

T F P

a simple guide for photographers and models



chapter 1

Alice in Modeling Wonderland

all illustrations by author

Once upon a time there was a girl called Alice who lived in Wonderland.....

As the dust settled from recent happenings, Alice started enjoying her new life in Wonderland. But soon she was bored as hell and wanted something to do.

One day she found a mirror and although it was broken, it did bring her some joy as she looked into it.

She was pretty, the mirror told her. Wow! A talking mirror, now she would never be bored... But the very next day the mirror told her that her attractiveness was useless in Wonderland, as everything is so wonderful anyway. She should go to City and try some modeling.

THE TOUGH CITY

Now, City was a tough place to find your way around. But Alice had an idea: “I’ll try with some modeling agencies to find some work. Life will never be same again...”

As she was walking around a magnificent bay on a sunny day, she saw PINK MODELS. “Maybe that could work, even though my favorite color is blue,” she thought.

As she walked confidentially into PINK MODELS agency a lady on the reception stopped her.

"Hello young lady, where are you going?"

"Oh, I thought I could just go in and meet someone for modeling work" Alice replied.

"Haven't you visited our website? You need to submit an online form first and then we'll call you." The lady cut across Alice.

“Oh, I don't have a computer, but let me see what I can do.”

Lucky Alice found that her mirror also doubled as a tablet so she filled out the form on PINK's website.

But oh dear! She needed to upload photos. She checked her mirror but oh dear! It was broken and could only shoot half pictures.

ALICE NEEDS PHOTOS

Time to get a professional photo-shoot done!

Alice had only enough gold coins to buy food, and City was ridiculously expensive. Photo-shoots were also ridiculously expensive and photographers were the busiest of all the professionals in City. Oh dear, oh dear! What could she do?

As she passed by an Art School, she saw some student photographers walking her way. (They're easy to recognize as they always carry a tripod and camera.)

Voila! Alice suddenly had a wonderful idea. She thought about how whenever student photographers needed to shoot, they would collect all their money together to hire a professional model.

Alice walked up to the student photographers and told them she would be happy to model for them for free if they provided her some pictures for her portfolio.

The students were amazed by this idea. They loved the idea of not having to pay for models! "And I love the idea of not

paying for portfolio pictures,” Cried Alice, clapping her hands together.

One of the photographers said she had learnt how to do makeup artistry on YouTube and could do beautiful makeup for Alice’s shoot.

Alice had finally found four photographers to shoot her and a makeup artist! She would be shooting with Steeve, Japs, Rafs and jack of all trades Amma, who would do her makeup. How Clever Alice was! They were all very happy as they worked up their dates.

So Alice gave her time and the Photographers gave her prints of their pictures and they decided to name this arrangement “Time for Print” or TFP.

TIME FOR PRINT (TFP)

"This concept will change the photography and modeling world," Alice thought, elevated by her quick witted presence of mind and her new invention.

The day before the first shoot, Alice's mirror told her that there was a new thing called "Facebook," where one could send message and upload pictures. So it's easy to guess what Alice did next - she created a profile on Facebook and added all the photographers as her "Friends".

"Chatting is exciting, we can gossip and indulge in backbiting against each other, LOL!" Amma messaged her.

"Hmmm," Alice wondered. "What does LOL mean? Let me Google it. Hold on, I don't even know what Google is!"

"Alice, you *are* silly," Mirror laughed. "Just type www.google.com on my face and you will have access to all the knowledge in world."

"Wow, so LOL means laugh out loud. - brilliant, now I'll never have to write proper English again," Alice thought. "I can write LOLs and so many other short cuts :)"

"If anyone ask you to do nude shoots, never do it on TFP," Steeve messaged Alice.

"Oh but I love Japs' work and I don't mind," thought Alice, confused. "Anyway, I'll do some shoots and see what happens."

THE FIRST SHOOT WAS WITH RAFS

Just eight days after Alice had thought up her TFP idea, and she was already shooting. "How smart!" She patted herself.

At first Rafs was struggling with the lighting. "He's a new photographer, I must be more patient" Alice thought, He finally put a flash on his camera and began taking photos.

"What should I do, where to stand? What poses should I do" Alice asked. She felt awkward and *so* stiff.

Unfortunately Rafs was so busy getting her colors and lights right, he had no idea.

"Oh" Rafs exclaimed, "I thought you would know how to pose."

"I'm just a beginner too, that's why I need pics to send to agency and I thought a photographer would know what they needed me to do," said Alice despondently.

During the shoot Alice changed into a couple of different dresses, even though it was a little awkward to change on beach.

Together they did hundreds of pictures and at the end of the day Alice was very happy. "Can't wait to see pics" said her Facebook status!



Poor

*Posing
Skills*

all illustrations by author

PHOTO PROCESSING BY RAFS

"Oh my goodness, the color of the light on her face and everywhere else is different. And oh no! The harsh shadows on her face make Alice look like look a monster," Rafs was thinking as he reviewed pictures at his home. "Well, I can always blur the skin and who would know what is good or bad lighting?"

Rafs selected a few of the best pics and worked on them the whole night. "I think there is a software called Photoshop, which can be used to make even ugly picture great," Rafs smiled while playing with the controls on his keyboard.

After three hours on one picture, it looked great but Rafs only had the strength to work on 3 pictures that night. He dashed the pics to the model and off he is relieved.

