

THE CAMERA CLUB OF CENTRAL MINNESOTA



The Newsletter of the Camera Club of Central Minnesota

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Club Meetings and Other Bits of Information

The **Camera Club of Central Minnesota** has decided to meet on different days in order to provide access to our meetings for more people. We will be alternating between a Thursday of one month and a Monday of the following month at the Public Library in St. Cloud from 6:45 to 8:45 pm.

The club has monthly photo topics, image sharing and critique, hands on demonstrations of photographic gear and software, member online gallery links, discussions about photography, and is open to all.

The monthly topics for the next few months are:

Thursday, April 7, Bremer Community Room
104: *Sunrise or Sunset*

Monday, May 9, Bremer Community Room
104: *Faces*

Thursday, June 9, Bremer Community Room
104: *Construction*

Lightroom In the Cloud

Lightroom on the web makes it possible for you to access all of your Lightroom images from nearly any computer around the world, and Adobe recently announced the addition of Technology Previews, a series of features that will let you test drive new functionality before it's officially available. The first Technology Preview they're making available is Search, which coupled with their new image analysis technology, lets you search through any image you have synchronized online, either with Lightroom for mobile, Lightroom on the web, or with Lightroom desktop through a synchronized collection. They'll be releasing new Technology Previews as they're ready, which you'll be able to use and even provide feedback on the functionality, helping to shape the feature.

To access search, launch Lightroom on the

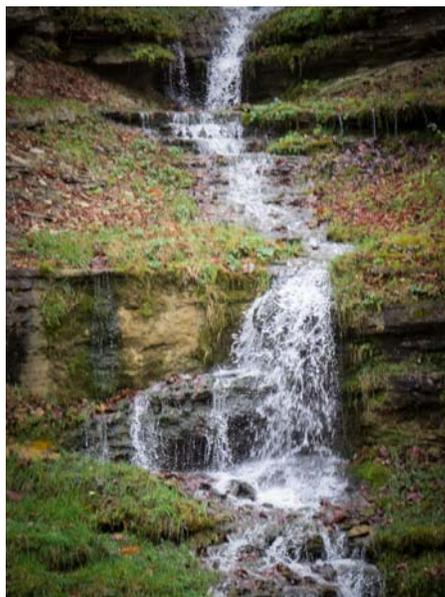
web, and log in. Then, click on the Lr menu in the top left to open the menu and select Technology Preview. Toggling Search on will start indexing your photos, which makes it possible for you to search through your photos. Don't worry, at no time will anyone else be able to search through or find your photos. Searching is only available in English for now, but will be available in other languages once they launch the final feature. The functionality will also grow and improve before they release it, adding in the ability to search through an image's metadata and more, making the search even more powerful and able to find a specific image precisely. Try searching your library for things like food, temples, flowers, animals, and more.

Using Lightroom on the web, you can organize your images, flag and add star ratings, perform basic edits using the same quality found in Lightroom desktop and Lightroom for mobile, and share your photos and collections with your friends, family, and clients



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Shooting Wild Animals with a Camera



I'm excited. My shirt is soaked in sweat, my lungs are burning, and my feet are aching. An hour into a climb up a steep wooded hillside, winding my way off trail through tall pines, it feels like the night before Christmas. Strapped to a tree a mile higher up is the prize. Having sat quietly for two weeks, it has stayed vigilant, eyes focused for any sign of movement.

I'm headed to pick up my camera trap.

It's fascinating to think about what's roaming the woods, and no matter how much time we spend in the field, the information that can be gathered from a camera trap (or trail camera) is immense. Many of my mornings and evenings are spent sitting quietly beneath a tree, binoculars in hand, watching for signs of life. When I'm not there, my camera is. Whether you're a hunter, biologist, or just want to know more about the local wildlife, a camera trap will open a window into a hidden world.

What Is a Camera Trap?

The basic components of a modern camera trap are a camera, a sensor (such as a passive infrared one), a flash, a strap to attach the trap to an anchor point, and a power supply—all of which is housed in a sturdy, weatherproof casing. Features, as well as price, go up from there. The traps are designed to photograph everything from small mice

moving through the underbrush to a cougar high up a snow-capped mountain. While collecting image data, the cameras also store other valuable pieces of information, such as time, date, temperature, and moon phase.

In the past, trail cameras were triggered by wire snares strung across game trails that animals would trip when they crossed the paths. Today remote camera trapping is a good deal more sophisticated, thanks to the development of digital photography and heat and motion sensors. And, due mostly to hunters and conservationists, there's now enough consumer demand for these devices that they've become affordable.

Which One Should I Buy?

