



Dream of Travel Writing

The Difference Between the Photos You're Shooting Now and What Magazines are Publishing

Hey everybody. I'm seeing some really fascinating questions come in. And they're fascinating for an interesting reason and we'll get to that in a little bit.

I've teased this for a while, talking about photography. I had mentioned that I was thinking about doing it a certain week and the response was so huge that I decided to devote a whole month to it. But what you'll notice is that I've got a series of webinars over the next few weeks and some of the questions that I've had coming in are about the mechanics of photographing for magazines that I'm going to address. But I just wanted to say up front if you have questions about photography itself in terms of how to use cameras, which one you should even have, how to use different settings to the best advantage, about photo editing, that's not so much what we're going to talk about in the next couple weeks, especially the one today because what I want to focus on is the stuff you actually need to know to be getting out there and getting your photos into magazines. Because it's probably a lot less than you think.

One of the things that we're talking about a lot in the bootcamp this week is how much research do you really need to do before you send a pitch. And ironically, it's actually not a lot because if you do too much research you get too bogged down with all of this amazing material and the people that you've met and the stories and the history of this place and those stories, that you have far far too much for one article, let alone one pitch. And I'm going to tell you some similar things about photography.

We've also talked this week about taking tons and tons of photos and when do you have the time to go through them, and mechanisms for organizing your photos and doing them quickly. And that's not something I have a webinar on specifically scheduled this week but if you want more in terms of productivity, time management, management of your photos in a way that you are able to use them well and quickly for pieces and select them quickly, and edit them – you know, when you get an editor that suddenly wants something and now you have to go through an entire trip – let me know and I can add one of those in later to the series.

Today we're talking about, specially, I said we've got a whole series of webinars on this, but this week what I want to start with is framing. Framing what are the photos that you even can be using for magazines, should be using, that you should be shooting if you want to be getting into magazines.



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I see a lot of people are interested in getting into the more productivity-oriented webinar on organizing the photos and how to use them, so I've just added that to my list. We'll do that at the end of this series, so thanks so much for that feedback.

In particular, the way I've structured the call today is that we're going to look at who is publishing freelance photographs today, because it's not every magazine and some magazines are doing it in a different way. And I'm going to give you a very simple rubric for knowing the answer to the question that I get a lot, which is "Should I mention in my pitch if I can provide photographs with the piece?"

Then we're going to talk about how, when you are both shooting and researching your stories, how that needs to change the way that you work on the ground in order to get the photograph or the type of photographs magazines are publishing versus what you might be shooting right now.

Then I'm going to walk through a magazine. Not every single page, but I'm going to walk through some different spreads so that we can look at the different varieties of photos.

I just wanted to add, and I'll tell you about what the different webinars are in the series later, but I just wanted to add that the next webinar in this series on photography, the one that is going to be next week, is all around creating a shot list, and that's going to make more sense when we talk about it, but as I'm going to be talking about the different types of photos that are going to be appearing in magazines, I'm going to talk much more about those different types of compositions, how many of these different types you should be trying to get. If you go to a destination you need to get this, this, this, and this. So we're going to launch more in-depth about the composition, the framing, the cuts, the lighting, night and day, attractions versus people. We're going to do a whole webinar just on that next week.

So before we get started on, like I said, exactly which photographs magazines are looking for, as opposed to what you're shooting now. I just want to touch on this. Why are we talking about photography? Obviously, there's a huge interest in this and I noticed that when I put the call out for this webinar in the first place. But isn't my whole M.O. that if I know that something is a pain in the butt and that takes way too much time for the money you're going to get that I just tell you I'm not even going to teach you that because I don't want you doing it.



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So why are we talking about photography? Because I'm sure I'm not the only one, but I have terabytes and terabytes of photos, that maybe they could be stock photos, I don't know, and I'm not doing anything with them. And every so often I go back and I look at them and I think, wow, these photos are just not as useful as I thought, or my God, I should pitch a photo essay around this. But we all have so many photos that we're sitting on. Sometimes they're photos that we've taken for notes, sometimes they're just amazing shots that we've gotten, but it just seems like a big suck, personally for me, for travel writers. It's something that we typically do, we spend time on, but most people aren't really moving and shaking with those photos later. They're not really making those photos work for them later.

Why am I talking to you about this today? So part of this is, of course, that we're talking about the photos that magazines will buy, but don't magazines have their own photographers, or don't magazines get the photos from stock? Like, would they really take your photographs? And this is something that people have asked on webinars in the past, and the answer typically is "It depends." But now I'm going to give you a framework for that "It depends." So you know which magazines you should be targeting, how, and why. So I call this is the A, B, C set-up in terms of the different types of magazines.