THE SHOOT WITH STEEVE AND AMMA

Although Steeve didn't know much about photography, he was smart and had setup a studio of his own. This made Steeve seem more professional. He was onto something!

He also allowed others to use his studio, so some models loved him and were always shooting with him.

"Alice is the most beautiful model I have ever worked with," Steeve thought as Amma applied her makeup.

It was 14 days after they'd first met. Alice was to get the photos from Rafs that night and with a second shoot on the way, she felt triumphant.

But oh dear, Steeve also had some problems. His studio didn't have any light control. It was all white walls with no panels. Steeve had no any idea how to create wonderful pics with a model like Alice. All he had shot before were country girls with plain flat lighting.

"Well, what does Alice know about contrast?" Steeve thought and he went on shooting.

Jack of all trades, Amma also took some pictures of Alice, as she was a Photographer too.

"Amma's pics look good on screen," Alice chuckled. "It's been a great day and tonight I'll get Rafs' photos. How exciting!"

THE DAY ALICE GOT HER PHOTOS

That night was full of Facebook chats! Steeve and Amma were bickering because Amma was too quick in processing the images they took and her poorly edited work was posted all over facebook - even before Steeve had had a chance to see them. Steeve was cross about this and his pics were flat-lighted poor images.

"Let me wait for the images from Rafs," Alice thought.

And then "ping," she received an email. "Rafs has shared a Dropbox folder with you," it read.

"Ok, here we go" Alice whispered as she opened the files. Then two large tears welled up in her eyes, as she saw the images. They were downright ugly. Not only was the lighting very bad, but the processing made them look worse.

If these images were go to public, nobody would ever hired her for a shoot. After 14 days, and she had a few very bad pictures and some others that were ok but the photographer was insisting that she was not allowed to use them socially.

SHOOTING WITH JAPS

Alices's hopes were now pinned on Japs, as she would not want to shoot with Amma or Steeve anymore. Japs had to cancel their planned shoot, as he was rather busy with his other assignments. Fortunately after 4 weeks they could shoot and the pics looked good.

But as Japs got busier, the pics took their own sweet time to come. Now after two months, she finally had a few pics from Amma (nothing great,) some very ugly from Rafs that are all over facebook and some good ones from Japs.

BACK TO PINK MODELING

Alice finally uploaded her pics to the PINK website and was hoping to receive a call, but nothing came into her Mirror. Finally one day she decided to call the agency and she got hold spoke to a Model Manager.

"Alice," the model manager yelled, "babe, your portfolio just doesn't have punch. Look, we believe you may be good, but your pics just don't show it. We've filled up our

quota of models to development so we'll give you a call when we need you." A call, which was never to come.

"What the Heck," thought Alice, "I still have my portfolio so maybe I can find some jobs directly."

She went onto facebook and began posting more and more as a model. After this, many photographers wanted to do shoots with her now, but none wanted to pay.

THE "EXPOSURE" GAME

"Maybe designers and brands pay models," She thought when approached by an online clothing brand to shoot for them.

"You will get lot of *exposure*, when you shoot with us and your portfolio will look solid," the client told her.

Alice thought she'd hit the jackpot again. She could show the whole world that she'd shot with X clothing brand.

After this shoot, she did get a better portfolio, and some recognition. But the next client who wanted to work with

her, also wanted a free photo-shoot, which would also give her lots of *exposure*.

“*Exposure,*” sighed Alice, “I need gold coins.”

THE ELUSIVE BURGER

Then one day her gold coins were all gone and Alice was very hungry. “I’ll try something in Hungry Jacks” she thought and walked inside to introduce herself to the teenager behind on the counter.

"Hey, I am Alice, face of X Clothing," She chuckled.

"Oh yeah, I think I saw you on their website!" The teenager was excited.

"Do you think I could have something to eat? I can't pay for it but I think your franchise will get lot of *exposure*" Alice trumped.

The teenager didn't say how to respond. She'd never seen anything like this before.

Someone pushed Alice from behind: "lady, we're all hungry and waiting."

"If you want to do some jokes, you can do them out of the queue," someone else shouted.

"Maybe Hungry Jacks doesn't need exposure, but the small cafe round the corner could do with some of it." She reminded herself as she left. But it was same story there too.

Alice sat down on a bench in central park to review what she has done in City so far. She'd done four photo-shoots, got a modeling profile, but still no money to eat.

Right in front of where Alice sat, was a billboard with a picture of her in X clothing (along with lots other girls).

PAID SHOOT WITH ATELIER

"I will not lose my courage," Alice thought, "Let me try my last idea," as she passed through the doors of another Studio. The sign outside read, "Atelier Studio/Models".

As she walked in, she met the photographer himself. "Sir, I would like to book a portfolio shoot, and I'd like to do it soon. What are your charges?" she asked.

"Well, I charge \$ 750 for a starter portfolio, but I can see you are out of cash," the friendly photographer replied.

"Oh yeah I am so out of cash, but I want to do a professional shoot, in agency style and I'd love to have the shots in 5-6 days, or at least 15 to 20..... but I don't know how I'm going to pay for it...." Alice trailed off – she was on the verge again.

"Look, my time is money but I can see that you have great potential. Let's see if we can make a deal," the photographer proposed. "How about we do the shoot and you can pay for it later? I will get you agency quality picture in 5 days, and in return, you give me rights so that I can use the pictures for stock. Also, I suggest we make a legal contract so that when you get jobs through me, you will pay the fee for the portfolio shoot from the money you earn."

