo books. You must have examples to show them as they will not be able to visualise what you are describing.

Explain that they can certainly create these albums on their own with the digital files provided, but statistics indicate very few couples actually get around to doing it. The files are never looked at again and who knows if their children will be able to read DVDs or

USB drives in 50 years' time.

Some photographers offer discounts if the couple order an album before the wedding; some offer a discount if they order a wedding album within a couple of weeks of seeing the photographs for the first time. Give them a reason to make the order before the wedding is forgotten.

The cost of a traditional photo album design is much more than a printed photo book. The prints and photography album may cost the photographer \$300 to \$1000, which are then on-sold to the client for \$1000 to \$5000 depending on what is involved. A photo book may cost the photographer \$200 to \$500, which is then on-sold to the couple for \$500 to \$1000.

The album or the photo book give your clients a much better product than files on a USB, which is easier to enjoy, and it gives you a more profitable outcome.

In addition, wedding photographers offer wall prints, desk prints, loose prints, smaller albums and photo books for parents, audio visual presentations, etc. There are a lot of products you can add to your price list, just be sure to keep the basic shoot-and-burn option so prospective clients will feel comfortable to talk to you in the first place.

Mary Smith Wedding Photographer
Wedding Photography Price List

Essential Coverage	\$495
4 hours, camera files	
Standard Coverage	\$995
5 hours, edited camera files	
Comprehensive Coverage	\$1495
7 hours, edited camera files	
Designer Coverage	\$1995
7 hours, edited camera files (resized and ready for social media and album production.)	
Photo Book Package	\$2995
7 hours, edited camera files, lavish photo book 50 pages	
Wedding Album Package	\$3995
Up to 10 hours, edited camera files, traditional album, 24 sides (12 pages).	
Heirloom Package	\$4995
Up to 10 hours, edited camera files, traditional album, 48 sides (24 pages), lavish photo book (50 pages).	

W E D D I N G S I N D E T A I L

Weddings: The Price List

Your price list needs to be simple and easy to understand. It should also be priced to encourage people to step up to a more expensive product or service.

Some photography experts recommend having just four products on your price list with the second most expensive being the one you want to sell.

They explain that people generally don't go for the most expensive, nor the least expensive.

Most of your sales will come in the middle, so you should price these products or services in a way that makes them attractive, and that meets your business plan objectives.

In our example price list, there are seven options.

There are four shoot-and-burn options, and three photo book or album options. Importantly, they range in price from \$495 to \$4995 and hopefully this will show prospective couples that you have a service they can afford.

It means you haven't priced them out of the game, so if they like your photography, they can feel comfortable approaching you for more information.

The names of the packages, the number of hours you work and what you offer are all up to you.

However, the cheapest package at \$495 is unlikely to meet your business plan objectives, so why have it on the price list? It is a

conversation starter. Your selling skills need to kick in, pointing out the benefits of spending a little more.

You don't have to be a pressure salesperson, rather talk from the heart. Hopefully you believe in your product and the benefits the couple would receive by purchasing a more comprehensive product.

Many couples will be more than happy to spend more, once they know why. As mentioned previously, most couples have very little knowledge about wedding photography and how important it is as part of their family's history. Nor do many know about the different products they can purchase, so we're educating them and helping them make the most of their wedding.

If you want to sell albums, photo books, framed prints or other products, it is essential you have these on display. Let your prospective clients pick up the album and the books, flip through the pages and enjoy the experience. If they are interested in this type of product, you won't have to sell them a package, they will want to buy it. On the other hand, if an album or photo book isn't for them, at least you have a chance to offer them a digital file package. You may still be booked for the job.



W E D D I N G S I N D E T A I L

Weddings: Booking Your Clients

It's important to be paid before the wedding, plus you need to have a system for dealing with cancellations.

Once the wedding is over, the bridal couple is usually short of cash, paying for their honeymoon and onto the next thing. Everyone in the wedding industry aims to be paid well before the wedding.

And as a wedding photographer, you will find your calendar fills up with bookings. What happens if a client cancels? Often the cancellation is too close to the date for you to replace it with another wedding.

When a client books you for a wedding, it is usual for them to pay a deposit. If the total wedding cost is several thousand dollars, it isn't unreasonable to ask for \$500 or \$1000 at the time the booking is made. For a smaller value wedding, it is appropriate to ask for a percentage, say 50% of \$495.

The balance of the photography fee should be paid either four or two weeks prior to the wedding. For larger value packages, photographers sometimes suggest payment is made in instalments prior to the wedding.

It is important not to spend the deposit money before the wedding, or before you have purchased the album or prints required. You don't want to be in the position of not being able to pay your suppliers for goods your clients have already paid for. Sometimes a separate bank account is a good idea to

separate your finances.

REFUNDS

Sometimes weddings will be postponed or cancelled. Clients will ask for their money back, but is this fair on the photographer? Often it is not because the photographer cannot book a replacement wedding, or she is already booked for the postponement date.