The A, B, C breakdown of magazines goes like this. An A-level magazine, these are kind of like ABC celebrities, or I talked last week about ABC rejections to your pitch letters. So an A-level magazine is a magazine that is internationally distributed, is a household name, people that do not work in travel know about this. Now there might be national magazines that all of us travel writers know, for instance *American Way* for an airline magazine, that's technically international, but it's an airline magazine. But it seems kind of like a household name, right? So I tend to call those A- magazines. So like they're still As, but they're weak As.

So the A magazines are more like *Travel + Leisure*, *Condé Nast*, I typically kind of end it there, but also there's *National Geographic*, you know, we can think of *The New York Times* in a way as an A magazine, but the A magazines, when I say household names, I mean very seriously household names. And then an A- magazine, the reason I separate these out is that they function differently with pitches, in terms of how they assign photographs or even just stories for that matter. So I'll talk about the A- magazines differently.

What, then, is a B magazine? A B magazine is going to be something like a major regional magazine. It can also be a major city magazine. So for instance, you know, I talked about how *New York Times* could be an A publication, not even an A-. So then how does that work out? So a city magazine, which is a B magazine, would be like *Boston Magazine*, in terms of



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the rights that they buy, and also the *Boston Globe* for that matter. In terms of the rights that they buy, they buy national rights. They act, in many ways, as a national publication. Also things like this would be *Midwest Living*, *Southern Living*, *Sunset Magazine*, *Coastal Living*, things of that nature fall into the B category. So these are the kind of things that you would find on newsstands, but not newsstands around the country.

Other B magazines aren't regional, but they're not on every newsstand because they're niche-specific. So these would be magazines that are things like *Tea Time*, for instance, which is produced in the South, and you can find it on a lot of newsstands, but it's quite regional. You know, *Everyday with Rachel Ray* is a very regional magazine about food, but that would be in A category magazine. So something that would be a B category magazine, that's topical, that's similar is something called *Where Women Cook*, or *Taproot*, which is similar in terms of being a food magazine, is similar to say, *Saveur*, which is an A magazine, but that's a B magazine, perhaps even a C, we'll get to that in a second, but you can find it on newsstands, perhaps in a specific geographical area or only in areas that tend to have people of that topic.

Modern Farmer is another good example. *Modern Farmer* is a magazine, which is pretty new, but is very well-done and is available on newsstands, but not necessarily everywhere, typically places where people might be interested in, whether it's urban farmer, or perhaps moving into a more farm-oriented profession than where they are now. So those are B magazines.

What's a C magazine? A C magazine is going to be the kind of magazine that you can break into with a not-very-good pitch as a new writer. That's kind of an odd designation, right? But it's a very big bucket. So I can give you huge lists of what C magazines are. But it's essentially the type of places where you see a lot of long features that might be written by people who aren't full time professional writers. It's the type of places that pay say 300, 400, or less, dollar for each of their features. These are going to be the type of places where you'll see a lot of photographs that are inherently taken by the same person who wrote the article.

Let's use the C magazines to dive into why these different designations of magazines are very relevant for what we're going to talk about today. So with a C magazine, it's not even just the case that what you see is typically a photographer and writer package that the writer has produced a package of the photos and the words as part of their fee for that piece. But in the case of C magazines, almost universally, if you have pitched them a story and you don't have



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photos available to support that story, you won't be able to get the assignment to write the story for that publication.

So in this case it's not even that you're able to publish your photos with your pieces it's that you are in many cases required. But here's the catch, you don't always have to publish *your* photos. So I've been just waiting for someone to ask the question, "Do they pay you for your photos specifically?" Like I said, we're going to talk about that in a little bit. But there's this really beautiful out, if you are writing for something like a C magazine, which requires a package, it requires you to submit the photos along with your piece, you have to submit the photos, but you don't have to submit your photos. This is the beautiful thing.

What does that mean? If you're not submitting your photos, then what are you submitting. I've recently heard them called handouts, but I usually just call them promotional photos. You can, instead, be providing with your story the photos that come either from the tourism board, or they're the photos that the place you've gone to has on hand for their own promotional purposes. You know, whether it is a hotel or an attraction, or a tour operator, the photos that they have on hand to use for their own marketing, they can give you to use with your stories in C magazines. This is the very important distinction. So you can use handouts in C magazines, but that's pretty much it. But the reason that it's important to know that you can use handouts in C magazines is that C magazines are relatively unlikely to be paying you for the photos to accompany your piece. Again, catch-22 – you don't get paid for your photos, but then do you really want to be spending your time editing the photos to perfection if you're not going to get paid for them, and you're already not getting paid a ton of money for the article? Probably not. So use handouts or work with a photographer who is interested in getting their work out there and doesn't mind getting published for free. But I don't want that to be what you guys are doing.