"That sounds very reasonable!" said Alice as a big smile spread across her face, "it's a deal."

The photographer was well connected. He arranged a paid shoot for Alice very soon, and the money she earned from it paid the fee she owed him.

Alice was happy. Finally, she not only had quality pictures in her portfolio but also, through her new photographer friend, she found herself in the right circle, where people got paid for their work. This arrangement was so much better than Alice's TFP invention.

Right Posing and Right makdiup



all illustrations by author

ONE YEAR LATER

After just one year, Alice had become a famous model. She was getting work from many agencies, including some jobs from Atelier.

One day, whilst Alice and the photographer from Atelier were having coffee together, he suggested that they make a magazine submission. Alice had received some offers from online magazines before, but this time it was for a well-known print magazine.

"This one we have to do on collaboration basis" the Photographer informed Alice.

"Well, I trust you so let's go for it." Alice agreed.

KATIE STRIKES

One day, Alice's best friend Katie was boasting, "I've done 50 shoots in the last two years and I've got so many pictures, while you have only done 15 shoots and have only got pictures from half of them."

"Babe," Alice retorted "I was paid for each of those shoots, and you got paid for just three out of the 50. I don't have pics from all of my shoots because eventually they will be used in advertisements, or magazines, and I can't release them before that."

"Have you seen your portfolio?" Alice continued. "It has some quite cool, creative pics, some that are ok and some really bad ones too. But see my portfolio, all published quality work, from the best photographers. Although I only have 20 pics, they all are client worthy."

Katie's heart sank. "What did I do wrong?" she wondered. "Don't worry," Alice chuckled. "Help is on hand. Read the rest of this book and you will understand what TFP is, when to do it, when not to do it, when it's good to do a paid shoot and when it's a good idea to draw a line."

:) Happy Faces :)

Chapter 2

TFP Explained

So the preceding story may have made you feel really bad about the monstrous TFP. But I would ask you to reserve judgment for a while.

“Time for Prints” (TFP,) “Trade Shoot” (TF) or “TFCD” as it’s also known, is a simple arrangement for a creative collaboration, through which the parties involved trade their time for creative results. The concept is predominantly used for Photography work and it can take many forms.

The following explains which party contributes what:

Model(s): Gives their time & gets the pictures from the photo-shoot either in a CD / Prints / Email. They could also get their travel expenses/food paid for or reimbursed and at times some clothes.

Makeup and Hair Artist: Gives their time & uses products and kit. Often they are reimbursed for consumables and makeup/hair styling products. They could also get travel expenses/food paid for or

reimbursed. They also get pictures from the shoot. They could be a part of the creative process.

Stylist and Designer: Gives their time and also might source and provide wardrobe. They get pictures from the shoot in the usual way and may also be reimbursed for their expenses. They could be a part of creative process.

Photographer: They provide their time, studio, shooting gear (owned or hired,) skills, creativity and concept. They might also bear the expense of food, makeup products, props and retouching. They get the photos from the shoot like the other participants, but as their contribution is usually slightly more than others, they have *all* the photos, while others usually get a selection. In many arrangements photographers also get a release (see below for a definition of this) that allows them to own the photos, and allows others in the arrangement to the right to use images in their portfolio.

Release: A binding document that details the kind of rights to the photos that each party has. Primarily a release is signed and agreed to by a model and a photographer, wherein a model releases the right of the photos to a photographer. There can also be design releases, property releases and many other kinds. (A Standard release is enclosed as annexure). A Release is a must for both models and photographers if photographs are intended for commercial purpose. If a model wants to sell a picture or use it commercially, they need a release from the photographer to do so. If a photographer wants to sell a picture or use it commercially, they need a release from the model, as well as from any brands used in the shoot.

Some arrangements and their meaning:

TFP – Time for Print (not very common now)

TFCD – Time for CD (pictures given on CD or Email)

TF – A short form of all above

Trade Shoot: Some agreement with variable kinds of give and take. It may be for a magazine submission. The model may get some clothes or the photographer may get all photos rights.

Test Shoot: A shoot to build a model's portfolio (usually arranged by a modeling agency) or a shoot for a photographer to show new ideas to a client. Sometimes models use this to try out a new concept or a new style of shoot. This is generally a shorter shoot than a full TFP shoot.

The next two sections are set out as FAQs, because at this time you might have many questions popping up in your mind. Let's try to answer some of those.

Chapter 3

TFP Advice for Photographers

What we describe below is usual practice. However, people, situations and job requirements are different. Every arrangement can be changed with the agreement of the model and the photographer and other contributors. The following answers should be taken only as a guideline and reflect what we see happening most often.

What is the resolution of pictures I should give a model?

Usually some high-resolution pictures along with low-resolution versions for web use should be given. Some photographers resort to giving only low-resolution versions, but this is can be seen as little selfish.

It is the photographer's duty to educate the model about the right version and resolutions for web and social media uploads. If either very high- or very low- resolution

pictures are uploaded for web usage, they can appear really bad on screen. Remember it's your image that is at stake.

Wrong version uploaded by a model



Like · Comment · Share

Right picture uploaded by Photographer



Unlike · Comment · Share

How many pictures I should give?

Unless you have agreed otherwise, five retouched pictures per hour of shoot-time (excluding preparation time,) should be the norm. So for a half day shoot, a Model can expect 15 retouched pictures. But, I know photographers who give up to 50 and I have known those who give just 3.

Should I watermark the pictures?