There are lots of companies making camera traps, whose features and quality vary tremendously. That said, I do have my favorites, in particular the models from Bushnell and Reconyx. If you're just getting started, the Bushnell 8MP Trophy Cam HD Hybrid (\$303) is perfect. It's eight-megapixel camera makes fairly sharp images, and it can shoot HD video. It has 32 black LEDs for night vision. It runs for up to one year on a single set of batteries.

If you have a bit more money to spend, check out the Reconyx XR6 UltraFire High Output Covert IR (\$594). It has a few smart upgrades, including no-glow infrared

illumination and a higher-quality build, that, while not essential, are nice to have.

For either trap, you'll want as large a memory card as it'll accept, as video takes up a lot of space, as well as high-quality lithium batteries. Also, keep this in mind: once you get one, you're going to want another one. While you're at it, pick up a lock, like the Lewis N. Clark TSA cable lock, and a cable, from Master Lock. You'll want to lock the camera body and secure it to a large tree.

Placement

So you have your camera trap. Now you have to figure out where to put it, which depends on what you're looking to capture and where you're based.

Terrain is often the determining factor when placing a trap. Look at a topographic map of the area you're interested in investigating, and then compare that to satellite imagery. Is there a fairly level, sheltered path up against an impassable area such as a cliff or rocky outcrop? Sounds like a pretty good spot to check out. Look for features that funnel wildlife (such as river crossings) along a certain route and past a specific point. Remember that the actual range of your camera trap is limited by the sensitivity of the sensor and the reach of the flash—you want an animal to walk right by the camera in order to get a good shot.

If you have a target species in mind, say whitetail deer,

TERRAIN IS OFTEN THE DETERMINING FACTOR WHEN PLACING A TRAP.



you need to think a little harder before setting the camera. Where do the animals feed, where do they bed, and how do they get from one place to another? Time of year, availability of food, local disturbance, and population dynamics all play a role in deciding where to place your trap. Read up on your species, talk to people in the area, and immerse yourself in the world of any given animal.

As a rule, placing a camera along well-traveled routes or at feeding sites is your best bet. Spots along remote logging roads and human trails can yield good results, too: animals find it easier to travel along these open paths than through brush. Find an animal trail leading to a likely feeding spot, check out how high the overhanging brush is, and that will give you an indication of the tallest animal that could pass that way—the trap should be a little lower than that height. Look for a good tree to attach your trap, then mount it and be patient. The more time you let pass between checking your camera and moving it to another spot, the more likely you are to get gold. Some species, particularly predators, travel large distances and it may take

some time before they visit one spot a second time.

If you're lucky enough to have a member of *Canis lupus* stroll down your chosen path, without a lure, he isn't going to exactly pose for the camera. More often than not, an animal will come trotting by, not slowing down one bit as it passes the lens. So you need the camera to be angled in such a way as to give you the most exposure time, both for the sensor to trigger, but also to get the animal in the shot for the maximum amount of time. Positioning your camera at approximately a 45-degree angle facing the path is your best bet. The placement height depends on the anchor, the sensor, the size of the target species, and nearby vegetation.

Some high-end cameras have a built-in image preview function, but if yours doesn't, just bring along a handheld camera, tablet, or laptop, and spend a few minutes walking around in front of the lens, reviewing the images and then adjusting the shot.

Remember: you are not the only person wandering around in the woods, so try

to make your trap as inconspicuous as possible. And know that your presence alters the world you pass through. Take care to disturb the environment as little as possible.

Attractants

Camera traps are discreet, but not invisible. Take care to hide yours from prying eyes.

The ethics and legality of using attractants, baits (food), and lures (scents) to bring wildlife into range of your camera trap vary tremendously. I will happily place my camera next to a carcass that I find deep in the woods, but I prefer not to use any artificial lures. They do, however, work. Check your local regulations and start by contacting your state's Fish and Game department.

There are many commercial lures available online, which are normally derived from animal urine or scent glands of creatures such as mink and beaver. The same way that a hunter will use doe urine to bring a buck to his treestand or a trapper will use beaver castor to snare a wolf, these lures will stop animals in front of your camera. Areas where an animal—such as a mink—marks in the wild can bring in a wide range of critters, too.



SOME HIGH-END CAMERAS HAVE A BUILT-IN IMAGE PREVIEW FUNCTION, BUT IF YOURS DOESN'T, JUST BRING ALONG A HANDHELD CAMERA...

How Much Should Photographers Charge?

This is an article to help photographers with one of the toughest parts of their job: pricing their work. In this article are elements such as a little advice for photography buyers. Another section is the question and answer portion

at the end.

State Of The Photography Industry

The photography industry is evolving. There are more types of imagery a pho-

tographer can create today than at any other time in history. The future looks like it will contain more creative opportunities for image makers. However, there are more photographers than ever who can do the everyday work. This in-



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cludes your uncle with a smartphone.