Let's talk about the B magazines. In B magazines, now you're starting to see a lot of photos, again, that are being shot exclusively for that piece, or that accompany that piece. But they're typically going to be part of a photo-text package where the price of the photos is included. So for instance, if you were writing a story for *Tea Time* and you just pitched them the text and they were going to have an in-house photographer go get those photos, you're going to be quoted one number, but if you're able to produce both the photos and the text, then they're going to give you a different number, which is for the photographer to procure those photos and the text. So B magazines are great in this way because you can get that extra photography fee.



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I also want to talk about B, not just magazines, but also newspapers. There are several newspapers around the country that still publish travel articles that are not *The New York Times* and these newspapers will also pay you for your photos additionally in the same way that a B magazine will. And it's not just that they'll pay you for your photos, but, as it should be, they pay you for every license, every rights usage for that photo, which means if they use your photo in the print newspaper, you get one amount of money per photo and if they use it again online you get another amount of money per photo. And this is very curious, because when we write, they don't tend to pay us any more a second time when they put our text online, but with photos the rights arrangements are a bit different.

With your photography, this is a tiny contracting aside, you want to attain all rights to all of your photos and be giving the place that is publishing it a single one-time use license. So this is a bit different than with words, so with words these days, with the internet and how it affects people's Google scores to be publishing the same thing, it's much harder for publications to justify giving you a single use license, or letting you retain the words, but with photos you can and you should.

Gabi takes some questions from the chat box:

Naomi has a great question. "Do you have any ideas of the ballpark circulation numbers for A, B, and C magazines? Mostly trying to distinguish from B and C."

So, Naomi, the good way to distinguish between B and C is that Cs are often not going to be magazines that you're going to get on a newsstand. So for instance, the Edible magazines would fall into this. So for Edible magazines, if you're not aware, can only appear in the restaurants or stores or what-have-you of places that only advertise in the magazine. Although I feel like in New York I've seen them, but in theory you shouldn't be able to buy an Edible magazine, you have to get them from somebody who advertises. So that's not a newsstand magazine. And that's going to be the case that you're going to have to provide the photographs.

Now I know every Edible is different but they're not going to pay you for that. So, like I said, typically the B magazines are going to be found on newsstands and the C magazines are going to be found in different places. Another example on the newspaper side is alternative weeklies. You know, alternative weeklies in different cities are just distributed in their own free boxes on the sidewalk, so that's not a newsstand newspaper, so that would put them in the C category, as opposed to the local newspaper, which would be a B newspaper.



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Annelise has a question, "How about online markets vis-a-vis this categorization?"

So this A, B, C categorization does not work for photography, or in a lot of ways at all, for online markets. For online markets if I were to explain to you the hierarchy it would be completely different. So this A, B, C thing that I'm explaining, these rules don't carry over and likewise the types of price arrangements are going to be different. And I would go up to probably E if I was going to separate online markets and how they pay different ways.

I have a question from the bootcamp attendees while I am doing this webinar. The question is "Will a B or an A magazine give credit and separate payment for your own photography?"

So this is a good questions. So there are a lot of people out there who are blogging couples, where one person does the photography or videography and one person does the words, and generally with photos, as I mentioned the rights are much more highly maintained with photography then they are with words. So with photos, it's not even just that the credit will be to the photographer, but often that that credit will carry over for a long time.

So the name with carry over with the photograph and that's something that you can also stipulate in the contract and especially if the fee seems low, push them about the credits. And if someone else is shooting the photographs, typically the pay will go separate, just because that's how it happens internally, you know, the one shooting the photos has to have the thing on file and they have to have their own payment. I haven't typically seen couples, unless they have an LLC formed together, I haven't typically seen partners of writers and photographers get paid one lump sum, it's typically separate.

Okay, so let's get back to it. So we talked about B publications. So in B publications you are going to start to see a separate sum, whether it's a lump sum for all the photos that you shoot on that trip or individuals just for the ones they buy, which is common in newspapers, but also in different magazines. You're going to start to see payment for those photos, but you're also going to start to see something else, which is important, which is going to start to show up a lot in the A markets, and what that is, is you're going to start to see stock photography.

And when I say stock photography I don't mean like those goofy business people that you see on like the healthcare ads, where it's "Let me make sure I have a black guy, an Asian woman, and you know, an Indian man, and, like, a mom, altogether to be sure I touch on all the demographics. I'm not talking about those types of stock photography. There's a lot of editorial stock photography that could never be used commercially that are meant for



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magazines for this purpose. It's a huge area, it's an area that I'm not going to touch on in here. I can recommend you products to learn more about this, but it's an area in which, if you are sitting on a lot of photographs, you should look at getting into.