This is a complicated issue. Some very accomplished photographers still do not watermark their pictures, whilst most beginners make their watermark first and then start shooting. It's fairly acceptable to put a watermark on TF pictures, however make sure, it's tastefully designed, not too big and does not take away the charm of the image.

Also remember when you become an accomplished photographer these initial pictures may come back to haunt you. (You could be clicking much better pictures later on!)

Do I pay for studio charges?

Usually photographers are obliged to cover all photography related charges. That goes for the studio expenditure too.

However if a specific location needs to be hired, the cost might be shared between different parties. I had a situation when the TF parties (models and makeup artist) wanted to shoot in a different studio and not travel to mine. They agreed to share the cost of an external studio between themselves, as it was their choice. Another of my fellow photographers had to hire a hotel room for a specific boudoir concept and although they shot TF, the model paid for the hotel room. In these cases the model has more say on the style of pictures and the number of pictures they get.

Do I pay for makeup?

Usually in a TF arrangement you try to get a makeup artist (MUA) also on trade basis. However if both model and the photographer are inexperienced, and if they want to use a more experienced MUA (to add more credential to the shoot) they might share the cost of hiring a paid MUA (and hair stylist). Remember most of the time models expect a photographer to have better connections with a MUA and expect them to arrange one. However a very experienced

and well connected model could find it easy to find a TF MUA and a hair stylist.

What kind of Release/Usage should I expect?

A usual release gives all parties the right to non-commercial usage, i.e. anyone can use the images for their portfolio, website, social media etc. but may not sell the images for money or profit. A photographer who has invested significantly in a shoot, and one who is much more senior than the model and MUA, might contract in such a way that they are allowed is able to use the pictures for prints, exhibitions and even for a stock website. This arrangement is acceptable, if the photographer is transparent about the contract and their intent and all parties understand the situation beforehand.

Should I do TF without release?

It is not recommended to do a TF shoot, without putting down all the agreed terms in writing. I myself have suffered many times, not having had thing things in writing beforehand. Both models and photographers can change

their mind post shoot and people can be left disappointed. If the terms are agreed, printed and signed beforehand, then there are fewer chances of ill will and confusions later on.

What if a models asks for all the pictures in raw format? Is this acceptable?

Unless agreed beforehand, raw pictures should not be given as photographers will then have no control over what kind of processing is done to them or how they are used.

How much time should I take to give the pics?

Agree a reasonable timeframe before the shoot. I know photographers who give out 15 pictures the same day. I also know one who states that it takes between 24 hours to one year and that he should not be pressured! Two to three weeks, is generally acceptable (a month at the latest if the photographer is very busy.)

What if models ask for some quick pics?

This is rarely a good idea. After studying the creative processes of photographers, I've understood that a photographer can approach a set for selection only once or

twice. Doing it a third time becomes a very mentally consuming process that may never happen. Ensure that the first time you sit down to work on your pictures, you select the agreed number or little more in one sitting, If you leave the task half done, you might never feel motivated to come back and do it again.

What if the model insists they wants to make the selection? What should I do?

If a model is really inexperienced, I suggest the photographer makes the selection. An experienced model could insist on selecting some or all pictures. However, even if the model is more experienced than photographer, it sounds little unfair that they make the entire selection. By the same token, it would be fair that a new model chooses at least a few pictures.

Some models, doing TF shoot as a favor, could insist that all picture selections are made only with their approval. Some even go beyond that and insist that their partners or friends approve the selection. Stay away from such disparate, complicated arrangements.

Also remember the MUA & Stylist. An MUA is more interested in close-ups, so it's a good idea to take some of close-up shots (particularly with closed eyes to show eye makeup). A Stylist is more interested in the overall impact, and they would need some of those pictures.

Here is a general guideline:

Model	Photographer	Model chooses	Photographer chooses
Inexperienced	Very Experienced	2-3*	10-15*
Very Experienced	Inexperienced	10-15*	2-3*
Experienced	Experienced	7-8*	7-8*
Inexperienced	Inexperienced	3-4 **	3-4 **

* The stylist and MUA choose 2-3 each of their choice

** The stylist and MUA choose 5-6 each of their choice

What kind of clothing should I expect of a model? How clothed or unclothed should I expect?

This is must be agreed by model and the team, before the shoot. Both parties should stick to the agreed concepts, and

not make last minute, uncomfortable changes. For example a model who agreed to a lingerie shoot, should not insist at last minute that she will only shoot with dresses. A photographer who agrees to shoot at a certain level of nudity, should not then insist the model shoots concepts more explicit than what was described in the initial agreement.

There is a new, popular belief that with a certainly level of nudity, a shoot must involve payment to a model. However in art circles, this belief is not welcome. A TF shoot is a very open matter of discussion and agreement between a model and a photographer. They have full freedom to decide what concept and what level they want to shoot.

There have been shoots when a model and the team agree to shoot at different level of nudity than was previously agreed, due to the chemistry between the model and the team or the artistic inspiration of the moment. This should occur only by agreement, and never by coercion or stealth.

What happens if models are under the legal age of adulthood (under 18 or under 21 in some countries)?

Are they allowed to do TFP?

The law on this differs from country to country. It is advisable to avoid all gray areas of law around photography with underage models. Never do a shoot with underage models without proper release from their parents or legal guardians. Ensure sure that the concepts and levels of nudity for underage models are legal and without any sexual hint or eroticism.