Generally, the deposit is not refunded, but whatever your policy, you need to stipulate it clearly in your terms and conditions, and these terms and conditions need to be signed by your client.

Even if your policy is not to refund the deposit, it may be better for your business reputation to do so, but this is something you can assess at the time. You should also be aware of consumer protection laws as these will override any of your terms and conditions.

Finally, a 'cooling off' period is required after clients sign an agreement with you. In some locations this is mandatory, in others just good business practice. The AIPP, for instance, requires all its members to provide a three-day cooling off period, meaning that if a client signs a wedding agreement and pays a deposit, they have three days in which they can change their mind and receive a full refund.



W E D D I N G S I N D E T A I L

Weddings: The Paperwork

Shooting a wedding is an important assignment and should be covered by a written agreement to avoid any confusion or disputes.

While many photographers like to work with the shake of a hand or a verbal agreement, this is not a great idea for wedding photographers especially.

Weddings can be highly charged emotional events with different family members wanting and thinking different things.

You need to ensure your wedding couple understands what you are providing and they need to understand what they need to give in return.

TIMING

As mentioned earlier, you can only get the photographs if the wedding couple and family are present.

If you have agreed to capture important photographs, the couple in return needs to understand it is up to them or their family to co-ordinate this for you.

It is also important to discuss copyright. You should retain copyright, but since you are probably going to provide your client with print-quality files, they need to have permission to print and use them as they wish. This is, after all, what they are paying for.

While copyright might not be as important for wedding photographers who hand over the digital files, obtaining permission from the couple to use photographs taken at their

wedding for promotional purposes, is.

However, some clients will not want to see their private wedding posted all over the internet or in photographic awards and you should respect this.

Many people become concerned when they are asked to sign a 'contract', so call your contract an 'agreement' or a 'booking form' and just ask them to 'okay it' rather than 'sign it'. The result is the same.

Any agreement must be signed before the wedding photography takes place for it to be valid.

EXAMPLES

On the following pages are some sample documents. It is not possible to create one form that covers all weddings, so these should be used as a guide for creating your own. You may want to leave some suggestions out and add in more of your own.

Although it's an added expense, all wedding photographers are encouraged to have their own terms and conditions written up by a solicitor. Although an agreement can't guarantee to prevent any conflicts, by writing down what is agreed and understood, a lot of disagreements and misunderstandings are prevented. This is the real benefit of doing the paperwork.

Mary Smith Wedding Photographer
WEDDING PHOTOGRAPHY BOOKING FORM

Wedding Couple

Bride's Name:	Phone:
Groom's Name:	Phone:
Date of Wedding:	Time of Ceremony:
Length of photography services:	
Photography Service Ordered:	

Locations and Schedule for photography:

Bride pre-ceremony time:
Location:
Groom pre-ceremony time:
Location:
Ceremony time:
Location:
Portrait Photography Session time:
Location:
Reception time:
Location:

Special Requests:

Special People:

Family Contact:	Phone:
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Mary Smith Wedding Photographer

WEDDING PHOTOGRAPHY TERMS AND CONDITIONS - BOOKING FORM

1. With the payment of the deposit, we (the wedding couple) have engaged the photographer to photograph our wedding on the dates and with the information detailed on the reverse of this form. There is a three-day cooling off period during which time we can cancel this order.

2. We have received the photographer's price list and the different packages and options have been explained to us.

3. The balance of the wedding photography fee (if any), is payable within two weeks of the ceremony date. If the balance is not paid by this time, the photographer is not required to photograph the wedding.

4. If attending the reception, we will provide an appropriate meal for the photographer.

5. We agree to be ready and available for the photographer at the times listed on the reverse of this form. This may require us to co-ordinate the services of the hairdresser, make-up artist, car driver and reception venue to meet the agreed schedule. We acknowledge that the photographer may not be able to capture all the required photographs if these times are not adhered to or if we choose to change the schedule.

6. To enable the photographer to complete the photography properly, other photography by family and friends is only at the discretion of the photographer.
7. We agree to contact the photographer two weeks prior to the wedding to confirm the details and/or to advise of any changes to the schedule.

8. In the event of cancellation or postponement, we agree to notify the photographer immediately. We understand that our deposit will be forfeit, but that the photographer may allow us to use the deposit towards other photography services within 12 months.

9. We agree that the Studio owns the copyright in the photographs. We are licensed to make prints and reproductions for our own purposes only.

10. We agree that the photographer may use the photographs taken for promotional purposes on her website, as entries in professional photography competitions and associated publicity if she wins, and as sample photographs in her studio. Any other use of the images taken at our wedding must be with our consent.

11. Should the photographer be unable to photograph the wedding, a replacement photographer with comparable experience and skills will be provided.

12. It is agreed that the photographer's liability under this agreement will be limited to a refund of any money paid by us.

Client Signature: _____

Date: _____