This stock photography, you would be amazed at the types of things you can find, which would be almost very similar to what a writer who wrote the story could have provided. But what that means is if you are going somewhere very off-the-beaten-path, hard to get to, if it's a festival that only happens once a year, you're most likely going to be in a situation, like in the case of the C magazines, if you can't get those photos those B magazines can't run the story.

And when I say you can't get the photos, I don't mean physically. I don't mean that you have to be there and capture those photos, I mean that if the magazine doesn't feel like your photography is up to snuff for their newsstand-quality photographs and you've pitched a story, they know they can't get photographs for it elsewhere, they're not going to assign you the text of that story either. And that can be the case of B magazines.

You're going to notice with B magazines that the photos are, like I said, they're newsstand quality, but they're a mix. They're a mix of writer-generated or photographer-generated and starting to get into stock. And what I noticed, and this is something I mentioned about *Tea Time* and something that I wanted to circle back to, is that magazine companies, publishing companies, those that have multiple magazines, often will still have a stock photographer whose job it is to shoot various features so that they have somebody on retainer to do that rather than try to find a new freelancer every time, but they also shoot, and I don't have a photo of this for later, but they also shoot those products on the product pages. So for instance, the magazine we're going to look at later is *Travel + Leisure*. I couldn't believe how many there were in this issue.

I think it's because of a particular feature they were running that was advice for the year, but they had so many things that were a layout of gear, or a layout of clothing, or a layout of accessories, and those are all shot by that in-house photographer. So if you see a magazine that has those sort of things that must have been shot by the magazine itself, because it's so specific to the piece, that were done in their own studio. It's a good indication that that magazine has a staff photographer, or somebody who does photography as part of their job for the magazine.

Let's talk about A magazines. So, what's an A magazine? I talked about that quite a bit, but how do they handle the photography, and will your photos ever get there? That's really the



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big question, right? The answer is probably no and I say that, with a little bit of “I hate to tell you this” in my voice, but remember how I just said that with B magazines, you can see when they have photographers on staff, they tend to have photographers on staff, the case with the A magazines, is pretty much anything they can get, they'll use some stock yes, but anything that they can get through their own means they will and any photographs that are left they will essentially give to famous photographers, or photographers who are fulltime, whether it's art or landscape or architecture photographers, so it's, I don't even want to say it's incredibly rare, I would say it's nigh unheard of for an A magazine to be assigning you both the photographs and the text. But that's also for another reason that we're going to look at in another minute.

I've talked a lot of the landscape of who may or may not publish your articles and why, what types of outlets and what types of stories you might need to be using photographs for. Now I'm going to talk a little bit about pay. So there's actually, if you guys know the web site Who Pays Writers, there's also something called Who Pays Photographers, so there are ways out there for you to see specifically what people are paying for for photography. Now I just want to throw out a couple of numbers, because I think that, as I mentioned earlier, we often have a lot of photos that we're sitting on, either we don't know what to do with them, or we're giving them with, especially when you're writing online, who's paying you additional fees for your photos online if it's not the online outlet of a magazine or a newspaper. We get this conception, sort of like with blog posts, either no one is paying for this or maybe you'll get ten dollars a photo or something like that.

So if you are doing the photos for a whole story for a B magazine the amount that you're getting for your photos should be similar to what you're getting for the whole piece. If you are doing photographs for a place that's buying individual photographs as opposed to, you know, giving you a lump sum for the whole piece, then you're looking more in the range of, you know, 35 to 50 per photograph, I would say would be normal, and it can go up from there. But you're looking at at least 35 to 50 per photograph when you're in this situation when people are buying individually.

But I say that from the viewpoint of people buying from these other types of outlets that you want to be working with, you will find different rates out there and, like I said, see Who Pays Photographers, which is a website for more individual information from one outlet to another. But I didn't want to take up too much time to include lots and lots of examples of individual pay. I thought about making a chart, but I thought we'd just spend too much time on that because everybody wants to know how much everybody pays.



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There's an important caveat which I want to give you, which is that when you are doing a story and you are doing both the words and the photographs, you need to budget for that and what I mean budget, your time, your attention, your tiredness level, your physical ability to carry all of this gear around as you run around to get your story.

I had a piece, this was the first piece when people assigned the full photo package of a six-to-eight-page spread, where I was doing the photos and the text. It was a round-up so I had to visit a number of places. And an interesting thing happened. So first of all, I didn't budget the time properly, but I went out and I had a food photography background and so it was the kind of situation where I'm photographing primarily meals, or so I thought, and so I did know how to do the place setting for that from my various experiences and my blogs, so I would sit there and I would get the shot, and I would eat my things, I would take my notes, so on and so forth.