Always remember to get the release (signed as parental consent) before the shoot and not later. There was an instance, when a 17-year-old model promised to get a release by the time the shoot finished. But after everybody's work, her parents refused to give the release and the shoot had to be scrapped.

Models do not turn up on the shoot? What to do?

This is a risk for every TFP shoot. In my experience, common law does not recognize an agreement to do a TFP

shoot on a certain day as a legally binding agreement. It's just as good as planning a dinner with your friend. Anyone can cancel or change their mind at the last moment.

However professionally speaking, it is not a welcome situation and following these steps can help to avoid it:

- Don't just email or FB chat before the shoot- this is very impersonal. Make sure, you have met or interacted with the other parties in a more formal way.
- Make sure that you have phone numbers for all parties involved and give them a call to confirm the details a day before the shoot.
- Many people resort to taking references, but take this with a pinch of salt. References can be biased and opinionated.
- Make sure that all parties are happy to take part in the shoot and stand to benefit from it. No one should be doing a favor for anyone. Participants who think that they are doing favor, have more propensity to cancel at the last minute.

- Make sure that the commitment and investment by all parties is equal.
- Make sure the shoot briefs are circulated to all participants in a timely manner. The locations, times and contact details should be as clear as possible.
- Have a Plan B ready.
- Do not name and shame. There is a current trend to name and shame in social media groups, but remember that there was no contract in first place. It was a friendly arrangement. Social media is not court and no judgments should be passed there. Your actions could come back to haunt you one day and could even leave you subject to a legal defamation suit.

Despite taking every step to avoid last minute cancellations, it does happen from time to time. Take it in your stride and move on.

Chapter 4

TFP Advice for Models

What we describe below is usual practice. However, people, situations and job requirements are different. Every arrangement can be changed with the agreement of the model and the photographer and other contributors. The following answers should be taken only as a guideline and reflect what we see happening most often.

Why don't photographers give models all the pictures from a shoot?

Photographers spend much more time working on the finished product than any other party in a TF arrangement. They need to prepare before the shoot and also spend a lot of time on post-production and retouching. The quality of a final picture reflects their talent and capabilities.

Therefore they prefer to give a few good photos, rather than the entire collection (the good, the bad and the ugly!). As professionals other contributors should understand this and

be happy to receive some good images rather than a mix. However the pre-agreed quantity of pictures should be honored by all.

Can I choose the pictures I want?

You should agree this with the photographer beforehand. If not agreed beforehand, a photographer will have an upper hand, simply because the pictures are in their custody.

The photographer does not want to retouch the pictures that I want, what can I do?

A humble request goes a long way. A follow-up really gets it done. A request that the photographer engages a professional retoucher (on agreed rates) works very well, provided the model agrees to pay the retouching costs for extra images.

Can models sell the pictures to a client?

As per standard release formats or in absence of a release, models do not have right to sell pictures to a client.

Additionally models are not allowed to let anyone use the

pictures commercially, even if it is without payment. You get to use pictures in your portfolio, not in your business.

Can I send the pictures to a modeling agency?

This seems very fair, if it's sent as your portfolio. Advise the modeling agency that they are not supposed to crop off any watermark and also that they are not supposed to superimpose their own watermark.

Can I expect some sort of compensation?

This should be discussed with the photographer prior to the shoot. Sometimes asking for compensation can be unfair, if the photographer and the team are investing a lot in the shoot.

I am 17 years old. Can I do TFP?

You can do TFP, however if you are a minor, your parents must sign a release. Do not choose or agree to concepts or a level of clothing or that are inappropriate for your age. In some countries it may be illegal to do any kind of shoot with models that are minors, without parental consent.

Can I crop off the watermark?

As per a standard release, it is not permitted to crop off the watermark. Some photographers may allow this when taking prints, even if no release was signed. In most of legal situations the images are the photographers property, may not be altered in any way. (This is not legal advice but just the author's opinion.). The copyright acts can differ from country to country and should be studied beforehand. Best practice is to not to do it, simply because rest of the team has done the shoot for mileage and exposure.

Chapter 4

Kate's TFP (Right & Wrong)

While Alice was happy with how her career was going, Kate was jealous. She wanted more magazine and couture shoots. It was her time to think up an idea. She had seen a post by a new clothing brand looking for a new model to shoot their new collection. She decided to go to the casting. The casting went well and she was selected for a shoot with a new photographer and three other models.

“This will help you reach new levels, and give you a lot of exposure,” the brand owner blurted.

“That should be fine Sir, I need more exposure right now” Kate snapped.

The shoot lasted a whole day. Kate had to take a day off from her other work and also pay for her food but in the end it was worth it.

The new photographer worked hard and tried his best to get some great pictures. Kate learnt that even he was not paid for the job, except for the exposure.

“It’s time I should be getting the pictures” Kate thought, while ringing the photographer after three weeks.

“Sorry dear, all the pictures have been given to the client and I am not allowed to give pictures directly to models,” she was told by him.

Was this a standard reply from a photographer?

After sending a message to the client’s marketing team, Kate was sent few pictures. However, when she looked at the client’s website and adverts, she saw there was no credit and no *exposure*. Kate felt cheated.

“Maybe Alice was right... I should learn the right TFP process and not get exploited.”