The camera is not the magic black box of the past. For the average photographer, doing average work that most any photographer can do does not take much skill. Such work is a commodity. To make a living as a photographer you must bring something new to the table — bring back the magic.

I am amazed at how many opportunities are still available for photographers, despite the evolution of technology and what it has taken away. If you are creative, work hard, and find a little luck, you can become one of the top ten percent earning photographers. These photographers actually make a full time living which can support a family.

The other ninety percent, in my estimation, need to combine their talents with other abilities to create a living. There is nothing wrong with not being a pure photographer today. Combining skills helps to keep the creativity alive and allows photographers to stay in the game longer.

There is more competition than ever, and more photographers are willing to give up their rights. The respect for copyright continues to diminish. This means, you need to be flexible, but not foolish. There is a reason people and companies want your copyright and you must understand why and protect yourself.

The future of image creation holds many opportunities. The still camera is only one tool in the toolbox of the professional image creator.

Buying Photography

If you are a photographer, this section is helpful for you too. Understanding the concerns and perspective of the people who buy photographs makes you a better business person.

As with any buying decision, the number one consideration is fear. Fear of making the wrong choice. Photographers are expensive and how do you know if a photographer is right for you? How much should you pay for photography services? The bad news is the range is all over the map. The good news for photo buyers is there is a photographer for your budget, even free.

I don't recommend hiring free photographers. However, with our saturated market, there are many competent part-time and amateur photographers available. Yet, you must be willing to take on the risk. There is often a reason a photographer is willing to work for free or cheap.

Why are professional photographers so expensive? The simple answer is most photographers don't work 40 hours a week photographing. Plus, there is a lot of time involved after the assignment, such as, editing and post production (Photoshop work).

A photographer must consider the use of the photograph, production involved to create the image and the expenses of being a photographer.

A professional photographer relying on her craft for income is expensive. Photography equipment is not cheap. Cameras, lighting,

support equipment and software is upgraded every few years. Professionals must also invest at a high-level in their portfolios, marketing and advertising. Not to mention, the costs of running a studio, crew and business. Still, not every photographer has a full load of over-head expenses or depends on their photography for income. Honestly, there are photographers who love the craft, have talent, but don't have good business sense.

Below is a list of types of common categories of photographers, average rates (local use), and generalizations to help guide you in your quest to find the right photographer. Note that, when you hire a professional, the rate may increase due to how you plan to use the photographs. For example, a photograph created for a local newspaper advertisement (local use) does not command the same fee as using the same image for a national billboard campaign. The value of the photo is higher and photographers do charge premiums for more prominent image use.

How Much Do Photographers Charge?

Hobbyist: Free or (under \$100). There are many people who love photography, they have a good eye and like to share their passion. They have a job in another industry, and, most likely, don't follow many of the best photography business practices, but they can get the job done.

Amateur: \$25 – \$75 per hour. These photographers are like hobbyist, However, they have a little more expe-



WHY ARE PROFESSIONAL PHOTOGRAPHERS SO EXPENSIVE? THE SIMPLE ANSWER IS MOST PHOTOGRAPHERS DON'T WORK 40 HOURS A WEEK.



rience selling their imagery. For instance, they may have a blog or an online portfolio.

Different types of photography lend themselves to different pricing models. Event photography is generally based on an hourly or day rate. When it comes to commercial photography, some photographers, like me, charge on a per-image or per-project basis.

Depending on the photographer, the per-image pricing model is lower risk for the photography buyer, and rewards for the photographer for a job well done. Some photographers charge as little as \$25 per photo, while top photographers receive thousands of dollars for a single photograph. I've added the average, local use, per-image range moving forward in this list. It's important to note that per-image pricing adjusts based on production levels and the volume of images produced. Rates also fluctuate depending on location. For example, New York photographers tend to charge more per image than Detroit photographers.

Professional Photography Rates

Student: \$50-100 per hour / \$25-100 per image. As with all types of photography, the student rate varies, depending on their photographic discipline, industry experience, and interaction with, or assisting, professionals. Some advanced students do – and should – command as much as professionals. With that said, the photography schools are cranking out a lot of newly pressed photographers and many are trying to earn some income and attempting to get

their foot in the door.

Semi-Pro: \$50–\$150 per hour / \$25-125 per image. These are photographers who have ambitions to join the ranks of the professional. They may have another job or income source to keep them afloat, but which they aim to leave behind. Sometimes their additional skills are compatible with their photography. Many compete with professional photographers for jobs, but are not quite ready to jump in with both feet.