So time comes to file the story, I file the story, I file the photographs, and then a curious thing happens. The editor has no edits whatsoever on the text, okay? But I had to go back and forth with the photos so many times. And why is this curious? Because I think we often think about editors going back ad nauseam, with these changes in the text, asking us to do new interviews or rewriting information, but what happened was I very much studied what the structure of the story looked like from the text perspective, but I hadn't done it with the photos.

I hadn't studied the photos that go with this piece and this piece appears in every issue of this magazine. And I had studied the text, but I hadn't studied the photos, and what I hadn't noticed that because it's a round-up, even though it's laid out like a multi-page spread, because it's a round-up they actually have a very bordering on cheesy posed photo of the proprietors of each establishment with each round-up. I hadn't noticed. In my head when I thought about this piece I didn't think that would be the type of thing that would interest people, to have like a little "I'm on vacation"-style snapshot of these people in each of these places. And so what happened was that I totally missed the mark on the portfolio of photos that I provided to my editor.

This is the kind of thing where, like I said, it's just like stories. If you study the magazine, you will see exactly what they have done before and you'll see exactly what they want from you. And that's why today, when we're talking about editorial photography and the photographs a magazine will buy, I'm talking to you so much, I haven't even shown you a photograph yet. I'm going to show you some at the end, but I want you, after this webinar, to pick up a magazine, any magazine that you have lying around or just amble down to the



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bookstore, or there's so many available online –in the Travel Magazine Database we always give you that link for where you can read the magazine online. I want you to flip through and look now with that critical eye that I tell you to have when you're reading magazines, to look at the photos with that critical eye, of what do they have here? Do they only have these things that I wouldn't expect, which are not what I would shoot for this topic? Do they have a lot of a certain type of photo? Do they not have any of a certain type of photo? And we're going to go through a magazine in a second and do that, but I wanted to share this embarrassing moment with you, because I know that this kind of thing happens to people with writing, but you need to also remember that it can happen with photographs and you need to be tuned in with what types of photographs the magazines are actually using.

On another note, taking photos for stories is not the same as taking photos as you are reporting. So I mentioned how you have to budget extra time, but it is an effort. It's tiring on the one hand, but there are other things that come up. So look at this photo here, this is a photo from a blog, which is actually a food blog, which is actually a bit travel, and she now teaches photography classes. The blog is called Quenelle and Vanilla. I'm going to put that here in the chat box. So I really recommend checking out her photos. She takes these photos that are really masterful with light. And she takes these photos that are posed without being really posed and, like I said, she photographs food, she has an international bent, she photographs people, places, there's a lot going on there.

But what I wanted to point out here, you'll notice she has two pots that have a variety of things in them. There's berries on top, she's got some berries on the side, the light is coming in from, on my screen it's the righthand side, and I assume it looks the same for you, the light is coming in on the righthand side. it's a little bit shadowed on the left and the pots are just very specifically angled to one another. This is probably not the very first setup that she had of these dishes. When I am shooting, especially food, when you have your control over, I set up what I think is going to be pretty good, I look, I tweak, I look, and I move, I move, I move.

This is what needs to happen when you are photographing for stories when you are out on the road. It's not just that you are not just getting one shot about something. It's that you need to shoot it, you need to look at it, you need to shoot it, you need to look at it. You need to keep shooting it until you get the shot of that thing. And that can take longer than getting the information for your stories, so you need to plan whether you're able to do that, and that means weather, it means light, and so sometimes it means things like getting up earlier and staying out late, sure, but you also need to have the flexibility in your itinerary that you might just need to stay there a couple extra days.



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Now we're going to go through the magazine in a little bit, but I wanted to circle back with how the types of photographs that you're going to get inform the way that you are out in the field and shooting and doing your reporting at the same time. So we've talked a lot about interviews in the past, and I know that's something that, for a lot of you guys, is a bit scary. Now there's a lot more confidence about it and I'm so happy for that, but it's a bit awkward to be having this wonderful conversation that you've started having with this person to get these great quotes from them and then be like "Can I take your picture for this story?"

First of all they're going to be like "Oh my God, let me fix my hair." This guy at the winery the other day, you should have seen all the fussing that he did to get ready for a picture, and you can't just say "Okay, got it, thanks." You need to be like, "Actually, I need to stand over here. Actually, can you turn a little bit this way? Let me look at it. Hmm, why don't we try this background?" That's really breaking the scene of this wonderful conversation that you started having with this person. So it takes some hutzpah to be able to ask people to help you get the shots that you're actually going to need for your stories.

That's one thing, but there's also a lot about training yourself to notice things out there that aren't what you would typically photograph. And a lot of this is details and when we go through the magazine spreads in a minute I'm going to start pointing those out to you as well, and like I mentioned next week on the one on the shot list we're going to really really dig into this, but we've been talking here in the bootcamp about how everything in your story needs to really trace back to the why, to what this story's about, why it matters, and somebody here in the bootcamp, that is the one that asked the question earlier, that dialed in from the other room to listen to the webinar as well, mentioned this fantastic thing that she does.