The Right TFP

As we discussed before - TFP is an arrangement between creative contributors, mainly photographers, filmmakers, hair and makeup artist, models and stylists to

- Practice their art in a non-commercial environment
- Produce art that they want to produce, even if they do not have a commercial commission to make it
- Create good work for the portfolios of all involved
- Try out new concepts and new techniques

However, there is a current practice in industry to abuse this time-honored tradition by people who traditionally are supposed to pay photographers, models, etc. Here are a few cases when TFP should not be used:

- Clients have asked photographers to get free models for a commercial job.
- Anytime when any party makes commercial use of the photographs (an exception can be photographers using images for publishing and exhibitions)
- Fashion Show organizers ask models to walk for free.

- Designers who think of shooting their whole collection (which will be sold) on TF basis. An exception to this can be student designers, who make designs just for the purpose of their study.
- Online retailers who want to shoot their collections without paying the team involved.
- Couples getting married, who do not have budget for photographers and want to engage a student photographer (even though they have budget for party, limo etc.).
- Any new business, which does not have budget for photography, even though they pay all other service providers.

Using TFP in all these cases is exploitation of a creative's time and talent. As a creative, you should not succumb to the temptation of doing all this just for sake of exposure.

Why should new models and photographers stay away from doing too many TFP shoots?

As a new model or a photographer it is very tempting to join the TFP bandwagon, but remember this: TFP can be just like Plastic: convenient in the beginning, but a pollutant later on.

Apart from ethical reasons, there are also some very strong commercial reasons for not doing too much TFP. The reasons below apply to models and photographers alike.

You can't command the shoot: As you are not paying the other parties, you do not have control on all the creative aspects. For example - In one of my shoots a model refused to do a particular hairstyle, because she thought it wouldn't suit her. Nobody could say anything because she was an unpaid model. The hair stylist's mood was spoiled and even I didn't feel like doing much with the pictures later on. Everybody's time was wasted.

In one another shoot, a new MUA took so long to do a simple glamour look that I went to see what was wrong. I found the MUA she was trying to apply some extravagant fake lashes, to create a look that she thought would add to her portfolio, instead of doing the look that I asked for.

Last minute Cancellations: A change of mind, a change of paid work, sudden illness, there are many reasons why one of the parties might not to turn up for the TFP shoot, wasting the time of all others involved. There's not much that can be done as it was not a contracted job call. It can happen to anyone be it a photographer, model, MUA or others.

Recently, at a friend's shoot, the main model, who TFP model, decided to switch off her mobile and not reply at all, after sending a simple SMS that "slept late, wake up like shit, can't make it."

Commercial Exploitation: More and more businesses are trying to make use of TFP to get their photography jobs done for free. Always remember if one of the parties is benefiting commercially much more than others, this is not TFP, this is commercial exploitation, and it should be nipped in the bud.

Release Issues: In many of the TFP shoots, models are hesitant to give full release, therefore after spending a lot of

time, the team is just left with some images, which they can't use everywhere.

What if other creatives still do it?

Well, yes, the thought does come to mind that if I don't do it, there are others who will. But whenever this thought comes to mind, think of Alice and Kate. By doing much fewer jobs, Alice made much more money, with much less tension and has much better portfolio. Nobody even thinks of approaching her for free shoots. Kate on the other hand is stuck in a rut. She has done so many free shoots with so many photographers, that they all expect to shoot her for free. Alice does very selective work and on other days works on her fitness, her alternate career or enjoys all the goodies of wonderland.

Chapter 5

Is TFP Free

A general impression is that TFP means a free shoot. It may be for some, but while writing this book I made some calculations and was amazed!

The Photographer's Investment:

Studio (or if outdoor, then cost of crew and equipment): I have worked in studios around the world. The cheapest studio hire was \$100 for a day, but the best one I have worked in, cost \$1,500 for a day. In Sydney, where I currently work, I can hire a good studio for full day for around \$300 to \$400.

Photographer's Time: Even if I make my calculation using the hourly rate of a MacDonal'd's worker in Sydney, the cost comes to \$320 for a day of shooting (considering 8 hours of shooting and 10 hours of processing time).

Cost of Equipment etc.: I calculate approximately \$30,000 spent over three years, averages \$100 per shoot, if I do 100 shoots a year. (I usually do less.)

Food & Transport: In Sydney this is an average of \$80 per shoot.

Cost of Preparations/Props: This can vary considerably, from \$50 to \$250 for a shoot. For the purposes of this calculation, let's say a cost of \$50.

So having added all these costs together, just my cost of doing a full day TFP as a photographer is \$850, and this doesn't include insurance or other miscellaneous costs.

From a financial perspective, if I don't know the quality of work of a model, MUA or stylist, agreeing to a TFP shoot is a risky undertaking, even if the model charges no fee. I could spend \$850 and end up with images that I'm not happy with.

Alternatively, I could add another \$400 to my expenses, paying half of it to the MUA of my choice and the other half to the model of my choice. This would secure their services for half a day. Given that they're professional and do great work, this should be long enough and would also cut down my other costs. Let's say the other costs are halved to \$425. In addition to the \$400 fees for the MUA and model, I've spent \$25 less than in the TFP scenario, have amazing pictures and still have time for my evening date! (or family)

Similar calculations can be applied to the other parties involved in TFP arrangements.

The Model's Investment:

The model either takes time off from their other work or uses their weekend. They spend on travel, food and outfits. Then they invest their time.

We should consider not only the shoot time but also the investment made in future opportunities. Consider that a

model does a TF shoot today, and a few over next few months; by four months, they could have portfolio that is a bit hit-and-miss. Think of all the jobs they might have missed out on over those four months.