Professional: \$75-\$250 per hour / \$75-\$250 per image. We can argue that a professional is anyone who is paid at least once for his photography. For the purposes of categorization, a professional is someone who depends on photography to make a living. More precisely, professionals who have a solid portfolio to represent their speciality.

Top Professional: \$200-\$500+ per hour / \$250-\$1,500 per image. Is there really a top professional? In any industry, there always will be an elite group. In the case of photographers, some of the top image makers command over \$10,000 per day, or \$1,500 per image.

Should The Buyer Own The Copyright?

As soon as a photographer clicks the shutter, she owns a copyrighted image. This is true with anyone who creates a photograph. Even your iPhone selfies fall under the copyright law. The best way to transfer a copyright is in writing. This is because when you pay a

photographer to create images for you, the copyright doesn't automatically transfer with the purchase.

Should you own the copyright? This is a big issue in the photography community. In the digital age, many photographers have become lax on the issue. When a photographer gives up his copyright, he loses the opportunity to make future income from the photograph, and, in some cases, forfeits the right to show the images in his portfolio. However, for the photo buyer, the general rule is if you don't plan to resell the image, there is no need to pay extra to own the photograph copyright. If you do require copyright ownership, photographers often charge another 50%-100% for their work, provided they are willing to sell.

For your safety, make sure you have, in writing, what you can use the photographs for, and for how long. Make sure that the photography estimate or contract fits your short- and long-term needs. If you don't know, you can request unlimited use of the images. Most photographers are willing to negotiate, so assume that she is, and approach the photographer accordingly. If you don't want your photographs used for stock photography, you may request the images not be reused or sold. Photographers create additional income from their photographs, so there may be a fee for such requests.

Different areas of photograph have different average price ranges. Below are a few helpful ranges.

Wedding Photography: \$1,700–\$3,500. Wedding



THE BEST WAY TO TRANSFER A COPYRIGHT IS IN WRITING. THIS IS BECAUSE WHENEVER A PHOTOGRAPHER CREATES A PHOTO, THE COPYRIGHT DOES NOT





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Membership is \$25 per year. Members should provide: Email Address, Mailing Address, and Phone Number.

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The Camera Club of Central Minnesota publishes a monthly newsletter which is distributed via e-mail. The newsletter will contain information about up-coming meetings, summaries of previous meeting, recommendations for photographers, announcements of photographic workshops, and other material that seems appropriate.

If you would like to send suggestions, comments, or other communications concerning the club or newsletter, please send your e-mail to rheath@tds.net.

photography has a wide range. Beginners might only charge \$500, while top destination pros command well more than \$10,000 to get started.

Senior Portrait Photography \$125-\$300. This rate depends on many factors, such as the number of locations, changes of clothes, and reprint package that you chose.

Local Website Photography: \$25-\$150 per image. A small local business can find a photographer in this price range rather easily. The rate depends on many factors listed in this article. The type of photography and production required does play a role in pricing. It's also more common today for photographers to consider your website traffic in their estimate.

Before you hire a photographer on price, take a look at his portfolio, to see if the work that he creates is right for your needs. This rule is true at all levels of photography. It's also worth noting that a great landscape photographer may not be the best choice for your wedding, or that a food photographer may not produce exactly what you want for your portrait. That is, knowing how to work a camera doesn't mean that the photographer understands how to create what you desire. Once you narrow down the portfolios of the photographers you like, then make price a consideration.

Pricing Your Photography

One of the hardest parts of being a photographer is determining how much to charge for your work. If you work from a reasonable starting point, it will not be as difficult as you think. The key is to have a written schedule of prices from which to work, for each and every proposal. This way, you don't have to re-invent the wheel each time you are called on to provide a proposal. It's not

always easy, especially when you face new types of photographic opportunities, but over time, repetition will make this process much smoother, quicker, and easier.

How To Figure Out Photography Pricing

The photography industry regularly faces disruption and the business landscape continuously changes, so it's good to check which of your prices you need to increase, and which products or services call for a lower rate. Hopefully, decreasing your pricing is a rare occurrence. However, sometimes it's the right thing to do.

It is important to make sure you are covering your expenses, and meeting your income goals. To figure out how much to charge for your photography, try working backwards, giving yourself a starting point to understand your cost of doing business (CODB). Begin by asking yourself the following questions.

- How much do I wish to earn in a year?
- How much are my annual business expenses?
- What's my marketing budget?
- How many days will I likely work next year?

If you are not established in your field, it's time for a reality check. The fact is that the average photographer does not make a lot of money. Most photographers make about \$30,000 a year. Of course, top photographers can make hundreds of thousands of dollars each year. There are some photographers who top one-million dollars. Like many of the arts, those in the top ten-percent make an excellent living, while the remaining ninety-percent struggle to make a full-time career in their craft.