She says when she's writing about people who work with their hands who make something, she photographs their hands, she photographs their hands in motion, she photographs doing the job, because that is the perfect picture to illustrate this person as she's talking about how passionate they are about their work. That photo of them standing there posed with the pitch fork like the famous painting, that doesn't illustrate them and their passion for their work. But these movements do.

When we were out at the winery the other day, I noticed that the winemaker who was giving us the tour, she had this very neat way of sitting on top of the wine barrels. Every time she was giving us a tour of the room, if there was a wine barrel, she would basically climb up and kind of sit on it like it was a bronco, but she did it in this very casual way, like that's what she always does. And I thought that that pose said so much about her. So there are certain times



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where you need to be getting the photograph of the person while you are on the tour and while they're gesticulating and moving a lot, because that's the one that best exemplifies their personality. If you try to do a posed shot with them later, it's going to be much harder to get that passion to come out.

These are some of the things, just in terms of your time out in the field, that you need to think about incorporating and another one of the webinars that we have coming up down the line, is that I'm going to have somebody coming up who is a full time professional photographer talk to us about how they set up their shoots, how they go through making sure that they get those shots, the different things that they tried. How they go through the various tactics that they use – if this, then that – so you already know all those things, so that you don't run into them later in your professional lives.

I just wanted to take a second, before we dive into the magazine, to talk about types of photos and how the ones that are in travel magazines are a bit their own category. So I mentioned earlier stock, and how stock is a different thing, and that those photos that we said they're all a bit cheesy, but there's also editorial stock. And the thing is that that editorial stock is inherently, you see a bit of art, and you see a bit of photojournalism. They're not always stock photos that can be used in a magazine.

So what is that difference? So photojournalism, and these are the types of things that everybody who's grown up, you know, always wanting to have their photograph in *National Geographic*, *National Geographic* is the epitome of this. *Life Magazine* was another one like this. Photojournalism endeavors in one frame to tell an entire feature story. So in a way it's similar to a photograph that you might see in a photography museum, but it's very important that that photo speaks for itself and it tells something in the same way that our stories have to have a "Why does this matter to the reader? Why is this important? Why now?" A photo has to tell so many different things all within that one photo.

And on the complete other end of the spectrum, photos that are for art are meant to not tell you what to think, but rather to inspire you to have your own thoughts about something, and I inherently feel weird saying art isn't supposed to tell you what to think, this is exactly what art does. So take that with a grain of salt if you have your own opinions about art. But art inherently, in terms of the photographs and the types of photographs that we're talking about here, those photos are meant to have an aesthetic and are meant to have a level of inspiration that's different than conveying information, the types of photojournalism photos that I was talking about before, the conveyance of the information is incredibly paramount, that all of the information is captured there.



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Where do the photos in travel magazines fall into this? I like to think of the travel magazine-style photo as something that's meant to illustrate a tiny aspect, a tiny snapshot of this greater thing, unlike the photojournalism photos it's not meant to tell the entire story, so like including a quote from a source, or like describing a scene in the text of your story, this is something that contributes, this is something that adds to the story that you are telling the reader, but it doesn't have the weight, it doesn't have the responsibility of doing it all on its own the way that photojournalism does.

Before we get into looking through the magazine, because I hope that will inspire some of the thoughts in you, I just want to go through some of these questions that we got, both throughout the call and right at the beginning.

Gabi takes questions from the chat box:

The very first one, "Is it necessary to have a DSLR?"

It's absolutely not. Like, for the level of photographs that some of us are at, we just aren't happy with the depth of field and the light we get from other items, but it's absolutely not necessary. You can shoot photos from magazines on your phone. I have for years. You can shoot them on a point-and-shoot. You absolutely don't need to go all the way in the investment of a DSLR.

"How saturated should photos be for publication?"

This is a really interesting question. When I was preparing for this call I was reading the photo guidelines of a couple different magazines and I noticed that National Geographic is quite strict, like they have a very detailed outline of the edits that you can and can't do or that they would prefer you don't do. And this is actually mentioned. That the photos shouldn't be so saturated. And people typically discuss that.

How much editing do you need to do on a photo? Only as much to make it look more like it looked in real life. And again, this is one of those times where I'm not going to tell you how saturated your photo should or shouldn't be, but the point of your photographs is to depict on paper something that happened out in the world. So it shouldn't become more saturated than it was in reality because then you're lying through that photograph. So even though I was saying photojournalism as a field is different than the photos we're taking for magazines, it's



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still journalism and we still need to make sure that we're conveying an accurate representation of what we're photographing.