If the model had paid a reasonable sum to a photographer for a shoot, within two weeks, they could have some great pictures in their portfolio and be ready to pick up some paid jobs.

The MUA's and Hair Artist's Investment: These creatives invest similarly, spending their time, paying for travel and other expenses, as well as their kit and products. I read in a recent article, that the writer calculated her costs as \$250 per shoot, taking into consideration all the products she pitches in + time value + opportunity cost.

If she had put in a little more for a worthy photographer, she could have done shoots in her style for her own portfolio, rather than getting pictures that display the photographer's concepts rather than hers.

Return on Investment (ROI):

Remember, TFP is NOT FREE. You could be making an investment that is not sure to generate a great return. I'm not trying to dissuade anyone from making TFP arrangements for shoots, but I advise you to make all the calculations first and be informed on the level of your investment and the likely return it could bring.

Chapter 6

Interviews with some photographers.

We spoke to some photographers about this subject.

Surprisingly they are all independently expressed similar views. We start with interview with myself, as it's all allowed in a Wonderland!

An Interviews with Avikal (myself)

What percentage of your shoots are paid and what are TFP?

When I started out I made a mistake. I did 100% TFP. Even maternity and family shoots. Now my work is 100% paid. I pay for what I want to shoot, I charge for what others want me to shoot. Even if a model is amazing and really keen to shoot TFP, I still reimburse their expenditure, pay them a reasonable sum and retain the image rights. If I need experience I prefer to attend a workshop with a great artist,

rather than wasting my time and others' doing a shoot with someone I wouldn't otherwise want to shoot.

In what situation do you do TFP?

There's no situation in which I do a TFP. However, I will work for free very occasionally if a really good magazine asks me to shoot for them with paid expenses and at least a little fee for model. I don't like taking favors from models by asking them to shoot for free.

In what situation would you not do TFP?

In most situations! Recently a designer asked me if I wanted to do a TF shoot of her collection. I loved her work but going by my principle, I had to say no.

Also I'll look through a model's profile and try to see whether they really have potential. If I end up thinking they don't have it, I won't shoot with them TFP. Sometimes I won't shoot with them even paid.

How can we see your work?

You can see some of my work is on my website www.avs.photography. I spend most of my time teaching, so would also love you to visit www.iiaponline.com.

Do you have any advice for models?

Yes! New Models, don't jump at every shooting opportunity on Facebook. Take your time to see which segment of market you fit in. Take a reality check: do you really have what it takes to be a model? Remember Agency shoots may not always be the best. A few years back, the top-modeling agency in a region arranged a modeling portfolio shoot for a few models. They paid the photographer a reasonable sum for their work but the photos were not really up to scratch and they were unable to get the models any bookings on the basis of those images. One of the models was later shot by a professional photographer and she won a modeling competition. Due to her focus and dedication, she became a movie actress, a TV presenter and a Radio MC within 3 years.

My advice for experienced models is to go ahead and do selective TFP jobs if it helps you to make useful connections with influential photographers or to realize your creative dreams. And of course, you don't really need to be told, but never do commercial jobs for free.

An Interview with Jas Liddell

What your percentage of Paid Shoots over TFP?

I would say 85-90% Paid, 10-15 % TFP, I specializes in fine art nudes though also enjoy many other commercial genres. Most TFP work is focused my art exhibitions and books. If I earn money from the shoot, as per contract I share the same with models.

In what situation do you do TFP?

New model with potential, Ready to do my concepts, Ready to relinquish rights to images for my prints/exhibitions. (Under above mentioned contract)

What situation you will not do TFP?

Where other party gains significantly disproportionate commercial profit from the shoot. This is usually about businesses that slyly wrap their commercial shoots as TFP. This does include even workshops, if it's a paid workshop (by photographers) models must get paid.

Especially because you will have little control over how the images are selected and processed by people you may not even know.

How can we see your work?

You may visit my website

<http://www.JasonLiddellPhotography.com/>

Any advice for models?

Choose your photographer wisely, don't chose newbie's (selling themselves as pros), working with talented amateurs/students is ok so long as they give you choice of selection as well as right to reject a shoot if it does not come up to commercial standards.

Also make sure the levels of clothing and styles are decided beforehand and nobody forces you to change them.

Take care of your safety.

Also ask yourself very clearly and objectively before every TFP what am I really getting out of it.

A photographer who owns a studio and has a wonderful portfolio, actually invests his time in shooting you, is virtually paying you by just agreeing to shoot you, though he may not be paying you cash.

But someone who just has a camera and some free time at hand, shooting you at a public beach, may give you no value.

In my Genre, I've also seen the misconception that any model that poses nude must be paid, this is not the case, if you are not an experienced model in doing nude photography, you could still benefit from TFP or paying a Professional photographer for your portfolio, etc. Great photos will help your career and will help with paid work down the track.

An Interview with Anthony Egan

What percentage of your shoots are paid and what are TFP?

I would say 80% are paid (where I get paid) and 20% are TFP, but those are only for magazine submissions.

In what situation do you do TFP?

Only for Magazine submissions.

In what situation would you not do TFP?

For models who are not up to the mark, or don't have potential. Also for business or commercial jobs.

How can we see your work?

Quite a lot of my work is for magazines. Connect with me on <https://www.facebook.com/anthony.egan.12?fref=ts>

Do you have any advice for models?

Have a commercial outlook right from start, but not a selfish one. If you use someone's talent and services, pay

them and when someone uses yours, get paid. This is not a hobby, its work.