Ok, next question. "What are the cons, if any, of using photographs provided by the site, PR agency, travel board, etc.?"

If it's okay with the magazine, there's no cons there's only pros, because then you don't have to spend any time editing photos, you just have to email people and wrangle them to get them to send you the photos on deadline. So the only time it's a con is if you do it without telling your editor. So you should only and always use photos that come from other places with the prior knowledge and support of the editor who has assigned you this story.

Annelise has a great question. "Please talk about signed releases –when and why?"

This came up in a workshop I was giving recently, I think it was when I was in Australia, and we talked about whether there are different laws in different places, and essentially it came down to this: typically signed releases exist to protect people whose photos are being used in commercial contexts. And an anecdote about this that happened in New York is there was a gentleman who was an actor. He had posed for some stock photographs. The photograph was manipulated to have him look like he had an amputated leg for the purpose of the advertisement and then he lost acting work because people had seen that photo and thought that his leg was amputated. So signed releases are to protect people from their image being used to represent or portray something that they had not agreed to in advance.

The technical or sort of legal thing here, and again, I am not your lawyer, consult your personal lawyer, but is that photos for magazines that are not on the cover, but photos in magazines, like I said, are editorial, that's why there is a separate editorial stock versus commercial stock and for those you do not need permission to publish that piece because in a way it's art, it's journalism and it's not being used in a way that should be representing that person as something that they may or may not be.

Now the reason the cover is different is that its seen on the newsstand, so it's used to sell the magazine. So anything being shot for a cover, which is of a person, needs to have a signed model release. And model releases are something that you can find very easily online, so if you find yourself in a place where you've taken a photo of somebody that you would like to use, or of their property, you should also get releases for their properties, okay?



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It's anybody that basically might sue you if they don't like how their visage or their reputation is being used in advertising. So also, if it's property – and children is a whole other field that I'm not going to get into – but model releases are found online. If you're traveling, you can just download one for the person and say "Can you sign off on this?" So it's something that you can totally do on the fly if you find yourself in that situation.

Okay, we've got one more. "How can you do if you are on a press trip or in a group?" I'm not sure I quite understand that question, so ask it again and I'll circle back later.

Someone else asks, "What is saturated?"

It's a type of setting that you can do on your photographs. You can change the exposure, which is how much light there is. You can change the saturation, which is how, well how saturated, but how technicolor it is, in a way, we can call it that.

Okay, we're going to dive in and start looking at the magazine that I had cued up for today. And I want to give two quick clarifications, so for copyright and liability purposes I have taken somewhat crappy photos of the magazines I'm going to be showing you today, to be showing you my photos of this magazine and not showing you a scan or in some way be ripping off the magazine.

Secondly, I'm going to show you *Travel + Leisure*, which I told you earlier, but I told you that you can't get your photos in *Travel + Leisure*, so why am I showing you *Travel + Leisure*? I'm showing you *Travel + Leisure* because this is what professionals who get paid to do exclusively this, this is what they're doing, this is what you want, not just to aspire to, but this is what you want to learn from. So if you are learning about what your photographs should be looking like, start by learning from the top. Start by learning from these things and then circle back, like I said, don't be me with that assignment, then circle back and see what is it exactly that I want to pitch. Exactly what are they using, and exactly what are they looking for?

Let's look. Like I said, crappy photos on purpose, people. So this photo is a department. It's a shorter piece. It's about an island called Tinos. It's in Greece, and I picked this and I also picked a feature and I picked it for two different things. So I mentioned that this is *Travel + Leisure* and that this is what you should aspire to and it's very easy to look at this photograph here of this street and of this town and say, "I could take that photo. Look, there's all these



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shadows here. It's not even that the light is perfect. It's just a street. Like, that's no big deal. I've got this."

So I wanted to mention that there was an article I think last January or February in Bon Appetit, which was "Please stop sharing horrible photos on Instagram. Here is how you can take better photos." It was Bon Appetit's guide to taking better photos of your food, to make the world a better place through more beautiful Instagram photos. And something that they said, which I find myself saying to writers and my husband constantly, is that the camera either needs to be parallel or perpendicular to the shot and there's no other options. So as you're taking a photographs, like I said, we're not going to get too much into photograph theory and practice, but you might have heard of the rule of thirds, which is where you place your subject in the scene, if not it's worth reading about.

What I want to remind you with magazine photos, the plane of horizon is correct. So in order to achieve that, you need to check yourself in terms of how you are holding your camera or your phone in terms of whether it is parallel to your body or parallel to the ground, because that's how you're going to get photos that, on the page, show perspective. And I really contemplated very hard whether I wanted to show you some not great photos on various blogs, and I just didn't want to throw anybody who, you know, might be potentially unhappy about that, under the bus, so I decided not to show you bad photos and only show you good photos, but you can find them very easily yourself. But this is something to look for, is if the camera is at a slight angle it distorts that perspective.

So if a photo in a magazine, in a good magazine, the types of photos that you will be able to shoot for magazines and get paid for, will always have this perspective there. If the camera is turned slightly, when you look at it, it's kind of got this visually disorienting thing and that doesn't play. And this is, like I said, you've got to take the photo, look at it, and if it doesn't work, try to take it again. Because sometimes you just didn't realize that where you are standing has actually messed up the perspective, or there's something in the way that is actually curved, but even though that's how it is in real life, when it's flattened into the photo it just doesn't come out, so even though this looks like a very very normal street picture it might not be the one that you shoot first and foremost.

Now again, crappy pictures for liability purposes, people. But I wanted to show you these. And we're going to get more into this when I pull out the feature story. So this is a very simple almost artistic shot of this blue window with these plants underneath. The background is very plane white, there's a little bit of color pop, there's not very much going on in this photo, but it takes up the whole page. Now this is the type of photo that some of us might get



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out and shoot when we're going around, but maybe some of us won't. Maybe some of us don't think to look for that color pop. That little bit of detail. But I want to point out to you how this is also 100 percent flat, like I was talking about, this photo in its simplicity plays. It works because the framing was correct.

But look at the photo next to it, which I actually cut off a bit because I was so unhappy with it, but this photo of this table and this chair, it's got this perspective distortion that I was talking about and the light is not awesome and that's why this one is the full page and this is not. And that what I really think, in looking at this, is that whoever did the photos for this thing couldn't get that many that were great and they had to run with what they had. And this is not the photo that was chosen, but perhaps the writer talked about it in the piece, so they had to have a photo of it and they just didn't have a good one. These things happen.

Now this next thing here that I'm showing you is a round-up and I pretty much guarantee you that these are handout photos. These photos have come from the items pictured. And why do I say that? Because they're very very standard, from outside, across the street, photos of buildings and a photo of a cup of coffee with a pretty thing on it. Like, I don't think you could get any more standard than this, so this is the kind of thing where you see this and this is a good indication that these photos are handouts.

This is another department that I wanted to show you. I mentioned that I showed you the department, which was about Tinos in Greece. This other department that I wanted to show you, this is about beer in Beijing. And I wanted to show you this because it is the kind of shot that is both of the details. It's primarily of this menu and the beer spouts, but it sets the scene. Because you know, you see the beer but it's in Chinese so immediately you are like, "Oh, this is something different."

This is the rest of the beer piece. So in the rest of the beer piece, you'll see two different types of photos here and in these photos there's one where you'll see the table set and the light. Like I said the light is fabulous, there's nothing else on that table, the light is very clean, it has been not doctored digitally, but they have set up this table to play as a magazine photo. And below it there's just a very typical little street scene here. And this gets at what we're going to talk about next week, which is the variety of photos you need to include. And so this is why I wanted to show you this thing. So they start with this detailed scene setting of the beer and then we get into expanding out, showing the setting, showing the people, versus one that's showing no people that is very much a still life showing beer and food.



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Now we're going to get into the feature. Like I said, I wanted to show you a feature because features are the best test case. And like I said, I recommend you all pick up a magazine and flip through it after this. But features are the best test case of what we're going to talk about next week, which is the variety of photos, the variety of different subject matters, close versus far, detail shots, people versus objects, that you need to have in the piece.

So you'll see up at the top where my hand is holding it that we have a big landscape piece. Then we have a shot of a hotel, so these are, again, scene setting ones, but then counter-balancing that we have this very composed, very well-lit photo of this cocktail here, and then adjacent to that we have this very detailed shot of this gecko – I'm not quite sure what the animal is – but we have this juxtaposition of the far-off, extra far-off, medium far-off, and the close-ups of these objects.

Let's look at the rest of the feature. Oh, so this is actually a different feature. So this is about pastries in Paris and I just love this spread. This spread just grabbed me so much, this is actually why I wanted to use this magazine. So they've got this close-up of these croissants, okay. That is the first photo here and it's juxtaposed with this very traditional boulangerie entrance, but it's juxtaposed, and this is the photo that has movement, this one has people.

So as we continue through, again you'll see object, object that's not as close, person with action, this one without the faces, people from far away, so like a portrait-style shot of this person involved. And so you see it's not just that you need to have different subjects, and you do need to have quite a few different subjects, but you also need to have different depths in terms of how close you are in that photo. And then this is actually the last photo in the piece and it's also one of a person – there was a little glare on it – but this one is sort of very posed, almost art-style shot of him with this beautiful set of trays and plates of the pastries.

Thank you guys so much.