An Interview with Ahmed Faris

What percentage of your shoots are paid and what are TFP?

I have recently turned pro, so most of my shoots (other than events and weddings) have been TFP shoots.

In what situation do you do TFP?

For connecting with models, for experience, for trying out various styles.

In what situation would you not do TFP?

Jobs that are commercial. I might help a new business by giving them lower rates, but no business will ever pay you more than what you charged the first time. So if you give a really cheap rate the first time, you are setting the benchmark for all your future dealings with that business.

I don't mind working with new models, even the ones who aren't regular model types, but there are many people out there who aren't even enthusiastic models, they just want free shoots and portraits, posing as models.

How can we see your work?

See me on <http://www.farisphotography.net>

Do you have any advice for models?

Make sure you agree how the credits will be given. You must get credits everywhere the images are used. After all, you worked for the exposure so make sure you get it!

An Interview with El S Earl

What percentage of your shoots are paid and what are TFP?

All my fashion shoots and artistic shoots have been TFP. I get paid for baby, families and events photography. But models I usually do TFP.

I also do proper portfolios with hair and makeup for models for \$\$\$ if they need one. I always pay models if I sell prints of their work or make money off them.

In what situation do you do TFP?

If it's an art project or a something for an exhibition, some times for fun. I might do it for a magazine submission. I believe if a shoot is paid, then both the model and the photographer should get paid. But magazines do not pay much.

In what situation would you not do TFP?

I feel lots of models ask for TFP portfolios. They don't realize how long it takes to edit the photos. I have another profession and a family too, so I don't have the time to do TFP for every model. If a model refuses to pay and then finds another photographer who will do it free, that's fine but often the model doesn't realize that it could actually hurt their own career.

How can we see your work?

See me on <http://elearlphotography.weebly.com/>

Do you do Art Nudes? What's your opinion of the idea that models should be paid if they drop their clothes and they shouldn't do nude TFP even for the sake of art?

I have done art nudes but only if a friend asked for it. If I really have something in my mind that I want to try, and a model is asking money for it, I might not mind, but not so far.

Do you have any advice for models?

You can waste a lot of time, doing non-standard free shoots. Get going doing proper shoots! Also remember that not all agency portfolio shoots are great. Sometimes they are just a money-spinner for them.

Chapter 7

Releases

A release is a document that contains the agreement between various parties to a creative collaboration. The most prominent form of this agreement is a model release, which is a contract between a model and a photographer (or a producer or any other party).

Other popular forms of releases are property releases, design releases, music releases, video releases, graphics releases, illustration releases etc.

A release typically contains details such as:

- A reference to a contribution (to make it a legally binding contract). Remember for a contract there has to be give-and-take (in laymen's words).
- A statement of who owns the result of the creative collaboration (generally images and videos).
- A statement of what purpose the images or videos can be used for.

- A statement of any restrictions on usage.
Restrictions could be on time, geographic region or media type.
- A statement of what sort of commercial usage is allowed and by whom?
- The number of images or duration of media to be exchanged between parties and the timeframe for this exchange.
- Any other agreement between a model and photographer.

Releases also contain a standard clause that details the personal details of the parties in the agreement (usually the model and photographer,) the type and theme of shoot and the date it is due to take place.

A release contract also contains the signature of both the parties (sometimes only the model). In the case that either of the parties is a minor, the signature of parents or legal guardian must be provided. In the case that one party is a company, a company seal must be provided.

If an image is ever used for commercial purpose, (advertising or for sale etc.) a release signed by the relevant parties is essential. For commercial use, typically a release is required from all the identifiable people (whether their face is shown or not,) all the identifiable brands and owners of copyrighted text or design that appears in the image.

If the image contains an identifiable private property, a property release may be required. Different countries have laws about photography in public places.

Releases in TFP

Most of the photographers think that a release is applicable more in commercial and paid work. In actual life, the reverse is true. Commercial and paid work entails many other forms of documentation that could demonstrate contracts between the different parties; hence sometimes a release may not be required.

However in TFP, there is hardly any written or formal communication, and there are more chances of difference

of opinions and usage disputes. Therefore agreeing on a format of release and getting it signed at the time of the shoot becomes very important.

Having a signed document can save the day for many a failed TFP shoot! I once had an experience with a model who was very friendly, during and after the shoot. She verbally agreed to allow me to use the images in my portfolio and on my website etc. Then after six months I the model called me to instruct me to take down the images ASAP (they were tasteful, simple portraits of model wearing a t-shirt and jeans, taken in a garden). She had simply changed her mind and did not want her prospective mother-in-law to find out that she has worked as a model. Fortunately in this case the images were pretty average and by removing them from Facebook (they hadn't even made it to my website) my business wasn't greatly damaged. But it was still waste of time. If I had a proper release contract, I could, at least, have asked her for reasonable compensation for the time I had spent in taking the photographs.

A good place to start understanding releases is visiting stock websites and see what kind of release they expect.

<https://www.istockphoto.com/docs/languages/english/modelrelease.pdf> has a good article about releases and also a standard release format. This can be modified to suite different agreements between photographers and models.

CREDITS (and *EXPOSURE* LOL!)

We express our gratitude towards the photographers who agreed to give their interviews and views. I am also thankful to my own photography career for giving me these insights and experiences. The names, characters and incidences used in Alice's story are imaginary and their similarity to any living person is purely coincidental.

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